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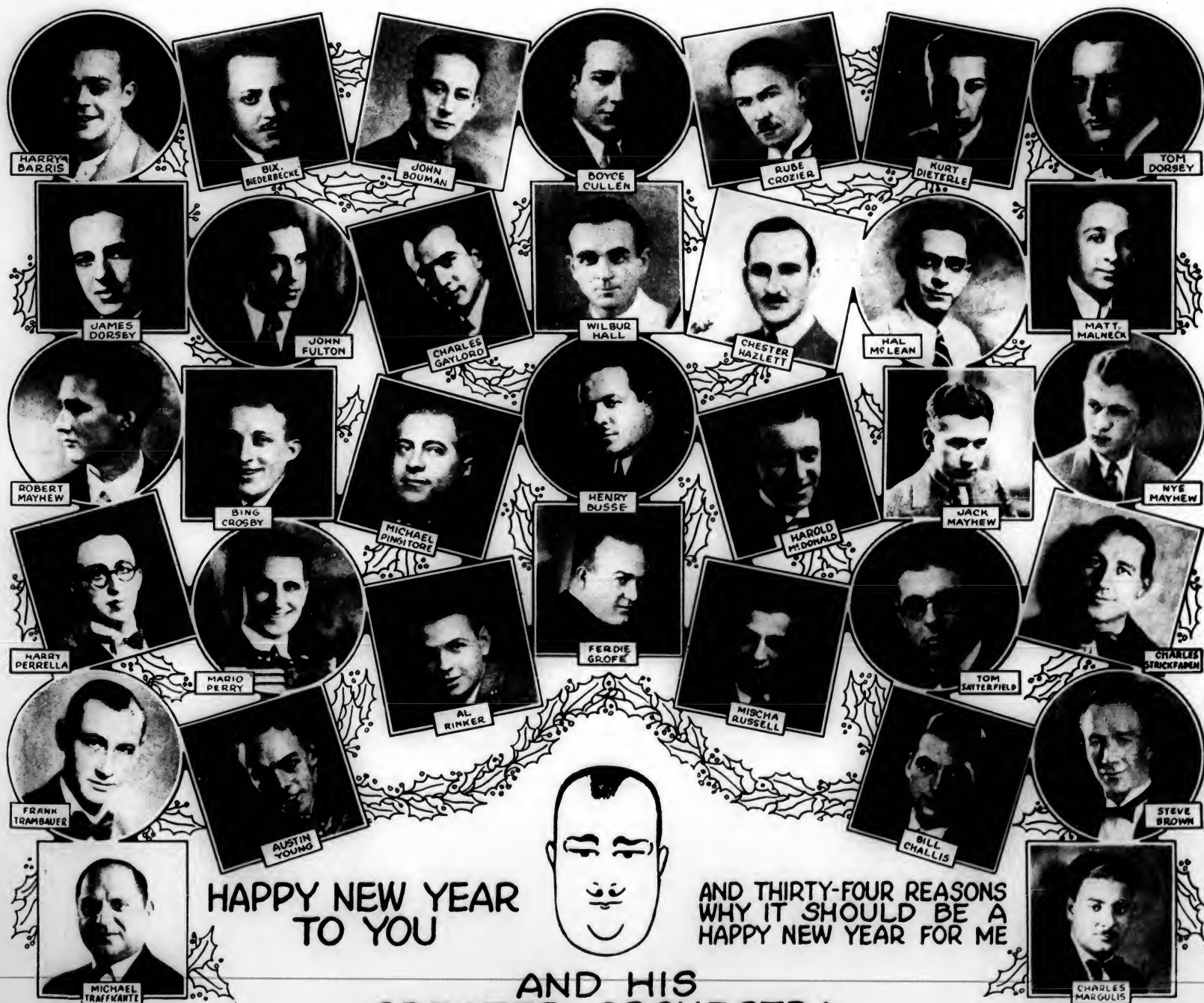
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NEW YORK CITY, WEDNESDAY, JANUARY 4, 1928

NO. 12



PERSONAL DIRECTION
JAMES F. GILLESPIE

TOUR DIRECTION
WILLIAM MORRIS

Season's Greetings

To My Friends All Over
the World



MAE MURRAY

VARIETY

VOL. LXXXIX. No. 12

NEW YORK, WEDNESDAY, JANUARY 4, 1928

180 PAGES

LEADING FILM STARS OF '27

LAUGHED WISE MEN AWAY FROM FREAK ACT

Tom Gorman at Hip Protected H. M. Emde's "Find"—Johnson Booked

Bernays Johnson at \$1,500 a week has been set by Keith-Albee for a tour starting at the Albee, Brooklyn, N. Y., this week. The electrical novelty act "showed" at the Hippodrome last week at \$1,200, asking \$2,000.

Tom Gorman, the Hip manager, exercised considerable judicious diplomacy when a representative of the Rockefeller Foundation, Warden Lawes of Sing Sing and an engineer from the American Telephone & Telegraph Co., with considerable apparatus, visited the Hippodrome and Johnson. With scientific inquisitiveness they wanted to know what it was all about. While Johnson spoke a little out of turn in reticent he could teach Ruth Snyder and Henry Judd Gray how to beat the electric chair, Gorman pulled the old showmanship and talked the committee out of it.

Gorman's simple statement that after all it was a theatrical exhibition was graciously accepted by the visitors.

Emde's Discovery

Johnson is said to have been dug up as a brand new freak turn by H. M. Emde, manager of Proctor's, Newark, N. J., a K-A booked vaudeville house. Emde is said to have persisted, despite discouragement, and first played the turn in his own theatre.

Johnson was then sent to the Hip as a test and vindicated Emde's judgment.

Emde is also said to have been the Newark manager who recently put over the best street ballyhoo the show business had heard of in months, and at a total cost to his theatre of but \$30.

100 Years Ago

Providence "Journal" recently reprinted an article on New York theatres from the "Manufacturers and Farmers' Journal," which appeared Dec. 7, 1827, 100 years ago.

The story, in part, says: "New York at the present time supports four theatres which are exclusively devoted to the legitimate drama. . . . The number appears large as Paris, whose inhabitants are said to live by and on their amusements, never at one time presents so many places set apart for gaiety and mirth. . . . The audiences appear temperate, quiet and disposed rather to hear than to be heard."

First Night Etiquette

The fashionable dictum on opening nights seems to be dependent upon location of seats. If in front of "L" tuxedo or evening dress. Behind "L" dress is informal. Critics never dress.

"SHOW BOAT" MUSIC WHOLLY RESTRICTED

Ziegfeld and Music Publishers Trying to Prevent Over-Popularity of Tunes

Figuring that over-popularity of the "Show Boat" music by Jerome Kern may curtail its box-office longevity, Flo Ziegfeld and Harms, Inc. (Dreyfuss Brothers), the music publishers of the score, are restricting its public performance on dance floors, radio and nite clubs, and going beyond that by holding back the licenses of the "mechanical" reproductions on records and rolls until Ziggy and the music publishers think the time is ripe.

The restriction on the recording companies is a departure. Discs with their national and international outlets through thousands upon thousands of sales agencies, serve to act as free advance agents for any musical production.

Kern's "Who" from "Sunny" was similarly restricted for a time from the dance floors and radio but not the mechanicals. It brought out a number of "bootleg" orchestrations of that hit song. The nite club and hotel maestros, unable to explain to patrons who requested the selection as to why it could not be played for them, made their own dance arrangements from the sheet music.

Duncan Girls with Pantages \$7,500 Weekly and 50-50

Pantages will play the Duncan Sisters in San Francisco, opening late this week, and to follow at Los Angeles.

The girls asked Pan \$10,000 for San Francisco and \$7,500 for L. A. Final agreement reached was that the Duncans receive \$7,500 guarantee and 50-50 in all houses over \$24,000 on the week. The engagement is for four weeks.

Pan's Frisco b. o. record is between \$35,000 and \$36,000; in Los Angeles around \$23,000.

The Duncans recently appeared for the Orpheum Circuit at its Palace, Chicago. On the coast they will again oppose the Orpheums, having previously appeared in the large coast picture theatres.

The girls jumped directly from Keith-Albee's Palace, New York, to San Francisco.

A week's postponement of the Frisco date may be agreed upon to give the Duncans a rest.

RELATIVE RATING IN ALL COMPANIES

By Arthur Ungar

Los Angeles, Dec. 28.

In accordance with its custom for the past two years, Variety is rating the value of stars and featured players with the leading American picture producing companies for 1927.

Box office value and standing of these players as given herewith have been arrived at as established by the respective companies from returns at the theatre in key cities, the provincial districts and in the foreign market.

It is obvious from the chart layout herewith that a great many film players have slipped considerably during the past year. Two years ago they were right at the top of the list. In their places is the new blood developed during that time and which sprang to the front very quickly. The strength of the new blood, of course, is gathered in the beginning from the key city centers. The producers make a determined effort to put them over there first, with the provincial dis-

(Continued on page 2)

Tourist Band Booker Uses Radio Auditions

San Francisco, Dec. 31.

In addition to his duties as press agent for the Dollar Steamship Co., here, Bill McStay, veteran showman and road agent, has the hiring of all orchestras for the round-the-world and trans-Pacific liners. Heretofore, Bill has been engaging his musicians either here or in Los Angeles, where he is in a position to hear the bands. Frequent requests from distant musicians for the "soft racket" of a long ocean trip have been passed up as McStay would not engage an orchestra without first hearing it.

Recently, he received an application from Chet Shelton's orchestra in Wichita, Kan., for a steamship engagement. Bill advised the band to hook up with the local radio station, wire him when they would be on the air, and he would tune in. Through the local RCA station, Bill tuned in Radio station KHF at Wichita, heard the Shelton outfit play and immediately sent them a wire contract, even before the boys had finished their program.

Now McStay figures he'll be able to book any orchestra in the country through means of his radio auditions.

'Igh 'Ats in Gallery

High-hat trade in the gallery and balcony of the Maxine Elliott is now the order of things for "Coquette," where the carriage trade parks its bodies as the only alternative for lack of choicer seats.

The sidewalk spec doing trade in the neighborhood hawks the \$2.20 stubs as high as \$10 each, and calls it a day early every afternoon for the evening performance.

U.A. CANCELS CONTRACT OF CORINNE GRIFFITH

Cast of "Eden" and Husband's Interference Reasons—Miss Griffith Returning to 1st N.

Los Angeles, Dec. 31.

Corinne Griffith pictures will be released by First National again as United Artists has canceled her contract for four pictures within two years.

Cancellation reason is that Joseph M. Schenck objected to the cost of "Garden of Eden," which he claimed was almost double the amount of the original budget called for. Schenck also said U. A. objected to Walter Morosco's, Miss Griffith's husband, interference in production.

Miss Griffith will make eight pictures for First National, the first to be "The Divine Lady," directed by Frank Lloyd with Morosco supervising the story.

First National figures Miss Griffith will tend to cover up whatever loss is involved in Colleen Moore leaving that firm July 1 for United Artists. F. N. meanwhile has been utilizing Billie Dove as a replacement for Corinne.

The U. A.-Morosco mixup includes Hobart Henley, director, who walked out on "Garden of Eden," Miss Griffith's first for United Artists, after ten days of shooting because of interference by the star's husband.

Coney Goes Blooey Again As All-Winter Resort

Coney Island has gone blooey once more in its attempt to ape Atlantic City.

Only the Half Moon Hotel at the seaside remains open as a reminder of what the Surf avenue merchants claimed in August, that they would go the year 'round without stopping.

Some were washed up by Sept. 15, others stuck until October and the rest hung up the shutters early this month.

Next summer they will promise each other again and blow the same way as they have been doing ever since the Islanders found a boardwalk in their midst.

TALKING FILMS FOR 16 M. HOME PROJECTORS

W. B. Bristol, Wealthy Inventor, Will Finance Own Device

Synchronized pictures on 16 mm. film for churches and schools is the object of William H. Bristol, millionaire inventor and manufacturer of Waterbury, Conn. Bristol has perfected a talking picture device that can be adapted to the small sized projectors.

Bristol has acquired the non-theatrical rights to James A. Fitzpatrick's "Music Master" series. At present he has made only one installation, in a Waterbury theatre, but the Bristolphone was demonstrated a few weeks ago before the Franklin Institute of Philadelphia which presented the inventor with a medal.

Automatic Adjustment

Bristol believes he can get the price down as cheap as the cost of the better grade radios. In this event talking pictures for the home will be a practical possibility.

The Bristolphone is said to contain a feature not possessed by any of the other sound devices, namely, automatic readjustment in case the film and disc get out of synchronization. It is not necessary to stop

(Continued on page 2)

Roxy Says Pictures Must Have Help

Addressing a woman's organization at its regular Wednesday luncheon meeting at the Hotel Astor, S. L. Rothafel (Roxy) made the statement that motion pictures without augmentation by acts or presentations are doomed; that a film program cannot hold its own minus a surrounding stage bill.

Roxy also elaborated on the radio and its national significance and wide public hold.

Rothafel was among a list of celebrities addressing the club that noonday, including Madge Evans, Alan Brooks and Gilda Gray.

Harry Hershfield presided.

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RITZY

Fifth Avenue has been rushing to Broadway of late. One night recently three new plays opened with people in the casts with Social Register connections.

"L'Aiglon," at the Cosmopolitan, had a company headed by Michael Strange, as the wife of John Barrymore chooses to call herself. This Rostand drama title role was created in Paris by Sarah Bernhardt, and in New York by Maude Adams. Originally Blanche Oelrichs, Michael is a daughter of the fashionable Mr. and Mrs. Charles May Oelrichs, of Newport, and a niece of Mrs. William Jay, society dowager. Blanche Oelrichs divorced Leonard M. Thomas, by whom she had a son, Mr. Thomas remarried, and Blanche did likewise. She chose John Barrymore as her second husband, becoming his second wife. His first wife was a society girl, Katherine Harris, niece of Mrs. Brady Harrison, of Newport. Katherine also became an actress and played opposite John in "Kick In."

After their divorce, she married Alexander D. B. Pratt. After another divorce she married Peon Orłowski, secretary of the Polish Legation in Washington, and died a year ago.

Jay Fassett in "Eagle"

On the same night that "L'Aiglon" opened, "The White Eagle" premiered, with members of the cast including Jay Fassett and Leon Cunningham. Fassett was formerly in the "Social Register" as a son of Mrs. J. Sloot Fassett. His mother was Jennie Crocker, of San Francisco, sister of Alcee Crocker, who has long been an international celebrity as Mrs. R. Porter Ashe, Mrs. Henry Gillig, Mrs. Jackson Gouraud, Mrs. Alexandre Miskinoff and Princess Galitzine. Having divorced her fifth husband, Alcee now lives luxuriously in Paris.

Jay Fassett's sister, Jennie, married Ethelbert Nevin, son of the composer of "My Rosary." Leon Cunningham, of "The White Eagle," played boy-parts in various productions. He was befriended by the socially registered Mrs. David Gray, whose husband is a playwright. Miss Gray was Maude Livingston Hall, a society belle, and divorced Lawrence Waterbury, the polo player. For years Mr. Waterbury has known Mrs. Fair Vanderbilt, and now that she has divorced W. K. Vanderbilt, it is believed they will marry.

One summer Mrs. Gray and her son and daughter occupied the town house of her sister, Mrs. Stanley Mortimer, and Leon Cunningham stopped there as a guest. Later, he had two ill-fated plays produced.

A third recent opening, "Bless You, Sister," had Robert Ames in the cast. Ames was divorced by Frances Goodrich and Vivienne Segal before he married Muriel Oakes, a society girl. Before this marriage she was in the Social Register, along with her mother, now Mrs. Edward W. Packard. Her father was the late Malcolm Oakes, and she has a married brother of that name. At one time she was in the Brady office. When Miss Segal, the musical prima donna, first sued Ames for a divorce, it was reported he would marry Alda Cruze. As soon as he married Miss Oaker, Helen Lambert, night club hostess, threatened a \$200,000 breach of promise suit.

Rachel Crothers' Friends

Although "Venus," which recently opened at the Masque theatre, got possibly the worst panning of any play this season, the authoress, Rachel Crothers, has so many personal friends in the best society that the first night audience was especially smart.

Instead of the showier set, equally loud of voice and attire, the conservative element predominated, represented by the dowager Mrs. W. K. Vanderbilt, Anne Morgan, Mr. and Mrs. Edwin Gould, Mrs. Francis McNeill Bacon and Mrs. Con Van Rensselaer.

Elizabeth Marbury was there, too, she more than a generation ago having mastered the difficult balancing feat of straddling the fence between Society and Bohemia, with many friends on both sides. She was the first woman to become a play agent and author's representative, and has made a great success of it. Miss Crothers started her career as an actress and was on the stage for years.

Kenneth Hill in Paris

Feb. 27, at the Globe, London, the Al Woods success, "The Trial of

Mary Dugan," by Bayard Veiller, will be presented. The author and Guthrie McClintic, who will direct the production, sail on the "Aquitania" Jan. 27. The company includes Genevieve Tobin, Morgan Farley, Leonora Harris, Elwood F. Bostwick, Anita Kerry, John Milton, Helene Sinnott, Maude Gilbert and Olvestor Polk.

Kenneth Hill, now abroad, will join the cast. He was in the Woods production, "Mr. What's-His-Name" earlier in the season in New York. Hailing from Boston, he formerly occupied a luxurious apartment on 5th avenue and shared a country house at Stamford with another actor, Richard Barbee, recently appearing in "Saturday's Children."

Last year in Europe, Hill was taken up by Francis Otis, an American society man who, a generation ago, was known in New York and Newport social set. The Paris edition of the New York "Herald" repeatedly noted the presence of Otis and Hill at assemblies, including princes, dukes, marquises, counts, and so forth.

Leonora Harris, another member of the London "Mary Dugan" cast, was a well-known showgirl a generation ago. In 1901 she was with Edna May in "The Girl From Uther," and two seasons later in "The Girl From Kay's," along with

president of the Erie Railroad. Mrs. Gibson Fahnestock's daughter, Margaret, is heiress in her own right to many millions. She married Sylvanus S. Stokes, Jr., of Washington. During the next few years Margaret changed entirely, and blossomed forth in exotic attire, said to have been designed by "Syl," as Stokes is called. At Newport the young couple entertained extensively, giving brilliant balls and dinner parties. Then she divorced him and married a navy officer, Benjamin R. Holcombe.

"Syl" has been in Hollywood since last summer, occupying a charming estate and acting in the movies. For several months he merely worked by the day as an extra, but finally was advanced to insignificant "bits." His two children are in the custody of his former wife. He is now rumored engaged to Patty Duval of the studios.

The Gould Family

Word from abroad that Mrs. Carter Gould, divorced wife of George Gould, Jr., of New York, is about to marry Roy Royston, star of the musical comedy, "The Girl Friend," now running in London, has created much interest, as all concerned are well known. Royston's name was originally Roy Crowden.

Mrs. Gould was Laura Carter, a professional dancer, from Freehold, N. J. The late Mrs. George Gould, Sr., had been an actress, Edith Kingdom, of Daly's theatre, but she objected to her youngest son marrying out of society, and for a year



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Elsie Ferguson, Marie Nash and Marie Doro. It was not until years later that she essayed legitimate.

Madge Kennedy's Hit

Madge Kennedy has made the hit of her life in "Paris Bound," after a series of ups and downs, first on the stage, then in the movies and, more recently, co-starring with Sidney Blackmer.

Born in Chicago, Miss Kennedy's original intention was for painting, and she studied at the Art Students' League. In 1910 she made her stage debut with the late Harry Woodruff in "The Genius," the next year succeeding Margaret Lawrence in "Over Night."

Just as Miss Lawrence then married a rich man, Orson D. Munn (whom she divorced to marry Wallace Eddinger), so Miss Kennedy also married a rich man, the late Harold Bolster, from whom she inherited over \$500,000. Gilbert Emery, also in "Paris Bound," is an American, despite his English accent. Originally Emery Pottle, he long shared a home with Grant Mitchell, and has tried playwrighting.

Syl Stokes the Actor

The Fahnestock family is possessed of millions upon millions. Mrs. Gibson Fahnestock, of Washington and Newport, is a daughter-in-law of the late Harris C. Fahnestock, president of the First National Bank of New York. Her son, Snowden A. Fahnestock, was divorced by Elizabeth Berton, and then married Helen Moran, granddaughter of the late Charles Moran,

after the wedding the young couple lived unpretentiously in Oil City, Pa., Laura doing the housework. After the birth of a son the family relocated. Funds were given George, Jr., and prestige offered his wife. Later Mrs. Gould, Sr., died. Before long Gould, Sr., married again, Genevieve Sinclair, who had come to New York from London in the chorus of a musical comedy company.

Mr. Gould, after adopting Miss Sinclair's three children, died, and his widow married Viscount Dunsford.

Since divorcing George Gould, Jr., Laura Carter has spent most of her time in Paris. At one time she was reported engaged to Nicholas Basualdo, of a wealthy South American family. Eventually Carlos Basualdo, brother of Nicholas, married Leonora Hughes, up to that time the partner of Maurice.

In Paris it is said that Gould has had friends in common with a former family connection, Edith Kelly, the chorus girl who married an uncle of George Gould, Jr., Frank Gould, after Frank had been divorced by Helen Kelly of New York. Edith Kelly also divorced Frank, and last spring, after a friendship of many years, she married Albert de Courville, the English producer.

Sailings

Jan. 5 (New York to Bremen) E. deB. Newman (Deutschland).

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Some years ago he was an office boy for an important theatre executive, and got his first glimpse of show business accompanying the press agent of the outfit on special nights at theatres. He saw bathing beauty contests, opportunity contests and amateur nights. It looked like ready money to him, so he quit being an office boy, opened an office of his own and started putting on the same stuff for independent houses. For a while it was a struggle. The rent was hard to get together, to say nothing about employing a stenographer.

Now it's a different story. A flock of new independent movie houses have opened up a new field. He stages "presentations" for one-night stands only in independent movie theatres which have no other form of entertainment. He gets about \$50 to \$60 a night, and for this offers five or six "presentation" acts costing him about \$4 to \$5 an act. A natural question would be, "Where can he get anything worth while for that money?" Cinch, says the producer. He named a few acts who work for him occasionally for this money, and astonished us by naming standard vaudeville acts and others who get real money in the movie houses.

The ex-office boy has four or five theatres a night, each presentation costs him about \$30, and he makes about \$20 to \$30 on each one. So he has a big office, four or five assistants, runs an automobile and a chauffeur.

It's a new racket. So far he's all alone. It won't be so easy when he gets competition.

Spence and the Cops

Chorus girls were riding home from a dinner party at the Pavillon Royal with Ralph Spence at the time the "Gorilla" was at the height of its popularity. Most of the kids had seen the show and enjoyed the thrills.

"Weren't you scared when you wrote it?" asked one little dumb-bell of Spence. "Didn't it give you the shivers just to think up that stuff?"

"It certainly did," answered the comic seriously. "At one time I was so scared I had to call in the police."

What'd Yer Have?

We've discovered a new spot in New York which is making a fortune for its two owners and looks like a "natural."

It's a beautiful five-story house near 5th avenue, looking like many other homes of the wealth. A man in evening dress opens the door to a beautiful reception room with a fireplace burning and a drawing room in the rear. Up a marble staircase you go, with the spacious drawing rooms laid out as two dining rooms and a tiny orchestra playing in the hall between. In the rear is a library converted into a spacious barroom. A gorgeous bar occupies all of one end.

Here we found about 15 people, men and women, ordering anything they wanted. The owner showed me his statement of the preceding night's receipts, which indicated that his bar take was larger than the dinner business.

Bandage as Protector

She's a little dancer in a musical show and whenever she goes out to cafes, where she is well known, is called upon for a dance. The kid is good natured and doesn't want to refuse, but found a way out. Every night she leaves the theatre to go stepping on Broadway she slips a bandage over her ankle. When called upon to dance for the chumps she complains of a bad ankle and shows the bandage.

Chorister's Family

She was a chorus kid in a local cafe. Going on for her number on Christmas Eve a telegram came from her family in Philadelphia saying her father was shot and killed by a burglar. Another girl in the show was out sick and the heart-broken kid played the show without a whimper. She left after for Philadelphia, but came back Christmas afternoon. Said she didn't get along very well with her family, anyway, and might as well be in New York.

46 Went Hungry

Two years ago we gave a Christmas dinner at our home for home-

less chorus girls. We invited about 20 girls who had no place to eat their Christmas dinner. One hundred came and we were able to feed 54 with a complete Christmas dinner. It was the only Christmas they had.

Christmas may be tough for the poor, but it's tough enough for hundreds of kids in shows, many alone in New York and most of them broke.

Some day some organization will provide a Christmas party and a Christmas dinner for the chorus kids who are alone in New York. That would be a charity.

BERLIN

Berlin, Dec. 21.

Kaiser Wilhelm Gedächtnis Kirche. This church was built in memory of the Kaiser William, who died in 1888. It is located on the limits of the inner city of Berlin, a half minute walk from the Stadtbahn and subway station, "Am Zoo," where many bus lines and street cars pass. It is one of the liveliest spots of Greater Berlin.

Within a five-minute walk are over a dozen first-class dancing places, mostly high-grade wine restaurants. Among these Pierrot, formerly Faun des Westens, has a little stage and plays about eight cabaret acts besides the dancing. On the balcony is the Olympia bar, with 50 barmen, Palais am Zoo, Florida, Valencia, Erbe are fashionable restaurants playing from three to eight dancing turns. Villa d'Este is a small but exclusive high-priced restaurant. Wilhelmshallen, Regina are of popular style. Kakadu, Majowski, Bajadere are bars with bands and dancing. The latest feature is the Columbia, former Nelson theatre, turned into a high-class dancing restaurant, playing six dancing acts and two bands. One of them, Enoch Light, with an 11-piece orchestra, is the talk of Berlin: It is the highest salaried band of the kind ever to play Berlin in a dancing restaurant. Everybody predicted that the Columbia would not exist on account of tremendous expenses, but it is open since September and business is very good.

A new place called the Delphi will be opened within a short time. A new building with a seating capacity of over 1,200.

Besides those 14 amusement places a few cabarets and four legitimate houses are also within a five-minute walk of the six first-class picture houses. The Rialto is to be opened soon, although it is about two years since it was started.

At Luna Park is a big winter bathing place with artificial sea waves. This is new here and well patronized.

It seems as if the surroundings of the memorial church will develop for cabaret, dances and amusement, like Times Square for theatres.

PARIS

Paris, Dec. 22.

Rita Bell, in the south of France studying with Emma Calve for the last six months, played a week at the new Russian Sheremete nite club here before sailing for New York via London.

A revue by Lucien Boyer and Andre Dahl, entitled "Paramount la dessus," is listed for the Boite a Fursy, a Montmartre cabaret.

Among the American feature pictures being shown here at present are "Within the Law," "Ben-Hur," "The Way of All Flesh," "The Night Pride," "Gold Rush" and "Chang."

Enoch Light's jazz continues to be a presentation attraction, arranged by Tommy Dowd, at the Gaumont Palace.

Mrs. Edward Gallagher, formerly Anne Luther, film star, is on her way to the Riviera instead of Egypt as first intended.

In Paris: Al Woods, James H. Carroll, Evelyn Arden, George H. Doran, publisher

MIDGETS FOR U. S.

Paris, Dec. 22.

Rubouchoff's Midgets, a feature at the former Casino de Paris revue, have been booked through Irving Marks for a 25-week tour of Kelt Albee and Orpheum theatres.

Spanish Theatre Burned

Madrid, Dec. 22.

The Barberi, one of the oldest theatres in Madrid, was destroyed by fire recently.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Dec. 21.

The year 1927 has done little for the English theatre, which still finds itself Americanized, commercialized. English musical comedy has failed whenever tried, "Up With the Lark" and "The Beloved Vagabond" being examples.

A Barren Year

There was no new dramatist and scarcely a new artist. The great exception is Charles Laughton who, unheard of two years ago—he was until recently learning the hotel business and attending the fashionable people who are now his friends—definitely established himself as the greatest character actor discovered in England for many years. Alison Leggatt and Marjorie Mars were the only two new actresses, although Cicely Courtneidge took the lead as England's best revue artist.

The Dramatists Do Little

Shaw produced nothing; Barrie produced nothing; Galsworthy produced nothing; Arnold Bennett improved his stage reputation with "Mr. Prohack." Frederick Lonsdale had two big successes, "The High Road" and "On Approval," running at the same time that Noel Coward had "Home Chat" and "Sirocco," two grotesque failures.

Pinero, Henry Arthur Jones and Hall Caine all had unacted plays upon their hands, but their output ceased. There are no new dramatists coming along—not one.

"The Fanatics," by Miles Malleon, a failure on your side, was almost the only serious achievement of the year. The Carlton Theatre was opened and succeeded with a poor show. The Empire was pulled down for the "pictures."

The James White Sensation

The most sensational happening of the year was James White's suicide on the eve of his bankruptcy. He was the greatest stage gambler of our time.

Marie Tempest had a success with "A Spot on the Sun." At the Apollo, "The Music Master," "Cyrano" and "Able's Irish Rose" were all failures, while the Comedy, which had been a failure for years, at last found a success with a Chinese drama called "The Silent House," which ran for years as a vaudeville success.

Ruth Draper, all on her own, broke the records of the Criterion. The Duke of York's had a bad year. "The Girl From Cook's" did not pay its salaries.

"Scaramouche," with Lady Martin Harvey as the great female star, and "The Butter and Egg Man," with Tom Douglas trying hard again, were two of the Garrick's failures.

Margaret Bannerman ceased her reign at the Globe Theatre. "Yellow Sands" ran on through the Haymarket's year. His Majesty's saw the fiasco of Cyril Maude's return in "The Wicked Earl" even survived the catastrophe of Lew Leslie's "Whitebirds," and then filled itself with "Obba Kay" and Gertie Lawrence.

Unexpected Successes

The two unexpected successes of the year were "Dracula" and "Marigold." Neither was expected to last a week. The first was an amateurish thriller and the other sentimental sloop about Scotland when Queen Victoria was young. Both had cheap companies and they still go on.

Tallulah Bankhead once again saved a play by appearing undressed in "The Garden of Eden."

Gladys Cooper and Gerald du Maurier had long runs with "The Letter" and "Interference." Dennis Eadie, after a series of failures or semi-failures, walked out of "The Crooked Billet" with Phyllis Titmuss, only to find it an unexpected success.

Celebrities of all Kinds

Edgar Wallace did half the work in London; J. L. Sacks told the Official Receiver he could not read or write; Albert de Courville's illness was followed by another bankruptcy; Sybil Thorndike failed to find another "Saint Joan" and had a poor year; Edward Laurillard began to build a new theatre, the Piccadilly; Archie de Bear and Clifford Whitley produced Jack Smith in "Blue Skies" and then quarrelled.

Barry Jackson had a quiet time. No actor was knighted. Tom Walls, who went on from success to success, even on the racecourse, trained actors and rehearsed racehorses. The agents quarrelled with me, but no one threw me out of a theatre. I had rows with five managers, but three of them are speaking to me again. I am speaking to all five of them.

America on Herself

"Crime" came here with "Broadway" to show us what nice people the Americans are. Edith Evans went into management with Leon M. Lion and started with a failure. Lily Elsie made a triumphant return, but it did not last long.

Andre Charlot returned from America, but no one saw him. Arthur Boucher died in Africa and Florence Mills returned to New York to die, after being enormously popular in London.

"Castles in the Air" and "Happy Go Lucky" were failures at the Shaftesbury and Prince of Wales theatres, and "The Desert Song," for no reason, was a great success at Drury Lane.

Little Bits of All Sorts

Variety was tried at the Palladium and failed. Jack Smith's whispering baritone act was one of the year's London triumphs.

The Hallelujah song was altered by the Lord Chamberlain in "Hit the Deck." England's ex-hangman made his debut as an actor and the Lord Chamberlain approved it.

Harry Green tried twice and then went home again. Russell Janney kept on "The Vagabond King" at the Winter Garden, but did not make much money.

A Year of Thrills

It was a year of thrill plays, with names like "Fear," "Dope," "The Wrecker," "The Terror," and "The Stranger." Some of them succeeded by frightening us all; others were obviously put on merely to give me personal annoyance.

Cabarets died the death. Greyhounds raced all over England and proved the theatre's new rival. C. B. Cochran discovered there was an echo in the Albert Hall.

I received over two hundred anonymous letters accusing me of everything in the world, and I had two libel actions.

The Best of All the Year

The best musical play I saw was "The Vagabond King." The best straight play I saw was "The High Road." The best revue I saw was "Clowns in Clover." The best actor or actress I saw was Bimbo, the monkey in "Chang."

I wish you all a Happy New Year.



WILL MAHONEY

Leonard Hall, of the New York "TELEGRAM," said:

"Of all the men who have come to the front in the last decade—and there have been many—the one who has developed to the concert pitch of variety entertainment is Mr. Will Mahoney. He has reached the point where he could hardly be improved upon. Mahoney is the comic king of the age."

Direction

RALPH G. FARNUM
1560 BROADWAY

An Impolite Husband

When He returned home the other evening She wasn't there. Wife and trunks had vanished.

He wondered if telling her to go to hell during a scrap that morning had been the cause.

Phoning Her at mother's, He found it had. Asking why over a little thing like that, She answered:

"I didn't mind being told to go to hell, but you didn't say please."

POLAND

Warsaw, Dec. 10.

The picture industry here is having a hard time of it. Imagine a tax on picture houses at 100 per cent. That's what they have to pay in Warsaw. Although cinemas in other cities pay less, the burden is still too heavy. In the whole of Poland there are only about 300 cinemas.

Producing companies have their hardships, too. Lack of accommodation. One really good producing company here, which distributes its own pictures under the name of Sflinks. It is 20 years since they put their first picture upon the market, and they are now engaged upon their 76th. The studio is situated on the sixth floor of an apartment house. Real work is done more or less after reasonable hours on account of the difficulty of getting the artists together.

Mr. Gruszcynski, one of the finest singers in Poland, takes part, although 75 years old. This firm gave Pola Negri her first opportunity.

The "Ill" theatrical world is showing much activity. There is a new company playing revues, under the name of "Karuzela," in English, and "Merry-Go-Round." Mr. Pawlowski is its pilot.

Also two musical comedies this year, one in the old building, "Nowosci," with a very popular cast, and the other theatre, "Nietoperz," intends to produce some operettas that do not require an extensive stage.

Cabarets have again started their season by engaging foreign artists; but there does not appear to be anything special to mention.

Opera has started with "Hrabina" ("Countess"), by Moniuszko, followed next by the whole night ballet, "Pan Twardowski," and later on "Carmen."

A visit by some of the dancers of Diaghileff's ballet was made at the circus, as the opera house had been closed at the time. Wojcikowski had to respond to numerous calls, but had no "corps de ballet" to support. Performance was without scenery.

SEEK HEIR IN U. S.

London, Dec. 22.

Counsel here are hunting the heirs of the late Clifford Leigh, an English actor, who died in America April 13, 1913.

It is understood deceased left an estate of some dimensions.

GOVERNMENT AND PICTURES

Washington, Dec. 31.

Omitting what Congress is, and has been trying to do to the motion pictures, a delve into the part those same pictures have taken in the work of the Government discloses that they constitute an important phase.

Of possibly the greatest import to those of the pictures is the work of the Bureau of Standards, Uncle Sam's official testing bureau.

More than a year ago Dr. George K. Burgess, director of the bureau, predicted standardization and measured control. He characterized that as indispensable because of the rapid advance in the addition of color, stereo-relief and sound to the previous developments which had grown to a high state of efficiency in less than 20 years.

Science, says Dr. Burgess, is turning more and more to the pictures for help in its studies, discovery and instruction. The films have done more to popularize science than any other medium through the centuries.

Turning from the creation to the selling attention naturally turns to the motion picture section of the Department of Commerce created at the urge of the industry and serving a great need in the foreign market.

During the last fiscal year this section received over 3,000 inquiries for information on selling, legislation, etc.

Not all the questions put to the bureau are readily answered, many requiring correspondence with foreign governments with George Canty, picture trade commissioner in Paris, often making personal inquiry to ascertain the information wanted.

Several trade bulletins have been issued by the section, which is in charge of C. J. North and his assistant, Nate Golden, these being titled "Motion Pictures in China," "Motion Pictures in Central Europe, Spain and Italy," "Short Subject Film Market in Europe" and "Educational Films Abroad."

But recently I. N. Way was added to the section to concentrate on the industrial films alone.

The work of George Canty abroad has been highly commended by those of the industry. No adverse legislation, the European method of competing with American pictures, has developed but that Mr. Canty has reported on it first.

As a result Congress has been asked for another such trade commissioner for the Near East, which the department looks upon as a picture market that when fully developed will be even greater than Europe.

Navy Buys Most

Of the Government activities possibly the Navy is the greatest buyer of features. Pictures have become a regular part of the daily routine of the ships of the fleet at sea.

Programs are purchased in duplicate thus running close to 5,000 prints of the usual six-reel subjects. Another 150 in triplicate are also purchased with almost 4,800 reels of short subjects included in the annual purchases.

The sailors get day and date showings with the first run houses. The moment a new film is released the Navy starts two prints of the feature on circuits on the West and East coasts over which a film travels for three years before it is returned to storage.

Pictures are bought with care with feature comedies reported as heading the list of subjects.

In contrast to the Navy which spends Government funds for its programs the Army has a self-sustaining picture service under the Adjutant General operating in the posts and camps throughout the entire country.

January 2, this service celebrated its seventh anniversary. Started as an experiment in an endeavor to work out some system to reach the 60,000 soldiers scattered in over 100 posts—the going was rather hard at first but now each year a profit is shown with the admissions held within the means of the enlisted men.

The service is unique among theatre chains. The plan of operation includes the sale of coupon books to the soldiers on credit.

In addition to this service the War Department has officially, and from funds appropriated by Congress, gone into the producing end. Films thus made have been a great boon to the civilian producers for their war stories giving them actual war scenes that are credited with putting over many such pictures. Here in Washington the Signal Corps

maintains an extensive laboratory. In this same connection the Navy, too, has done considerable producing. These films have also been utilized by the producers of Hollywood.

Of the makers of educational films within the Government the Department of Agriculture and the Bureau of Mines, of the Department of Commerce (formerly, though, under the Secretary of the Interior) are both extensively engaged. The Bureau of Education is also a maker of educational while the public parks controlling body has produced several shorts that are scenically marvelous.

The Department of Agriculture released 25 new educational films during the past year with 15 others now in the course of production for 1928. About 300 films are now in circulation, these productions including a wide variation of subjects dealing with agriculture, forestry, rural engineering and home economics. The are chiefly one and two reels.

The subjects covered during the past year were co-operative marketing, insect control, cotton harvesting, household problems, forest conservation, livestock management and highway research.

Theatre Exhibition

Although generally classified as "non-theatrical," Department of Agriculture pictures include many scenic films produced in the National Forests and National Parks which have had limited theatrical exhibition. Some theatre managers have found many of the other Departmental productions suitable for theatrical showings. Small town theatre managers have found their audiences interested in agricultural subjects. No rental fee is made for the loan of these pictures, the exhibitor being required only to pay transportation charges on the reels.

The department plans to continue its present policy of producing from 20 to 30 pictures each year, although the demand for its productions has greatly increased. Although all department films are kept in constant use, so great has become the public demand for these films that it can only partially be met due to lack of funds.

Industrial films have developed into great salesmen abroad for American products. This also applies with equal force to the regularly produced pictures from the American studios.

London's Rendezvous

London, Dec. 22.

Since the Vaudeville Club in Charing Cross Road closed its doors, seven years ago, several attempts have been made to create a new rendezvous for theatrical people. The Knickerbocker Club was formed and it lasted a few years. It was then replaced by the Cosmo Club, but the profession did not take to it enthusiastically.

About a year ago Jim Mooney, Dave Carter and Tucker (Americans) proposed to reopen the old Vaudeville Club, but that fell through. The latest is the formation of the Old Vaudeville Club in New Compton street, which has just been opened and will be managed by Dave Carter, an old-time ballad singer, who up to recently ran a bookmaking business.

LONDON

London, Dec. 22.

American acts booked for a season in England early next year are Walter Fehl (husband of Dora Maughan) and His Magic Wand and Jane Dillon, both due to open at Birmingham Feb. 6. The bookings arranged by Henry Shorek.

Elsa McFarlane (wife of Clifford Whitley) and Russell Jones (American), both in "Blue Skies," recently terminated at the Vaudeville theatre, have formed a vaudeville alliance, doing a double piano act. They are due to open at the Metropolitan hotels at Monte Carlo, Nice and Cannes in January.

Fay Compton will appear in "Zero," a new film from the novel of the same name by H. Collinson Owen. It will be under the direction of Jack Raymond, responsible for her last film, "Somehow Good."

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300 IMPORTANT CAMERAMEN BECOMING RECOGNIZED AS PHOTOGRAPHIC MARVELS

Los Angeles, Dec. 31.

About 300 men are earning from \$100 to \$1,000 a week around Hollywood who are just as important as producers, supervisors, directors, film cutters, actors, scenarists or title writers in the making and assembling of a picture.

At any time one of these 300 could spoil an entire production if they were not alert and looking out for the interests of their employers as well as demonstrating ability and integrity.

They are the camera men or cinematographers.

They do everything from shooting straight scenes to the process, trick, Akeley, news and still photography.

Little outward recognition is given these men by the producers. They are just known as technicians. Hardly a second thought is given to their desires and wishes, though they have been actually the more responsible for the fast development of screen photography and various mechanical improvements since the early days of the industry.

Their work does not cease when they stop grinding at the studio, nor do they loaf between scenes when others on the set are resting or clowning about. These men must always keep on their toes and are always active. Their task is not alone to shoot at what the director wants. As a matter of fact the director in many instances is guided by their judgment and experience in making his scenes.

These cameramen know the whys and wherefores of picture making. And that, they only learn from experience. They are the only group of craftsmen in the picture industry who for 15 years have been continually experimenting for the purpose of conceiving new ideas and improvements for their branch of the industry.

Organization

Most of this experiment work is done through an organization identified with their profession, the American Society of Cinematographers. This organization is the most completely organized of any of the branches of the industry. Its organization was brought about in 1913 when a group of cameramen got together for the purpose of interchanging ideas. Then it was decided they should have their own organization.

Frank Kugler, Phil Rosen, now a director, and Lewis Physioc formed what they called the Cinema Camera Club. That was when practically all of the producing was done around New York. When it started westward the cameramen out here formed the Static Club.

At that time the boys, whether working East of West, were allowed to interchange their membership. In 1918 with the War on, the number of camera men rapidly increased. Mr. Rosen who came to the Coast that year thought that a national organization should be formed for the camera men and from this thought arose the American Society of Cinematographers, which automatically took the men of east and west into the fold.

Creation

At that time the only ones invited to participate in the membership of the body were cameramen who had attained a recognized standing and who had had a certain experience in the profession. In this way the organization started off by becoming an exclusive group of craftsmen with their entire mission to co-operate for the invention and installation of new methods and ideas in the photographic branch of the industry.

Last summer, when the intensive organization campaign was on in full force of all crafts in the industry, the A. S. C. let down its bars and accepted the rank and file of studio cameramen. It resulted in the body numbering among its members practically every one operating a camera of one sort or another in a West Coast studio.

With the organization 100 per cent in membership, the old crowd became vigorous in their endeavor to see that the new members were benefitting through their association and having pointed out to them up-to-date methods of making pictures from every angle. To do this all members are given an opportunity

to study every phase of the camera art.

The older and more experienced members, recognized as authorities on cinema photography, advise and instruct the younger members on everything that comes up. There is no other craft in studio work where this form of aid exists among its members.

The instructors of the organization give demonstrations on new methods of lighting, camera accessories and appliances, lenses or on the way of handling peculiar camera angle shots. Everytime a member of the organization discovers or works out a new trick he does not keep it to himself. He goes to the headquarters of the organization and demonstrates it before his fellow members.

More than 40 per cent of the 300 members of this body hold letters of patent on one or more devices for improving the working camera or to improve results obtained from certain effects.

Everywhere

To allow the camera men to continually experiment on various angles of the cinema art the organization maintains a large suite of offices in Hollywood. There the members have a reference library. In it they will find a complete file of picture locations in the western States and Canada.

Though the organization is national and most of its members are employed on the Coast some are

of the cameramen of the early days of the cinema are today among the best in the directorial ranks. Those who have gotten away from the grind to handle the megaphone include George Hill, Victor Fleming, Phil Rosen, Phil Whitman, Fred Jackman, Karl Brown, Howard Bretherton, Irvin Willat, Sylvani Balboni and Byron Haskins.

Though directors and actors come and go in the screen world, the life of the cameraman is everlasting. Many of those grinding today have been at it for from 15 to 20 years and will probably be going for double those periods if they so choose.

Salaries

Their salaries are based on ability and proficiency. Very few of the first cameramen earn as low as \$100 a week. A majority draw from \$200 to \$500 weekly, with a few getting above that figure and up to \$1,000 a week.

In this heavy revenue group are to be found Tony Gaudio, Charles Rosher, James Wong Howe, George S. Barnes and J. Marley.

Then, of course, the boys who do the trick shots and glass and miniature stuff range in pay from \$350 to \$1,000 a week, with some of the men who shoot the glass stuff getting \$1,000 a shot.

The second cameramen, of whom there are about 75, are generally used to shoot the foreign or second negative. These men draw from \$75 to \$200 a week. Then come the



BILLIE DOVE

In little more than a year, this beautiful film star has won an enviable place in the hearts of film fans and theatre men the world over. Though her rise has been meteoric, she ranks among the outstanding screen players of the decade because of sheer merit, charm and graciousness. Today, Billie Dove is one of the greatest box-office attractions of the industry.

scattered about the globe. One, at present, is permanently stationed in Riga, Russia, a number are at work in the studios in England, Germany and France, while another will shortly accompany Commander Richard Byrd on his scientific expedition to the South Pole.

Looking over the roster of the organization finds men of practically every profession. There are musicians, architects, physicists, sculptors, painters, mechanical scientists, aviators, soldiers, radio and telephone experts, writers, linguists. Nationalities of the camera world on the Coast include American, Canadian, English, French, German, Italian, Spanish and Swede. There is also one Chinese in the group. He is James Wong Howe, the only Oriental who ever handled a production camera. Howe was discovered by Sidney Olcott when the latter was with Paramount. Since leaving Par, Howe has been with Herbert Brenon on all his productions.

Now Directors

The ambition of the cameraman does not stop in just turning the crank. He strives to get on further in the screen world. A great many

assistants, at from \$20 to \$50 a week. They as yet are not qualified to turn the crank, but are used to aid the cameramen in physical chores. The still cameramen get anywhere from \$40 to \$75 a week, with a few paid beyond \$100.

Akeley cameramen, who supply their own cameras and equipment, are very seldom under contract or on the payroll of a studio. They are free lancers and get from \$50 to \$75 a day. Some of the larger studios own a few Akeley equipments and pay the men that operate them the same salary as given the first cameramen.

Most of the camera boys have large sums of money tied up in their own personal equipment, which consists of machines and lenses, with the average investment of a first class camera operator running around \$3,000. Some of the "Class A" boys have as much as \$10,000 tied up in their outfits.

Pioneer

The cameraman can be classified as the pioneer research worker of the industry. It is his unselfish demand for better instruments and material to work with that has been

(Continued on page 13)

Big English Theatre Deal to Stand Off P.C.T. Combine

London, Dec. 31.

A \$25,000,000 theatre deal is all set. It includes the remainder of the Gulliver houses and various hitherto independent theatres all over the country grouped as a picture house combine.

The company will probably tie up with an American corporation to guarantee films to offset the Provincial Cinematograph Theatres combine with Metro-Goldwyn-Mayer and Joseph M. Schenck.

Fox, Wash., Going Now To Stage Band and M. C.

Washington, Dec. 31.

Fox is again changing the policy of his new house here. Switching this time from a 60-people company presenting the Victor Herbert light operas in tabloid to the stage band and master of ceremonies policy.

Ballet under Alexander Oumansky is to be retained, but the principals and chorus finish tonight.

Starting with Roxy's presentations, next were acts with two "names" often on one bill, then the Herbert musicals and now the stage band policy. All in less than three months.

Mankiewicz Coming East For More Par Writers

Los Angeles, Dec. 31.

Paramount is going to resume its Authors' Council, with Herman Mankiewicz leaving for New York Jan. 8, to remain three weeks. While east Mankiewicz will sign writers to do individual stories for Par.

The pen boys are to be brought here for a month's trial, and the Paramount emissary will also endeavor to make deals with other writers to come to the Coast to join the staff as permanent staff scenarists.

Mankiewicz is expected to bring back at least 30 new writing names.

Jesse James, Jr., Broke

Los Angeles, Dec. 31.

Jesse James, Jr., son of the outlaw, and who was a practicing attorney here, is financially broke.

A wage claim of \$18 filed against him by Stuart Fisher, law clerk, was admitted to by Mrs. James who said her husband is in bed suffering from nervous breakdown and had no money with which to pay. James was given until Jan. 5 to make payment, otherwise an order of arrest will be issued.

James is said to have closed his law office at the time he served as technical advisor to Fred Thomson, western film star, when the latter was making "Jesse James" for Paramount.

Another English Studio

London, Dec. 31.

British Instructional Film Company is dickering with the authorities of Welwyn Garden City for a concession to build a picture studio there and obtain local facilities. Welwyn is an art and craft center, near London. It has large residential labor supplies.

The scheme is likely to become jammed because two studios, each capable of handling 30 pictures a year, are proposed for Elstree, where British International is also expanding.

U Starting Four

Los Angeles, Dec. 31.

Universal will start on four new pictures with the new year.

The include "The Michigan Kid," Rex Beach story to be directed by Irwin Willat; "Cream of the Earth," Mel Brown directing; "Phyllis of the Follies," Ernest Laemmle directing, and "Be Yourself," with William Selter directing Reg Denny.

Greta Nissen on Stage?

With Greta Nissen scheduled for a New York stay, and a reported legit show her prospective goal for the remainder of the season, there are several film producers anxious to secure her signed for pictures.

No long-term contracts as the proposed productions are on single picture makes only.

Miss Nissen has been in a United Artists picture on the Coast.

"Street of Sin" Stopped; "Last Command" at \$2?

Emil Jannings' "Street of Sin"

has been stopped on the brink of distribution to make way for the same actor's "The Last Command." The latter film is in its final cutting stages on the Coast. There is some talk of it coming into New York for a \$2 showing. This may be plausible as "The Wedding March," tentatively scheduled for the Liberty, following "The Gaucho," has been set aside as word from the West is that it's not ready.

"Street of Sin" will have some re-takes made by Victor Fleming, the changes taking place at the finish of the story, and will be released between "Last Command" and "The Patriot," another Jannings picture. The reason for this is that the latter two films both have Russian locales.

Joseph Von Sternberg is the author of "Sin," which Mauritz Stiller directed; Von Sternberg directed "Command" and Ernst Lubitsch will supervise "The Patriot," an adaptation of the play of the same name which Gilbert Miller now has in rehearsal.

Van Cleve Divorce

Los Angeles, Dec. 31.

Mrs. Rose Marie Van Cleve, sister of Marion Davies, has filed suit for divorce in Superior Court here against George Barnes Van Cleve on grounds of infidelity and habitual intemperance.

She asks \$100 monthly for the support of their daughter, Patricia, 8 years old.

Several months ago Van Cleve suddenly dropped out of sight, taking the child with him. It was understood he had remained in an uptown New York apartment. Though no general alarm was known to be sent out, Van Cleve was said to have been located in a railroad station and the girl recovered by her mother. Of late Van Cleve has been in New York.

Boy Scout Pictures; For Non-Theatres Also

The Scout Film Service, Inc., has been formed to produce and distribute from New York special pictures for the Boy Scouts of America. Pictures will be rented outright to troops or exhibited on 50-50 sharing terms. It will be a money-making plan for Boy Scout troops seeking to raise funds for organization purposes.

There is a membership of 700,000. The organization has endorsed the service and will have the right to pass on all scripts before being produced.

Additional market outlet through schools, churches and Y. M. C. A.'s is expected to be a source of revenue. Alfred Walker, business economist, is general manager of the new project.

Henley With Par

Los Angeles, Dec. 31.

Paramount has signed Hobart Henley to make three pictures during the coming year.

His first will be "The Super of the Gaiety," starring Adolphe Menjou, with production to begin Feb. 1.

Fowler-Tamara at Roxy

Addison Fowler and Florenz Tamara, the international dancers, open at the Roxy, New York, January 7. They were abroad for two seasons as the features of the Folies Bergere in Paris, also appearing in London, Deauville, Cannes and the Riviera resorts.

Fowler and Tamara are pioneer featured dancers in the picture houses.

Sherman in Male Lead

Los Angeles, Dec. 31.

Lowell Sherman will play opposite Billie Dove in "Heart of a Follies Girl."

John Francis Dillon directing for First National.

L. A. TO N. Y.

Harry Rapf
Warren Doane
J. Leo Meehan
Sam Sax
William Le Barron

'27 PICTURE UP-STARTS

100 HOLLYWOOD RISES IN YEAR

Girls and Boys Developed—One Out of Every 450 Possibilities—5 Years Average Screen Life—Some Instances

By **ARTHUR UNGAR**

Los Angeles, Dec. 20.

In the onward march of the picture industry during 1927, over 100 people, including writers, directors, supervisors and actors, have sprung to the fore. Though there has been considerable talk that the producers are trying to hold the industry in their palms and stem the tide of progress of those in the ranks, more people have achieved recognition and been rewarded for their endeavors during the past year than at any time in the history of the industry.

The motto of all those interested in this infant field is for the development of new talent in all branches. A summary of the actual life of talented people in the motion picture industry in all branches shows less than a five-year average. Producers, directors, writers, supervisors and stars and players come and go. The strides made in picture production during the past two years have sort of weeded out a lot of the old timber, with the heads of the various production organizations on the alert to draft new material.

This material comes from all walks of life. Of those who come into the industry for a chance, about one in 450 make the grade, some way or another.

33 Girls, 24 Men

On the feminine side, 33 young women came to the fore in the past year as actresses. On the male side 24 men climbed the ladder to get their names on the cast rosters as important or featured and star players. Then four little youngsters hopped onto the band wagon to show their juvenile versatility.

Among the directorial group, 24 new megaphone wielders have found an opportunity to do their stuff. In the list of new writers who have accomplished things are 12 whose work is new for the screen.

Then come the dreaded supervisors. With the trend of the picture industry toward the supervisors, the producers have had the hardest time in getting the right people to fill the jobs. There are still a number of old line supervisors who are guiding the destinies of their respective units, but with the demand bigger than the supply, some 10 men have broken into the "golden" circle.

In the women's division of players fast strides have been made during the year by Lella Hyams, daughter of John Hyams and Lella McIntyre, vaudeville act, who worked her way up in the ranks from an extra girl to the position of a featured player at Warners; Lupe Velez, a Mexican immigrant, who promises to be an outstanding rival of Dolores Del Rio; Nancy Carroll, at one time a chorus girl who got a stage dramatic lead and then was chosen for Rosie in Anne Nichols' screen, "Abie's Irish Rose"; Ruth Taylor, an extra only a short time ago, played the title role on the screen in "Gentlemen Prefer Blondes"; Lina Basquette, widow of Sam Warner, a former Ziegfeld "Follies" principal, now featured by De Mille; Dorothy Kitchen, youngster, in stock at Universal and now playing important leads in westerns.

Sonia Karlov, former "Follies" girl, now under contract to De Mille; Daphne Pollard, vaudeville headliner, being starred in the comedy division by Mack Sennett; Mary Nolan, known on the stage as Imogene Wilson, now featured at Universal after United Artists imported her as an unknown from Germany. Audrey Ferris, who started her career doing bits on the Educational

"VARIETY'S" PRESS TIME

This Anniversary Issue of Variety went to press midnight Friday, Dec. 30.

lot and selected by a supervisor on the Warner lot for ingenue leads; Sue Carol, who got her first chance playing opposite Douglas MacLean in "Soft Cushions," now playing leads in the free lance field; Nena Quartaro, found playing leads in westerns at F. B. O., signed for five years by James Cruze, playing a featured role in "The Red Mark," a DeMille-Pathe special.

Viola Richards, who modeled for commercial and magazine advertising illustrations, coralled by Hal Roach to play feminine leads in his comedies; Lorraine Eddy, chorus girl with "Topsy and Eva," who liked the climate of the coast and worked her way up from the extra ranks to a Christie comedy lead; Doris Dawson, youngster from Goldfield, Nev., who also started in the extra ranks and is playing leads for the Christie outfit; Gail Lloyd, with the same concern, who, after graduating from school in San Francisco, joined the ranks of the Central Casting Office group until also picked for comedy leads; Virginia Sale, sister of Charles "Chic" Sale, who came to the Christie lot as an extra and proved her worth for leading roles at the Christie lot.

Ann Christy, whom Al Christie saw one day in the mob, now playing the lead with Harold Lloyd in "Speedy"; Jeanette Loff, who played an organ until last August in a grind picture house at Portland, Ore., and who trotted out to the DeMille lot in Culver City, where Charles Richards, at the casting office, gave her a look over, which resulted in her being chosen for the lead opposite Rod La Roque in "Hold 'Em, Yale."

Sally Eilers, youngster who graduated from the Fairfax high school in Hollywood last February, then remained for three months in the extra ranks, to be plucked by Mack Sennett for a five-year contract and the lead in his super-special, "Good Bye Kiss."

Lillian Gillmore, daughter of Barney Gillmore, former actor and playwright, who cropped up at the Universal lot from nowhere and was assigned to play the lead opposite Arthur Lake in a number of short subject offerings. Mona Ray, youngster who was chosen for the role of "Topsy" in "Uncle Tom's Cabin" from the vaude stage, now being featured by Universal. Barbara Kent, little girl being carried on the Universal payroll practically to collect her salary until Clarence Brown came along and borrowed her for the ingenue lead in "Flesh and the Devil" which made her very important at the U lot afterward. She has been featured in three pictures during the year by her parent company.

Others who have jumped to the fore with Universal are Dorothy Gulliver, Ethelyn Clare and Barbara Worth. They all started at the bottom and are now playing leads in various pictures turned out on the lot.

Sally Phipps, who was picked up by Fox from the extra ranks, and who is now playing leads. Then June Collyer, daughter of a New York attorney whom Winnie Sheehan picked out and immediately put into principal roles without any screen experience at all. Marjorie Beebe on the same lot who cropped up one day and found herself playing leads in two Fox productions and who looks as though she will hit the starring ranks one of these days. Then Rodil Rosing, brought forth in "Sunrise" by Murnau, who is being given a lot of attention at the Fox lot for featured parts.

Over at First National they picked a couple of good plums during the year. Their outstanding is Molly O'Day, sister of Sally O'Neill, who is coming along like a hurricane and probably in another year will be starred by the company. She started in the extra field, then went into the two-reel ranks and F. N. selected her for the lead opposite Richard Barthelmess in "The Patent Leather Kid." Since then it has been a pushover for this youngster.

The other girl who came along fast on the same lot is Alice White. Two years ago she was answering the switchboard in the office of an



Mrs. Torrence's Little Children
EDNA and JOHNNY
Wish You A HAPPY NEW YEAR!
EDNA Playing "AZURI" in
"THE DESERT SONG" Co.
Great Northern Theatre
Chicago, Ill.

agent. Then she became a script girl. Some one got an idea she should be an actress. They gave her the lead with Milton Sills in "The Sea Tiger," and then other producers wanted her. She was loaned out here and there and finally Paramount took her for an important role in "Gentlemen Prefer Blondes" with indications she will be one of the outstanding lights in the picture. Prior to getting that job F. N. did not intend to renew, but now they are holding fast to her for another five years. Another girl on the F. N. lot who clicked fast is Loretta Young, a little extra girl early this year who got her chance in Robert Kane's "The Whip Woman," after which the five-year mortgage was put on her career by the company.

There are quite a number of girls on the screen who did outstanding work during 1927, not recognized for their ability during the past few years. This list has a score who have stepped out so far. As a matter of fact three years ago they were just incidental on the screen. Today their names are included in all billing and on the electrical displays of the theatres.

The Men Who Hit

On the male side of the acting end one of the biggest hits of the year is Louis Wolheim, who played the role of Captain Flagg in the stage version of "What Price Glory." When Wolheim came to the coast Howard Hughes of Caddo production signed him and his first picture placed him to the fore. It was his work in "Two Arabian Knights" with William Boyd as a teammate. Six months ago they asked "Who is this fellow?" Now they think he is the greatest bet of the year.

Another stage recruit who clicked practically over night was Robert Armstrong who played the fighter in the stage version of "Is Zat So?" He started out in life as an attorney following his graduation from the University of Washington, a nephew of the late Paul Armstrong. There was the lure of the footlights and then that of the screen. His first job on the silver sheet was at De Mille's where he played the fighter in "The Main Event," directed by William K. Howard. One flash at the preview and Armstrong was made. Everyone wanted him and Fox has used him for two pictures with De Mille having him under a five-year contract. He will be starred by that organization early in 1928 with his first production, "Tenth Avenue."

James Gleason, who worked with Armstrong on the stage in "Is Zat So?", also got a crack at the screen. Universal used him for a couple of pictures but after he got through with them he returned to the east for stage work.

Gilbert Roland, Mexican lad, started as an extra two years ago. They flashed his countenance at United Artists and during the past year he has been playing leads opposite Norma Talmadge and other feminine stars.

Gene Morgan is a vaudeville recruit. He was working as master of ceremonies for Fanchon and Marco. Hal Roach lapped him and he signed on the dotted line for work in the Roach comedy outfit. He works on the Roach lot dur-

ing the day and at night is still at the head of Fanchon and Marco prologs in the Boulevard, Los Angeles.

Jack Luden of the "cough drop" family came here late in 1926 with the Paramount school crowd. They did not think so much of him at first, but when the fan mail returns came in it was decided the boy was okay. Now his name is in picture billing as well as on a five-year working sentence for the company. Charles Buddy Rogers, with that company, is also a school graduate and clicking as a feature lead.

Richard Arlen, an extra two years ago under another name, got his break in "Wings" and will draw down pay with the company for a number of years to come.

Also on the Paramount payroll is Gary Cooper, an extra little more than a year ago who got his break in "Barbara Worth" with a Paramount contract following, resulting in his being featured in a number of pictures made by the company, including Zane Grey products. He will start his 1928 career by being loaned to play the lead opposite Colleen Moore in "Lilac Time."

Then Eddie Carewe grabbed off a guy named Walter Goss, who had not done so well with Paramount. Possibly because he had been a newspaper reporter a short time before trying the screen. Carewe took Goss, changed his name to Roland Drew and the youngster played the male lead opposite Dolores Del Rio in "Ramona." Carewe thought five years and feature then.

Out at the De Mille lot they had

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DEPT. JUSTICE ON COAST IS INVESTIGATING

Los Angeles, Dec. 31.

For the past six weeks five Department of Justice men have been investigating alleged violation of the anti-trust law by producers and West Coast Theatres circuit.

They have been making special efforts to get independent producers and distributors to make confidential squawks, with only two of the smaller boys having come through so far.

It is known that over half a dozen actors have signed affidavits against prominent producers, claiming they are being deprived of making a living in pictures.

"Circus" in U. A. at 99c

Los Angeles, Dec. 31.

Charlie Chaplin's "The Circus" will play at the new United Artists theatre Feb. 4 at a 99c top, instead of at Grauman's Chinese, Hollywood, at \$1.50.

"Circus" follows "Love" (M-G), which comes in behind "My Best Girl" (U. A.), the present attraction.

GARRETT REMAINS WEST

Los Angeles, Dec. 31.

Oliver H. P. Garrett, who wrote "Nightstick" (picture) for Paramount, formerly with the New York "World" as a reporter, will remain out here as a regular staff writer with Par.

YEAR IN PICTURES

The biggest, most enormous year pictures have ever had—1927.

Rapidity of movement, thought and development has marked this year the greatest.

The picture itself, while side-tracked or clouded here and there by the upgrowing stage presentation, has still remained the picture otherwise. It's the main drawing card for thousands of theatres, for millions of people, and probably always will be. Before the picture came into its earned prominence, the stage presentation under other disguises, such as vaudeville, revue, burlesque and tabloid, did not draw comparatively. Therefore it must have been and must be the picture still.

While the picture has developed into the special, the road show kind, of the genuine \$2 class, is as scarce as ever. The special that can stand \$2 or \$1.50 exploitation in a legit house on the key city route and in those cities of the larger kind, is much more prevalent than before.

That sort of picture augurs well for the future of the screen. It's of a character that can keep pace of the stage show in a picture house and calls for no outstanding attraction other than itself.

Too Many Features

This year also has brought conviction to the smartest of picture business showmen that there are too many features on the market during a regular season, whether that number is 800, more or less. If that pressure of a large number of nondescript pictures is to be reduced, it must be by elimination and that seems to call either through agreement by producers or mergers of producers.

For the independent producers, 1927 has turned out more prosperous than they may have anticipated. The Indies with their product are up against an avalanche of the regular line producers, with their pictures contracted before the season fairly has opened. If an indie, as has been done several times so far this year, can work a feature into a big first run, the indie is either fortunate or has turned out an exceptional indie bit of goods.

Classier Films

The regular producers have produced as a whole a more class set of program features and apparently have done so within the usual investment appropriation, if not less than formerly. This has been of large financial assistance, for circulation grosses have extended over

here as they have abroad. Those distributors with free distribution and an unlimited field should display very nice financial statements for this year.

The current season opened well with a rush of big pictures released for the picture houses, and also a more than average collection of program films. It was said earlier in the year that Metro-Goldwyn-Mayer (Loew's) held \$12,000,000 in contracts for "The Big Parade" in the film palaces. Toward the end of November film theatre trade started to fall off.

Theatres

In theatre operation Loew's stands out through its unique situation as a theatre chain. Whereas other circuits, like Publix principally, are burdened by a mass of uncontrollable houses that must be adjusted, Loew's has no such theatres. It's circuit is its main chain, nearly every one of the de luxe sort and with capacity, especially in Loew's picture end. Fox appears to be aiming for the same grade of house, with Fox wanting nothing less than 3,500 capacity and preferring 4,000 or more. All in good cities.

Publix prospects are brilliant as a theatre operator. Much will have to be shaken out of that chain and it will need some little time yet. Meanwhile additions to the Publix circuit—and they are innumerable with others to come—are of the big house class with money holding possibilities that should make the Publix statement a rosy and not a red one before very long. It is easy to accept the report that the Paramount, New York, netted \$1,000,000 in its first year, ending in November, last.

Publix has pooled operations in spots, and also allocated local management in the smaller towns when that could be accomplished. Both are said to have worked out for betterment.

The Roxy

The star opening of 1927 has been the Roxy. It's a theatre that brought a mountain of talk before it opened, and the talk is still going on. No one has been able to definitely state the Roxy's overhead weekly. With mortization, overhead and feature's cost including stage show, according to Roxy's (Sam Rothafel) own statement in a prospectus, that overhead is at least \$55,000. The house has averaged around \$105,000 weekly since opening. That the huge box office trade of the Roxy has been printed all over the country has not done that

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LEADING FILM STARS OF 1927

(Continued from page 3)

tricts falling in line immediately afterward.

Establishment of the value of these new people in the foreign territory is rather slow, especially in the African and Asiatic territory. There the people seem to remain loyal to their old favorites and are quite reluctant to trail with the new ones until they have seen a considerable number of their screen efforts. Then, even, they still hold a warm spot for the old ones and keep on patronizing the houses where their product is shown.

Picking up of the old favorites is the forte of the independent producers, with the main draw figured by then so far as these players are concerned from the foreign market as well as the American provincial districts. There are many stars and players who have passed out of the big parade to trudge along with the minors with still an unusually loyal following. That makes it possible for them to command substantial payment for their services from the producer, as well as strong advertising and exploitation of the pictures they work in.

Why Lloyd Leads

As in 1926, Harold Lloyd is still the leader of all stars of all companies. This despite he has turned out only one picture for Paramount

While, on the other hand, Metro-Goldwyn-Mayer slipped by the way-side, trailing these companies, other than M-G-M's huge gross returns since Labor Day. That has been caused by "Big Parade" and "Ben-Hur."

Specials and road shows seem to have been the main concentration angle of these companies for the box office trade. On these pictures the big companies have done an unusual amount of advertising and exploitation, working on the basis of selling the picture on title and producer more than on the rating of the stars and feature players.

This seems to be most noticeable with Fox. That company has dwelt on the picture and the director, with the players considered of incidental consequence, though given liberal recognition in billing. As a result of this method, outside of Tom Mix, Fox's star western star, and Buck Jones, another western, now off its payroll, Fox has but one general dramatic star, Midge Bellamy. Other players with this company, such as Victor MacLagan, George O'Brien, Edmund Lowe and Janet Gaynor, are held in the featured group, with their personal drawing value rather difficult to determine on account of the method pursued by the company in selling the product.

Teams

Another departure in the method of selling pictures during the past year is the teaming up of the players, male and female and female combinations. With very few exceptions these teamed combinations are known as featured players with their pictures in many cases out-drawing the product of the single stars, on whose name alone the product is sold, instead of on the picture title as the producers get rid of the combination players products.

Though Wallace Beery and Raymond Hatton have sprung to the fore as the leaders of the doubles, George Sidney and Charlie Murray from the cold dollar angle are the combination leaders. This is due to the fact that Murray and Sidney, who have done most of their laboring for First National, have been working for other companies, too, especially Universal, and the product they participated in during the past year has shown more cash at the box office than that of the other comedy team.

Of the mixed combination, Lew Cody and Aileen Pringle were the leaders in the M-G-M fold. This combination turned out a lot of the b. o. caliber of stuff, and though the other mixed combinations have clicked from the exhibitor standpoint, the gross intake would give the Cody-Pringle team the vanguard position.

During the year a number of new combinations were established, but their value cannot be properly gauged for this resume, as but few of their product got a chance to circulate during the last six months of 1927. For the 1928 rating, the standing of these players will undoubtedly be much higher, as their product gains momentum in going around the world.

Western Market

The Western field, on the other hand, was all shot to pieces during the past year. With big key city houses not using Westerns, and these pictures mostly getting the Saturday and Sunday play, a much smaller quantity of production was done in this field during the year. A number of Western stars of the past five years have passed out of the picture as a result. Such drawing cards of the past as Harry Carey, Jack Holt, Buck Jones and Bill Cody, are no longer heading their own units, with the majority playing character roles in the standard productions.

Paramount tried to break into this field for a while, but after a number of Westerns were made with unknowns the returns were not so encouraging, and they decided to throw their entire selling organization behind the Fred Thomson product. Par got off to a good start with Thomson, practically having his first picture sold before it was in the making stage. They got this one into the key city first run houses, where Thomson was a stranger, and the returns on it were none too satisfying to the exhibitor. Meantime, Paramount is still turning out the Zane Gray western stories, selling on the author's reputation.

In the Western field Tom Mix is

the leader in sales by a wide margin. Of course, his pictures are not getting as wide a circulation as they had two or three years ago. The Mix brand is used by the company in many instances to "bait" the exhibitors into buying other program product of the company. So, actually, Mix can be classified as a plus star.

Bow and Dix

Paramount, with its road shows and super specials, such as "Wings" and "Underworld" and "The Way of All Flesh," is rather a proud and aggressive organization. Then again coming after Lloyd, Par has a great bet in Clara Bow. This little "It"

FIRST NATIONAL

STARS

COLLEEN MOORE
BILLIE DOVE
NORMA TALMADGE
RICHARD BARTHELMLESS
CORINNE GRIFFITH
HARRY LANGDON
MILTON SILLS
CONSTANCE TILMADGE
JOHNNY HINES
KEN MAYNARD
WILL ROGERS

Featured

Sidney Murray
Mackaill-Mulhall
Lew Stone
Ben Lyon
Astor Hughes
Molly O'Day
Alice White
Maria Corda
Virginia Lee Corbin
Arthur Stone
Donald Keith
Anna Q. Nilsson
Doris Kenyon

girl, getting into the star class for first time, jumped ahead of all the company's stars in box office drawing power and leads them in popularity.

Of the male stars, Richard Dix has been the most substantial money earner, with the Beery and Hatton combination right on his heels. Dix has the advantage over this team in being established in the market outside of America, though they might outdraw him in the home country.

Emil Jannings having only turned out two for the company, cannot warrant the rating this year that he will get next when his picture starts moving.

Though Pola Negri has been Par's best on the foreign market, it is said that with pictures released by them of Jannings', that picture for picture, he is outselling her. The American following of Miss Negri seems to be getting away from her bit by bit.

Though Gloria Swanson has been away from Par for over a year, her old product is still making the rounds and showing good returns. Douglas MacLean, another of the stars off the Par roster, fell a bit below his standing of the year before.

Bebe Daniels and Adolphe Menjou, with nominal priced productions, proved themselves "valuable" money getters for the organization. Figured on the percentage of production cost of their product against that of some of the stars who needed the expensive and lavishly mounted stories to get over, they can be qualified as their masters at the box office.

Thomas Meighan, one of Par's old standbys, got some bad breaks on the year, with the company only benefiting through the fact that the Meighan name was sold 'way in advance and his pictures got the prices.

Eddie Cantor, of course, could not get into the big line group, as his wares are but few and just beginning to circulate. This is also the case with W. C. Fields, who probably will shine during 1928 when Christie releases through this organization "Tillie's Punctured Romance." Then it looks as though Fields will shoot ahead from the box office angle. New to the screen and amounting to nothing in the check-up, Ed Wynn stands at the bottom of the list with his lone effort, "Rubber Heels."

Featured Players

In the Paramount featured group the men players are to the fore with George Bancroft, who was 'way at the bottom of the list last year,

jumping right into the lead. He will be in 1928 listed among the star group and probably give those in that column a run. Also strong in this class are Chester Conklin, Noah Beery (now off the payroll), Clive Brook and Ford Sterling.

Of the featured women Paramount had little to boast of, with Mary Brian the leader. Added is Evelyn Brent, who hopped into the big league from the F. B. O. ranks and corraled a following quickly through her work in "Underworld."

Paramount also has a new talent group forging ahead nicely. James Hall leads this crowd of youngsters. If he is properly cast during the coming year it looks as though he will join the star ranks soon. In the women's division Louise Brooks is the leader. There are two new girls with Par, Ruth Taylor and Nancy Carroll, both having juicy roles in their respective productions, but they can get no classification for the current year, as the product they were in has not been released yet, though Paramount figures they will be o. k. at the gate.

Colleen Moore F. N.'s Best

Colleen Moore again has been the pacemaker on the First National roster. Though she had only turned out three on the year, Miss Moore was strongly entrenched in her class and found that the exhibs were with her on every picture.

The big surprise with this organization on the year was Billie Dove. In 1926 Miss Dove was rated half way down in the list of featured players. With Corinne Griffith getting ready to leave the fold, F. N. gave this girl the starring chance and she caught on like wildfire. The first pick-up of a following by Miss Dove shaded Miss Griffith toward the background.

Norma Talmadge is also rated with F. N., as she turned out two for it on the year. Given more product, she would have been to the fore ahead of Miss Dove, as the prices for the Talmadge pictures are considerably higher than those of the newer star.

Barthelmess Repeats

In the male class Richard Barthelmess repeated as F. N. leader with "The Patent Leather Kid" and "The Drop Kick," great aids to keep him far ahead of the other F. N. male stars.

Harry Langdon did not jump to the fore as expected. His pictures just did not hit a responsive chord while his circulation is being adjusted, especially in the provincial and foreign territories, where he is just beginning to be known as a feature length comedian.

In the feature class two combinations head the list, with the Murray and Sidney line-up drawing bigger returns than a good number of the individual stars. Another couple clicking big are Jack Mulhall and Dorothy Mackaill. Lewis Stone, though out of the company fold now, is a good box office name in his class, with the juvenile Ben Lyon meaning just as much at present. The latter, no doubt, would have ranked ahead of Stone, but has been in too few pictures during the year.

Molly O'Day, new with F. N., will bear watching during 1928. It looks as though she will click heavily and land in the star group. Another youngster in this class who will progress fast in the new year is Alice White.

U. A.'s Groups

United Artists added half a dozen stars to its group in 1927. Of the standards, Chaplin, Fairbanks, Pick-

one picture each are the leaders, however. With more circulation during the coming year the drawing power of the stars with U. A. may see a change. Corinne Griffith though listed with U. A. can hardly be classified as she as yet has not had a release. Buster Keaton had a few but they got nowhere, with the Gilda Gray picture just getting started on the list and having played little to warrant any sort of grading as to her value with this company.

In the feature class Dolores Del Rio and Rod LaRoque as a combination were in the vanguard. LaRoque is really to be classified as star as he was starred in "Resurrection" with Miss Del Rio. The latter cannot be given as substantial a rating as she deserves, as she has been working in the product of other companies, such as making two for Fox.

Right on their heels come another tandem, Louis Wolheim and Wm. Boyd. They just made one picture it clicked from start and looks like big money maker. Boyd again does not rightfully belong in this group as he was loaned from De Mille for this job. Of the U. A. single feature players Gilbert Rowland is the leader.

Chaney, M-G-M Leader

At M-G-M Lon Chaney is still the van leader. Chaney is the best box office bet that company has had with his product drawing bigger re-

M-G-M.

STARS

LON CHANEY
JOHN GILBERT
NORMA SHEARER
LILLIAN GISH
MARION DAVIES
WM. HAINES
RAMON NOVARRO
JACKIE COOGAN
TIM MCCOY

Featured

Greta Garbo
Renee Adoree
Cody
Pringle
Sally O'Neill
Arthur
Joan Crawford
Owen Moore
Marceline Day
Dorothy Sebastian
Lars Hansen
Gertrude Olmstead
Eleanor Boardman
Lionel Barrymore
Conrad Nagel
Roy D'Arcy
Ralph Forbes
Marie Dressler
Polly Moran
George Cooper
Frank Currier
Gwen Lee

turns than any of the individual starred output. This, too, is due considerably to the limited cost of his average production, while much more is spent on products of other stars.

Norma Shearer and John Gilbert are close to each other in draw value, with Lillian Gish now away from the company, cashing in on several of her previous endeavors which still command fairly good grosses.

Were Marion Davies classed on the basis of her key city-Hearst newspaper support draw she would be much higher than the other stars placed ahead of her. However, her provincial and foreign draw is not as strong as theirs.

In the featured class with M-G-M, Greta Garbo has been the sensation of the year and proved to be the sure fire attraction at the box office. Renee Adoree climbed to the fore nicely, too, during the last 12 months, with the Cody-Pringle combination followed by Sally O'Neill, now gone from the company, and the new George K. Arthur-Karl Dane combine. These boys look very promising for coming year.

Another couple listed as fair draws in the feature group this year look likely as leaders during coming year, Joan Crawford, being pushed toward stardom, and Dorothy Sebastian.

Marie Dressler and Polly Moran are down on the list as they have only had a chance with this company as a duo in two releases, one of which did not get any too far with the theatre patrons because of alleged race ridicule.

Fox's Best

Fox show just two stars with the organization and one who is away. Tom Mix is classed by himself with no comparison made on standing of Madge Bellamy, the only other

UNITED ARTISTS

STARS

CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
MARY PICKFORD
VILMA BANKY
RONALD COLMAN
GLORIA SWANSON
NORMA TALMADGE
JOHN BARRYMORE
BUSTER KEATON
GILDA GRAY
CORINNE GRIFFITH

Featured

Del Rio
La Roque
Wolheim-Boyd
Gilbert Rowland
Don Alvarado
Nils Asther
Lupe Velez

ford and Colman-Banky are the leaders due, with their pictures have been circulating from the year or years before. Of the newer group Gloria Swanson, Norma Talmadge and John Barrymore with

qualified star according to the Fox policy.

In the feature player, Victor MacLaglen seems to be most popular at the box office with Edmund Lowe on his heels. Janet Gaynor on ac-

FOX

STARS

TOM MIX
MADGE BELLAMY
BUCK JONES

Featured

Victor MacLaglen
Edmund Lowe
Janet Gaynor
George O'Brien
Charles Farrell
Lois Moran
Virginia Valli
Cohen-McNamara
Earl Foxe
J. Farrell McDonald
Margaret Livingston
Ben Bard
Tyler Brooke

count of her work in "Seventh Heaven" and "What Price Glory" came to the fore fast and if properly influenced from the outside might hop into the star ranks next year.

George O'Brien was right along with Miss Gaynor in the popularity group and he possibly will get a star rating in the next resume.

DeMille-Pathe

The DeMille-Pathe group on the feature end had as their leader, Rod La Roque, the best bet that company has for individual draw power.

DE MILLE-PATHE

STARS

ROD LA ROCQUE
LEATRICE JOY
JETTA GOUDAL
WM. BOYD
MARIE PREVOST
VERA REYNOLDS
JACQUELINE LOGAN

Featured

Phyllis Haver
Rudolph Schildkraut
H. B. Warner
Joseph Schildkraut
Robert Edson
Dorothy Cummings
Harrison Ford
Junior Coghlan
Victor Varconi
Julia Faye
Elinor Fair
Seena Owen
Franklyn Pangborn
Robert Armstrong
May Robson
Alan Hale
Virginia Bradford
Kenneth Thompson
Louis Natheaux
Ethel Wales
Sally Rand

WESTERN STARS

Leo Maloney
Wally Wales
Buddy Roosevelt
Billy Cody
Buffalo Bill, Jr.
Jack Padjam

COMEDY STARS

Harold Lloyd
Charlie Chaplin
Harry Langdon
Monty Banks
Larry Semon

SERIAL STARS

Allene Ray
Walter Miller

On his trail are Leatrice Joy and Jetta Goudal, with the latter having high Latin-American and foreign drawing value. Though she is off the payroll at present she probably will be back with the company in few weeks.

William Boyd is another one of the newer crowd with this concern to jump to the fore. His work in "The Volga Boatman" gave him a flying start and his next few pictures helped him a lot. The Metropolitan group of this organization and who is a seasoned trouper, still manages to have a great hold on her old following and has gathered a new one as well.

Jacqueline Logan, though at bottom of this list, is just a newcomer in it and has not had sufficient Pathe circulation to give her the classification she might deserve.

In the featured group the Schildkrauts, father and son, are far in

front. They have a great foreign following and in many of their endeavors abroad are listed above the star of the picture.

H. B. Warner, having been tied up on "King of Kings" for a long period, got little chance to show just how strong his name is at the box office. This concern has a long list of featured players, many of them new in the business, who as yet have been unable to demonstrate exactly how strong they are with the public.

Of the Pathe Western group of stars, Leo Maloney is the top mounter. Bill Cody, always a good bet in this division, did not make near as many pictures on the year, and as well has been off the roster for a long time.

In the Pathe serial division, Allene Ray leads, with Walter Miller the follow-up.

In the feature comedy field this company is still collecting on Harold Lloyd, Charlie Chaplin and Harry Langdon, with Monty Banks the only one of the present day comics turning out new feature length product.

Laura La Plante U's First

Universal saw Laura La Plante creep ahead of Reginald Denny in its lineup. Miss La Plante shot ahead quickly, while Denny, on ac-

UNIVERSAL

STARS

LAURA LA PLANTE
REGINALD DENNY
JEAN HERSHOLT
CONRAD VEIDT
MARY PHILBIN
NORMAN KERRY
GLENN TRYON

Featured

George Sidney
Marian Nixon
George Siegmann
Lya De Putti
F. X. Bushman
Malcolm McGregor
Otis Harlan
Barbara Kent
Al. Wilson
Arthur Edmund Carewe
June Marlowe
Mary Nolan
Lillian Gilmore
Raymond Keane
Barbara Worth
Art Goebel

WESTERN STARS

Hoot Gibson
Rex Wild Horse
Fred Humes
Ted Wells
Dynamite the Dog
SHORTS
George Lewis
Arthur Lake
Dorothy Gulliver
Charles Puffy
Fred Gilman
SERIALS
Wm. Desmond
Jack Daugherty
F. X. Bushman, Jr.
Hayden Stevenson

count of product not suitable to him, slipped a bit.

Jean Hersholt is a very popular U player, and is not only cashing in on his work done on the home lot, but with other companies. Possibly after his showing in "Abie's Irish Rose" he will be the biggest of the character stars of the company.

A great bet for U is a newcomer, Glenn Tryon. This chap released only two pictures during the year, but returns are almost 100 per cent. for him and he no doubt will be among the first four during the coming year.

Norman Kerry, always an ace with U, seems to have slipped by the wayside generally. Possibly his worst break on the year was in being loaned to M-G-M for "Annie Laurie." His following did not like that type picture for him and sort of shied as a result. He is going off the U payroll this year.

De Putti Disappoints

In the featured class George Sidney, free lance, must be credited with the lead, as he is used at more than frequent intervals by this company.

Of the contract all-year-round players, Marian Nixon and George Siegmann head the division, with Lya De Putti somewhat of a disappointment.

Western group of U has Hoot Gibson as its leader, with "Rex," horse formerly used by Roach, as the next best seller.

In the short subject field George Lewis and Arthur Lake are the most popular, with Dorothy Gulliver

the fem that means something.

In the serial class, Bill Desmond, a veteran, is the leader, with Jack Daugherty (at one time husband of Barbara La Mar) showing up in fine style.

Warners

To be found again as leader for Warner Brothers is Dolores Costello, with Monte Blue the runner-

WARNER BROS.

STARS

DOLORES COSTELLO
MONTE BLUE
JOHN BARRYMORE
AL JOLSON
RIN TIN TIN
SYD CHAPLIN
IRENE RICH
GEO. JESSEL

Featured

Louis Fazenda
May McAvoy
Helene Costello
Myrna Loy
Clyde Cook
Leila Hyams

up. "Rin Tin Tin," dog, rating very heavy, last year, dropped off a lot in draw power.

Al Jolson is classified well to the fore, based on the showing of his picture "The Jazz Singer" in its initial stages.

They are still selling a couple of the John Barrymore products, though he has been off the salary list for over a year. Syd Chaplin, also departed, had a couple of releases during 1927.

Though qualified as featured player, Louise Fazenda, leader in this division, really belongs in the star class, as her box office power is almost equal to any of the bigger stars with this company and more than that of their lesser stars.

May McAvoy, recently added, still holds her box office sway. Helene Costello is another little lady who has a name which can stand on its own in the electric lights. Leila Hyams, a newcomer here, gives promise of hopping along rapidly during the new year.

F. B. O.

F. B. O. has in its starring group the Western contingent. It still has plenty of the Fred Thomson prod-

F. B. O.

STARS

FRED THOMSON
TOM TYLER
BUZZ BARTON
"RANGER," DOG
BOB STEELE
"RED" GRANGE

Featured

Patsy Ruth Miller
Belle Bennett
Lois Wilson
Warner Baxter
Hobart Bosworth
Ralph Ince
Frankie Darro
Douglas Fairbanks, Jr.

COMEDIES

Cooke & Kit Guard
Mickey McGuire
Three Fat Men

uct and cleaned big on him during the year.

Tom Tyler and Buzz Barton are another team of horse riders who bring plenty of cash returns. Red Grange, however, did not mean so much on his last F. B. O. effort as he did on his first one.

In the dramatic product stars were not used, though they had

EDUCATIONAL

(Comedies)

STARS

LUPINO LANE
LLOYD HAMILTON
BIG BOY
DOROTHY DEVORE
JOHNNY ARTHUR
LARRY SEMON
GEORGE DAVIS
ESTELLE BRADLEY

names which are in the star class, such as Patsy Ruth Miller, Belle Bennett and Lois Wilson, for several pictures. In the comedy group the leaders were Kit Guard and Al Cooke, with the Mickey McGuire

juvenile comedies strong contenders at the buying gate.

Indies

In the independent group Chadwick and Burton King were the only ones to have a couple of stars under contract. Columbia was in the all-star picture making group and grabbed their players here and there. They had as their only holding force Dorothy Revier, always in one of these all-star pictures.

Chadwick used Betty Compson and Pauline Garon for a series of pictures, while King had George Walsh for five pictures.

Columbia

In the Columbia line-up such screen names as Shirley Mason, Bert Lytell, Eugene O'Brien, Johnnie Walker, Marguerite de la Motte, Jacqueline Logan, John Bowers, Ralph Graves, Richard Arlen, Bonner Sisters, Alec B. Francis, Claire Windsor, Jack Holt, Kenneth Harlan, Helene Chadwick, Tom Moore, Norman Trevor, Viola Dana, Ben Turpin, Lionel Barrymore, Ricardo Cortez, George E. Arthur, Lois Wilson, Conway Tearle, Rex Lease, Pauline Garon, Robert Agnew and Alberta Vaughn were used with 50 or more others. These names all meant something at the gate. For the new year the company has three stars under contract for a series of pictures each.

Sterling

Sterling Productions, also with no stars under contract, used Helene

HAL ROACH

(PATHE STARS)

OUR GANG
CHARLEY CHASE
MAX DAVIDSON

(M. G. M. STARS)

OUR GANG
CHARLEY CHASE
LAUREL HARDY
MAX DAVIDSON

Featured

(Both releases)
Edna Marian
Martha Sleeper
Ed. Kennedy
Gene Horgan
Viola Richards
Dorothy Coburn

Costello, Robert Frazer, Sam Hardy, Charlie Delaney, Tom O'Brien, Jobyna Ralston, Johnny Walker, Gertrude Astor, Rex Lease, Shirley Mason, Buster Collier, Lucy Beaumont, Creighton Hale, Jane Novack, Robert Agnew, Mildred Harris, Bryant Washburn and Alice Calhoun for their feature products.

These names, though not under contract anywhere, have had box office value for a number of years and are counted upon to sell the pictures they are used in. It is impossible to classify their individual drawing strength as to popularity on account of the number of companies they work for and the uncertainty of the circulation of the pictures.

Tiffany

Tiffany for the 1927 program recruited its talent from the big list of freelancers, but with Tiffany-Stahl realignment such names as Sally O'Neill, Patsy Ruth Miller, Claire Windsor, Malcolm McGregor,

CHADWICK

STARS

BETTY COMPSON
PAULINE GARON

Featured

Walter Heirs
Malcom McGregor
Betty Blythe
Barbara Bedford
Armand Kaliz

Johnnie Harron and Eve Sothorn will be in their all-star line-up.

Gotham in its group of all-star casts had such consequential people as Henry B. Walthall, Helene Chadwick, Robert Agnew, Lilyan Tashman, Carmel Myers, Gertrude Olmstead, Walter Heirs, Claire Windsor, Percy Marmont, William Fairbanks, Marguerite de la Motte, Dorothy Devore, Walter Pidgeon, Richard Tucker, Mae Bush, Tom O'Brien, Grant Withers, John Miljan, Charlie Delaney and Enid Gregory.

Christie

Of the group of Christie comedy stars on the Paramount and Educational programs during the past year, Bobby Vernon, the vet with

the organization, led with Bill Dooley, a newcomer with the concern, close on his heels. Dooley gives promise of being the ace for this concern during the coming year.

For Roach that crew they call

CHRISTIE

Comedies
(Par.-Educ.)

STARS

BOBBY VERNON
BILLY DOOLEY
JIMMY ADAMS
NEAL BURNS
DUFFY-CORNWALL

Featured

Jimmy Harrison
Vera Steadman
Sid Smith
Billy Engel
Frances Lee
Anne Christy
Bill Blaisdell

"Our Gang" were the mainstay both on the Pathe and M. G. M. programs. Charley Chase on his own still played a good solitaire hand.

Educational's individual producing ace was Lupino Lane, with Lloyd Hamilton, who quit recently, the runner-up.

400 Others

Mack Sennett, though having Ben Turpin out of the family, still cashed in biggest on the "around the corner" looker's product, with Billy Bevan next. He also has in his fold Daphne Pollard, who just got started and looks as though she will bring plenty of shekels into Sennett's money coffers.

Besides the list of players enumerated there are probably 400 around Hollywood who are on the "freelance" list who find themselves

MACK SENNETT

(Pathe Release)

STARS

BEN TURPIN
BILLY BEVAN
DAPHNE POLLARD

Featured

Raymond McKee
Dot Farley
Johnny Burke
Vernon Dent
Carmelita Gersaghty
Sally Eilers
Matty Kemp
Ruth Hiatt
Mary Ann Jackson
Sunshine Hart

picked for their sales department value through the box office. Many of these people five and six years ago were looked upon as leaders in the picture making field, but have been passed by in the major ranks by the present day favorites of the younger generation.

HOME TALKERS

(Continued from page 3)

and re-thread the machine as with the others.

Mr. Bristol will finance himself. Every part, including the record-disc and the radio tubes, will be made at Waterbury by the Bristol Manufacturing Company.

While no definite costs have been estimated, it is understood that the non-theatrical installation and equipment will not be much in excess of \$1,000, including cost of projector, which varies from \$85 to \$190 according to the make. Theatrical costs would be correspondingly higher.

COAST MANAGERS CHANGED

Los Angeles, Dec. 31.

Changes in house managers out here list Tom Fornut, former manager for Universal in Kansas City, as succeeding Frank Brown at the Highland and Charles Perry, a former manager for Finklestein-Rubin in Minneapolis, follows Charles McMames at the Colorado, Pasadena.

Leo Laughlin, house manager at Loew's State here, has resigned with no successor picked at this date.

Manager Led by Bandits

Chicago, Dec. 31.

Walter Shepherd, manager of the Jeffery theatre, was taken to the theatre by four armed men. He was forced to open the house safe, from which the bandits removed \$2,000 in cash and several checks.

\$65,000,000 TIED UP IN 24 PICTURE STUDIOS—9,973 WORK DAILY—ON COAST

Los Angeles, Dec. 31.

With 24 studios in the Hollywood area, picture producers have an investment of around \$65,000,000 tied up in 412 acres of studio land and 1,414 acres of location land, including their physical equipment.

A survey by Variety shows that the property value and equipment of these studios, inside and outside locations, are approximately half the amount that was invested during 1933 in the western studios for the turning out of pictures. The producers figure that \$30,000,000 was expended by their combined forces in providing features, short subjects, comedies, etc., for consumption by the world market. With product turned out on the Coast is estimated at 94 per cent of the entire American film product.

Universal owns more actual studio space than any of its competitors. This space is all located at Universal City, where exterior and interior shooting is done, outside of instances where it is necessary to get an atmospheric location, when the company rents the necessary space. Their actual acreage on the lot is 250, with the valuation of the property and equipment around \$10,000,000. On this studio site are seven stages, with a total area of 354,000 square feet of working room.

Fox, on the other hand, appears to have the more valuable property, with 12 stages covering an area of 540,000 square feet, with the studio operated by them in Hollywood covering 15 acres and the outside studio in Westwood

Schenck and Mike Levee, cover a radius of 24 acres at its Hollywood plant, while the outside location near Calabasas covers 1764 acres. This property was only recently purchased by Paramount and put into operation Dec. 1, last. At the studio proper Paramount has 10 stages, covering 177,000 square feet, with the average weekly payroll providing for 1,674 persons. Here the property and equipment are worth around \$4,000,000.

First National

The new First National studio was built during 1934 under the supervision of Mike Levee. When the latter built the old United Studios, now occupied by Paramount, that lot was known as the last word in studio construction.

Levee went it one better when he laid out the present First National's site in Burbank. Not a device or new appliance of any sort that had been heard or talked of that Levee did not install. When he got through he made this 24-acre site the finest on the West Coast. Six massive stages, each having the capacity of handling more than two and three stages at other studios and having an aggregate of 300,000 square feet of floor space in the group.

First National's investment is around \$12,000,000, with another \$1,000,000 added through additions and numerous outdoor stages. This studio lies east of the old Lasky ranch, recently abandoned for studio purposes and it is likely that part of the ranch may be added to the F. N. plot. At present the pay-

around \$100,000, with the land worth most of that amount.

Chaplin's

Charlie Chaplin has one of the smallest studios, but probably the most valuable of all as far as land worth is concerned. Here he makes his product of one picture every two or three years. No one else is permitted to use the lot, which covers five acres and has two stages with 11,000 square feet of indoor working space. There are 60 people who sign Chaplin's pay checks whether there is anything going on or not. Plant is valued at \$750,000.

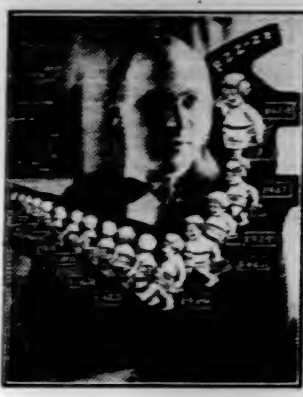
Indies

F. B. O. has a valuable land situation. It is 17 acres of land adjoining the Paramount site, worth around \$1,000,000 with equipment. Six stages have 61,000 square feet of acting room, while 275 people are in the payroll.

Tiffany-Stahl has taken over the Fine Arts studio, a six-acre layout on Sunset boulevard. This studio was built by D. W. Griffith when he came to California to produce for Triangle in 1914. It has four stages and was occupied by some of the most notable producers during the early days of the picture industry on the Coast. Four stages and 64,000 square feet with the property worth conservatively \$500,000.

Old Studios

A great many of the old studios have been abandoned during the past few years with Bennett getting ready to move to his new studios in Studio City, which is in the San Fernando valley. He has two stages at the old plant and will have four more at the new one. At the



A message of renewed hope for the future creates a greater desire to do bigger things in a better way. Meyer Davis Orchestras particularly will grow in number but not at the expense of dependable service to their many patrons.

"World"—"Exhib. Herald" Merger by Purchase

"Exhibitors Herald and Moving Picture World" is the merged title of two film trade papers with the first combined issue out this week.

The merger was formally announced without details by both publishers, Martin J. Quigley for the "Herald" and Charles E. Chalmers for the "World." Publication offices will be in the "Herald's" suite in Chicago.

With the elimination of one picture trade paper by the merger, those remaining, not known as regional papers, are the "M. P. News," "Motion Pictures Today" and "Harrison's Reports." The latter non-commercial, with two picture dailies, the "Film Daily" and "Daily Review." Variety, as a general show paper is not looked upon as a sole film trade weekly.

Oldest Trade Paper

The transaction appears to be a purchase of the title, subscription list and good will of the "World" by the "Herald." Each covered in part the other's territory, with the "Herald" evidently seeking to obtain that portion of the "World's" readers it did not have. Neither paper is credited with a large circulation, although the "Herald" has been increasing through a drive, while the "World" has been declining. The "World" was founded in 1907 by J. P. Chalmers, who died about three years ago. It was lately printing slightly over 10,000 copies weekly. Before dropping its weekly size was 160 pages; lately it had been 54.

The "World" at one time and for a period of years was reputed to have netted between \$250,000 and \$300,000 annually. It has been reported of late to have been operating under a yearly loss of \$100,000. It was the first full size picture trade paper, having merged around 1907 with a weekly bulletin, and actually the first film trade paper, called the "Film Index."

Herb Cruikshank, editor of the "World," who recently left the "Telegraph" to enter the trade paper field, leaves the "World" through the merger. Cruikshank had a two-year contract with the Chalmers Publishing Co. He accepted a cash settlement.

James Milligan, advertising manager of the "World," who came from the "Telegraph" with Cruikshank, will remain with the new publishers. It is understood.

LOSSES IN SHORT REELS

The recent resignation of Hal Hodes as short subject sales manager of Universal has given rise to rumors of heavy losses in the short subject department of that company. Sales on International Newsreel in particular is reported to be a more fraction of what it formerly was.

F. B. O. is another company reported taking it on the short reel chin. Although it has had a good year on product as a whole there is said to be a deficit on the shorts due to the present congestion in that field.

Christie is feeling the pinch since the tie-up with Paramount and it is said with as yet no indication in what form their dissatisfaction is apt to be expressed.

A rigid curtailment of independent production of short subjects during 1935 is accepted as certain because of the tension and the impossibility of getting any kind of prices.

NEW U. A., LOS ANGELES, 1ST WEEK, \$36,000

2 \$5 Premieres Last Week—'Jazz Singer' and 'Best Girl'—'Quality Street' Weak

Los Angeles, Dec. 31.

With Christmas in the background, box offices showed improvement over last weeks ailing grosses. This week was highlighted by two premieres at \$1 per head, both starting off at a healthy stride.

The new United Artists opened Monday with "My Best Girl," doing better than \$17,000 on the first three days, and with an extra New Year's eve performance should complete the week around \$26,000.

Al Jolson's "Jazz Singer" was the other \$5 opening. The Criterion is switching to a two-day policy for the run. First night brought \$3,700, and take-ins continued good.

"Quality Street" didn't look so classy at the Metropolitan; in comparison "Her Wild Oat" in Loew's State—two-thirds the size of the Met—drew \$27,700, just a grand under the larger house.

Grauman's Chinese with "The Gaucho," which looked like it had shot its bolt last week, recovered some strength and with the aid of a New Year's extra performance climbed from \$15,000 to around \$24,000.

The first week of "Old Ironsides" at pop prices was a fadeout, getting only \$10,100 at the Million Dollar. Kolb and Dill at the Egyptian with "The Gorilla" on the screen were weak at \$5,700. "Old San Francisco" finished a three-week run here. Gene Morgan's following at the Boulevard helped Reginald Denny's "On Your Toes" accomplish a nice week.

Estimates for This Week

United Artists (U. A.)—"My Best Girl" (U. A.). Starting with \$5 premiere new house will total about \$34,000.

Metropolitan (Pub.-W. C.)—"Quality Street" (M. G.) (\$3,500; 50-75). Marion Davies film failed to bring much improvement over previous mild week; about \$24,300.

Loew's State (K. C.-Loew)—"Her Wild Oat" (F. N.) (2,300; 25-31). Colleen Moore brought substantial box at \$27,700.

Grauman's Chinese (U. A.)—"The Gaucho" (U. A.) (1,550; 50-1,500). Extra New Year show helped this one jump from weak \$15,300 to \$24,000.

Carthay Circle (W. C.-Miller)—"Sunrise" (Fox) (1,500; 50-1,500). Management apparently satisfied with fair money brought in; better than last week at \$17,000.

Million Dollar (Pub.-W. C.)—"Old Ironsides" (Par.) (2,200; 25-35). First week at pop prices; poor at \$10,100.

Criterion (W. C.)—"Jazz Singer" (W. B.) (1,500; 50-1,500). "Old San Francisco" finished third week at \$6,900; house goes into two-day for run of "Singer"; opening night at \$5 per brought \$3,700.

Evolution (W. C.-U. A.)—"The Gorilla" (F. N.) (1,500; 25-65). Kolb and Dill on stage went down with picture to very poor showing at \$5,700.

Boulevard (W. C.)—"On Your Toes" (U) (2,164; 25-50). Improvement in gross here with Gene Morgan on stage as regular draw; with Denny film, \$5,500.

Broadway Palace (Orpheum)—"His Forensic Wife"—"Sunrise" (Chaplin) (1,600; 15-40). Double bill helped little, but still low at \$3,500.

Varvara as M. C.

Leon Varvara will be the master of ceremonies at the Stanley, Baltimore, opening Jan. 16 for a four weeks' test engagement. John Wharry Lewis from the America, Oakland, Calif., is the new orchestra conductor at the same Stanley-Crandall theatre which comes under Edward L. Hyman's supervision.

Herbert Rawlinsen, ex-picture actor and master of ceremonies, considered for the berth, is on the West Coast and not coming East until later.

Cameramen's Union Meeting

The meeting of newsreel executives and the Cameramen's union (I. P. M. P. I.) scheduled for Dec. 27 was postponed by mutual agreement until yesterday (Jan. 3). Last night also there was a meeting of cameramen in Hollywood.

I. P. M. P. I. voted down a proposition to admit newsreel cameramen for \$25 instead of the regular \$50 initiation fee.

Gandolfi's Travels

Pathe is sending A. G. Gandolfi to Europe Jan. 20 to shoot travelogues. He will be gone about seven months.

STUDIOS ON COAST

Name	Number of Stages	Total Square Feet	Acres Covered	Acres of Location	Approximate Valuation	Average Employees
Universal	7	354,000	250	None	\$10,000,000	1,000
Stern Bros.	3	40,000	1	None	150,000	50
First National	6	200,000	73	None	2,500,000	600
Christie	6	44,000	4	30	1,200,000	275
William Fox	12	500,000	15	104	14,500,000	1,500
U. M. Dailey	2	12,000	1	110	200,000	23
Columbia	3	95,200	4	None	750,000	150
Chadwick	1	20,000	1	None	300,000	20
California	1	11,000	1/2	None	100,000	12
Tec-Art	4	50,000	6	None	500,000	100
F. B. O.	6	63,000	17	None	3,000,000	275
Metropolitan	4	75,000	3	50	1,000,000	250
Bennett	6	158,500	47	None	1,300,000	140
Paramount	10	177,000	24	2,764	6,000,000	1,675
Warners	15	260,000	50	None	3,000,000	600
United Artists	3	37,000	18	60	1,000,000	400
M-G-M	15	254,172	67	75	10,000,000	1,300
De Mille	7	188,000	62	5,305	5,000,000	900
Hal Roach	3	54,000	7	10	300,000	250
Tiffany-Stahl	4	60,000	6	None	500,000	350
Richard Thomas	1	5,500	1	None	100,000	15
Charles Chaplin	2	22,000	5	None	970,000	60
Mission	3	35,000	10	None	2,000,000	20
Sunset	1	20,000	5	None	100,000	15
Totals	124	2,805,372	682	3,504	\$65,037,000	9,973

covering 100 acres. The value of this property and its equipment is around \$14,500,000.

De Mille's

De Mille studios own more actual land for picture making than any of the other studios. They have 67 acres on their Culver City plant, formerly the Thomas H. Ince studios. C. B. De Mille has a ranch in the San Fernando valley near Saugus, where 5,305 acres of land are used for production purposes. On the Culver City lot De Mille has seven stages, covering 188,000 square feet, with 900 people employed on an average weekly, with the value of the combined property and equipment around \$5,000,000.

M-G-M.

Metro-Goldwyn-Mayer's studios are in Culver City, with around \$10,000,000 invested in realty and equipment. The main studio property covers 67 acres, mostly occupied by stages, warehouse buildings and laboratories. There are 15 stages covering an area of 254,172 square feet, with an average of 1,300 people on the payroll weekly during the year. That is exclusive of directors, stars and players. Outside location land belonging to the company covers 75 acres.

Paramount

Paramount studios, purchased two years ago from Joseph M.

roll has an average of 600 all the year around.

Other Studios

Even U. M. Dailey, who runs a cinema school where they teach customers to act, has \$200,000 invested in studio property. He has a plant on one acre of ground which has two stages covering 12,500 square feet. He owns 110 acres of ground at Chatsworth, 40 miles from Hollywood, where his students are permitted to bask in the sun and ride horses.

There is also the old Mission Studio on Mission road where Louis B. Mayer and B. P. Schillberg were successful as producers in the early days. There, too, Lewis Selznick also made pictures. Now they occasionally get a tenant for their 10-acre plant which has three stages covering 35,000 feet of floor space. But nevertheless the layout is worth \$2,000,000, while 20 people are kept on the payroll—whether there is anything doing or not.

Another one of the old studios which has been relegated to the discard by the present day producers is the Sunset, which Charles Ray used to make his own pictures. Today there is another cinema school on the 10-acre lot which has three stages and 35,000 square feet of floor space. This studio is worth

old lot on Glendale boulevard are seven acres, while the new one has 40 acres. The combined stage space is 155,500 square feet with the value \$1,300,000.

Warners

Warner Brothers have two studios. Their own, which they built on Sunset boulevard six years ago, and the Vitaphone plant, which they inherited when they took over the latter company. The latter lot is now being used for Vitaphone production almost exclusively. There are 10 acres on the two lots with 15 stages and 260,000 feet of stage room. Investment here is around \$3,000,000.

Altogether there are just 24 studios in Hollywood that are in practical daily use. They have 125 stages; 2,805,372 square feet of acting room cover 682 acres of inclosed studio space and 3,504 acres of what is known as ranch or location space.

About 9,973 people work daily on these lots, which according to a most conservative estimate, are worth fully equipped and with land \$65,037,000.

On this page is the list of studios with the chart showing their actual size, value and number of regular employees.

THE STAR SCREEN COMIC JINX FOR PRETTY LEADING LADIES

Los Angeles, Dec. 24.

Playing the lead opposite a star screen comic such as Charlie Chaplin, Harold Lloyd, Harry Langdon, Monty Banks, Johnny Hines, Buster Keaton or Douglas MacLean seems to have about stopped the screen progress of ambitious young women who aspired for stardom and figured this was the easiest way to obtain recognition from producer and public.

Producer and public are little interested as to who plays the lead opposite these screen comedians, if they look pretty, know how to smile a bit and wear clothes. The rest is the outlook of the girls themselves, and they never seemed to get very far on the screen.

There are at present four girls in pictures who played the lead opposite screen stars who have reached those heights themselves with the big companies—Billie Dove and Norma Shearer, Marie Prevost and Phyllis Haver. The latter two are Bennett graduates and played opposite Ben Turpin, who now is out of the running so far as feature star comics are concerned.

No leading woman in features with Charlie Chaplin ever reached stardom. Edna Purviance, with him through long and short features, got as far as being featured on her own, but never into the star group. Now she is off the screen.

Then Georgia Hale, heralded as star possibility, appeared in "The Gold Rush," and is now free-lancing.

Chaplin's other leading lady, Merna Kennedy, who appeared opposite him in "The Circus" and is to be released soon, has not been greatly sought by producers since she got through.

The girls with Harold Lloyd fared no better. That does not include Bebe Daniels, who worked with him in the days when he made the short ones. Mildred Davis, Lloyd's wife, appeared in four with her husband, and is now off the screen. Jobyna Ralston, who followed and appeared in six, is now free-lancing in ingenue leading roles, while Ann Christy, his latest, is just completing her work in Lloyd's "Speedy."

The Keaton Girls

Of the girls who worked opposite Buster Keaton one has stepped to the fore more than the rest, Sally O'Neill, who almost reached stardom on the M.-G.-M. lot, but is now free-lancing. Margaret Leahy, who appeared with him in "The Three Ages," is no longer heard of. Anne Cornwall, in "College," is working for independent producers. Natalie Talmadge, who worked with Buster for a time and is now Mrs. Keaton, retired from the screen. Kathryn McGuire, in two of his productions, is playing ingenue leads in the free-lance field, while Marion Byron, in Keaton's last picture, "Steamboat Bill, Jr.," is a newcomer to the picture world, but has not been listed up by any producer as a find.

From the list of girls who worked with Johnny Hines since the days of "Torchy," Billie Dove, who was in that picture, and Norma Shearer, who played in "Torchy's Millions," are the only stars at present. Dorothy Carpenter is no longer heard of after playing with him in "Burn 'Em Up Barnes"; Dorothy MacKall, with him in one, is now featured player for First National; Doris Kenyon is also with that company playing fem leads.

Violet Merserau, Molly Malone, Doris May, Faure Binney, Sigurd Holmquist, Mildred Ryan and Brenda Bond are no longer active in the field where names count for anything on the program. Diana Kane retired, and is now the wife of George Fitzmaurice, director, while Edna Murphy, who played in "All Aboard," is free-lancing as an ingenue lead with Lella Hyams in "White Pants Willie," is drawing pay on the Warner lot, and looks as though she will get to the top if they keep her away from playing opposite to screen comics, while Marjorie Daw, who was in "Home Made," has been playing parts in the free-lance field for the past few years.

Mrs. Daw was also with Douglas MacLean, while others who worked opposite this comedian who have not been in the all-alone billing class on the screen at present include Patsy Ruth Miller, Lillian Rich, Anne Cornwall, Edith Roberts, Margaret Morris and Shirley

Mason. The latter was starred some years ago, but since in "Let It Rain" shares billing with others, and Sue Carol, a newcomer, who was in "Soft Cushions."

Of five full-length pictures that Turpin made, Marie Prevost worked opposite in two and Phyllis Haver in two, with Katherine McGuire in one, "Sheik of Araby." This was before Miss McGuire appeared with Buster Keaton.

The Langdon Lot

Of the girls who have worked with Harry Langdon since he started making the full-length product for First National, Joan Crawford, opposite him in "Tramp, Tramp, Tramp," has the best chances for stardom, as they are trying to rush her in that direction at the M.-G.-M. lot. Priscilla Bonner and Gladys McConnell worked with him in two pictures each, yet sign different payrolls now every time they work in a picture.

Girls with Monty Banks have not seemed to fare better up to date. One hardly recognizes any of the following names as leading screen casts today: Helen Ferguson, Anne Cornwall, Virginia Lee Corbin, Jean Arthur and Ruth Dwyer.

Very few girls nowadays who are picture-wise seem any too eager to play leads opposite star screen comics. The girls feel that in nine cases out of ten it's a jinx and they do not want their careers temporarily halted by looking pretty for the boys who cash in on those pictures.

CHAIN OPERATORS—HOW MANY?

What is a chain operator?

He's a theatre operator.

And what's a theatre operator?

What is he?

It's a question that can stand a lot of thought.

There are not over five men in America entitled to be called theatre operators in the sense the show business now understands them.

Not over five?

Maybe only three.

Maybe two.

But, listen, there may be others. Hidden away, though.

If there is latent talent as a chain or theatre operator, it must burst forth.

Bankers Know

Bankers have stumbled upon this great problem of present day show business—the theatre operator.

It has been the opinion of Variety's observant picture reporters for months that bankers have concluded not to approve of huge mergers until satisfied with the operator. Every day that impression becomes stronger.

Theatre operators of the legit, vaudeville and burlesque circuits of other days or this day are like babes in arms in knowledge and ability to operate, compared with the lightning-like picture chain operator of today.

Every theatre manager, director, booker or general manager of a circuit believes he is a theatre operator. He may be in his own opinion—he may be in fact. He knows his own theatre or circuit and can operate it. Perhaps he has done so successfully.

But the "theatre operator" as he is looked upon now must be able to operate 250, 400, or 750 theatres, and every one from his desk. He must do with that massive chain, every one of them, what the present operator may be doing with one, five or ten theatres.

Sub-Operated

The chain with city subsidiaries has no general operator. The Stanley Company is the best example. It is sub-operated in Washington, Baltimore, Newark, New York and Brooklyn. The Stanley Company has no theatre operator who directs all of its theatres, or if it has that is not known. All of the Stanley group are competent showmen. Its two leaders, John J. McGuirk, president, and Abe Soblosky, are, in the eyes of many, among the leading showmen of this era.

Merging by subsidiary companies with independent organizations and operation though is not the present day idea of merging.

To offset that the oft repeated ex-



A HAPPY NEW YEAR TO ALL
MISS PATRICOLA
Gladys F. Brown
Direction GLADYS F. BROWN

State's, St. L., New Policy Ted Joyce as M. of C.

St. Louis, Dec. 31.

Loew's State has instituted a policy change with a master of ceremonies to boot. Ted Joyce from the Capitol, New York, is the new m. c. in charge, assisted by a jazz band, 12 girls and a varied vaudeville bill each week. This policy replaces the "name" bands and stage personalities.

Joe La Rose came to town from the Fox, Philadelphia, as production manager and aide to Harry Greenman, local Loew manager.

Practically a new stage has been built and a dancing school for the teaching and rehearsing of the girls has been opened on top floor of the theatre building.

THE INDEPENDENT EXHIBITOR

With the acknowledged failure of chain theatre operation, as practiced in the past, the independent exhibitor gets a new lease of life. How long he will exist before a new and more practical system of chain operation goes into effect is problematical.

Under the present circumstances the 7,000 independent exhibitors in the country are still paying prices for pictures determined by a small group of operators controlling approximately 1,500 to 2,000 of the higher grade houses, who dictate to the producing organizations with which they are affiliated and which they practically control.

The danger of business trouble is still present for the larger independent houses or any independent picture theatre in a choice location or operating at a profit. With practical control over production, in a position to deprive opposition of even second or third runs, the chains may gain ownership of any independent houses they may want.

Buying product from independent producers is not a means in itself for independence from circuit control. Independent productions are not strong enough to carry the majority of independent theatres profitably.

Appeals for governmental protection, either through Congress, the Federal Trade Commission or through the Department of Justice and the courts, is not likely to result satisfactorily for the independents. At any rate these appeals can be postponed indefinitely, according to legal advice. And when they are finally brought for judgment the independent exhibitors again are in a different position—maybe.

The only out for the independents is a national organization com-

posed of elements with an unwavering determination to proceed along lines which will gain them some kind of a power to make prices on pictures. If combined the independent exhibitors would constitute a greater buying power than all the chains. The independents could be one of the greatest economic and political factors in the country.

The gospel of combination is not new. There have been numerous leaders of such movements; their sincerity has been questioned. Despite this, buying combinations still seem the only means left with which independents can successfully offset alleged chain dictation.

Need Trusty Leader

There is no likelihood that the independents will ever combine unless some outstanding, trustworthy figure is unanimously selected to wield the unhomogenous, disorganized and disinterested exhibitor factions together.

The average independent exhibitor is not especially interested in organization because the average exhibitor is chalking up substantial profit with pleasing regularity. The independent exhibitor, in the majority of cases, is considered far-sighted if he figures a month ahead on business problems. Most are satisfied to anticipate results a week in advance.

Unless the independent exhibitor can be prevailed upon to realize the possibility of eventual extinction, his disappearance is practically assured with the inevitable consolidation of the industry until it is finally controlled from close sources. And where chains cannot operate profitably they may get it on a partnership basis, leaving the original proprietor, with a knowledge of local needs, to operate.

Only the shooting galleries are exempt.

PROTECTION CASES' DECISIONS EVEN

Consolidated Win and Lose Against Fox Before N. Y. Film Board

Two hotly contested cases came up for trial before the New York Film Board Dec. 28, and in both the parties were the Consolidated Amusement Enterprises and the Fox Film Corp.

On the first one the Consolidated sued Fox for \$500 for alleged violation of contract. Consolidated was legally represented by Al Suchman, while Louis Nizer (Phillips & Nizer) looked after the Fox interests.

Consolidated averred that Fox showed "What Price Glory" at the Congress theatre, in violation of the protection granted Consolidated. The Fox defense was that there had been no breach of contract because the protection under the standard contract computed from the first day of the exhibition rather than from the last day of the prior run. Attorney Nizer, for Fox, also asserted that Attorney Suchman had consented to the playing of the picture immediately after the Congress, not insisting on the full seven-day protection period. As a further defense, Nizer declared that no damage had been proven by the exhibition.

The Film Board decided in favor of Fox, declaring that there had been no proof of damage by the exhibitor. The board, however, voiced the opinion the protection period should be computed from the last day prior to the exhibition.

Another Protection

In the other case Consolidated claim was for violation of protection granted to Willis-Forum theatres over the Hub and Congress.

Consolidated claimed that it had played the Fox picture at the Hub the day before it had the Forum. The amount of damages sought by Consolidated was \$450.

The Film Board held there was a violation of protection and awarded Consolidated a verdict of \$90 damages.

These cases had aroused interest among local exhibitors, who have heard much about the jurisdiction of the protection periods and their contracts.

Small Neighborhood House Better Off Than Big Ones

Milwaukee, Dec. 31.

Neighborhood movies which have been claimed doomed for bankruptcy due to the erection of deluxe houses in the outlying districts are weathering the storm in perfect shape, the Association of Independent Exhibitors of Milwaukee announces in its annual report, just issued.

With the chains, Midwesco, Universal and similar organizations having taken possession of the 2,000-seat houses in the neighborhoods, the 400 to 800-seat houses have been battling hard for the past year to keep their heads above the red ink line, the statement asserts, but thus far have not dropped into the loss column while their bigger competitors have.

The solution the report points out, is that the smaller houses have banded together for protection and are offering inducements to the public which the larger houses cannot.

Practically every small house in the neighborhoods has reduced its admission to 10 or 15 cents, while the bigger houses, to meet the overhead, must charge from 25 up to 40 cents. In addition the smaller houses have effected tie-ups with the smaller film agencies and are showing double features, two feature length pictures on the same program in addition to special nights.

According to an authoritative source the three big neighborhoods built by Saxe and now under the Midwesco banner, Oriental, Uptown and Tower have not paid since opening. The same is claimed for Universal's Venetian and two big houses built by independent capital are said to have been in the red since opening. Heavy overhead and necessity of giving elaborate stage shows to compete with downtown theatres at the 40c. admission are blamed for the slide of the expensive houses.

ARREST AS A HABIT

Dover, O., Dec. 31.

For the third successive Sunday, George Chrent, Roscoe Spidell and E. F. Altman, local theatre managers, were arrested for operating their theatres. Two previous Sundays they have been arraigned on similar offenses and fined \$10 and costs.

No interruption in the theatre programs has resulted from the arrests.

Krellberg's Features in N. Y.

Sherman Krellberg has everything set to make a series of feature films in New York.

It is understood that he has Eugene O'Brien under contract for his first film.

1927 STOCK MARKET

In a year that has been almost a record breaker for forward movements in the general stock market list, the amusement group has not moved at all as a group. In the face of mounting prices all around it, Paramount ends the year at a price level materially lower than it started a twelvemonth ago. Even at its current quotation somewhere about 108, this established leader of the amusements is close to its best level of a recovery from much lower ground.

As evidence that the decline in Paramount was something innate in the company itself and not in the state of the industry, Loew, its nearest parallel in point of importance, has progressed steadily. This time (mid-December) last year, Loew was selling around 45, from which point it has moved up almost uninterruptedly to the current price of about 60.

Even more conspicuous has been the rapid appreciation of the shares of Eastman Kodak, an interest that probably represents in its market movement more nearly than any other, the actual condition of the film trade. It was only a few weeks ago that Eastman touched its best for all time above 175, a price that, of course, is made possible by its enormous resources of accumulated cash, for it pays only \$ in dividends, or 4 per cent.

The point here involved as between price movements in Eastman and Paramount is that since general prosperity in the film industry is reflected in Eastman's gain in investor esteem, a reverse tendency in Paramount must be explained by something in the company itself rather than in underlying conditions.

New Financing

The explanation lies, of course, in the fact that Paramount more than any of the other concerns in the amusement field, has gone further into heavy expansion outlay and in consequence is now in the throes of new financing.

Figures available at this time indicate that American industry within the last year has floated new securities totaling \$6,500,000,000, or will have by Jan 1, a staggering aggregate. The amusements have been far from modest in contributing to this bulk. After a year simply punctuated with constant additions to show obligations, there is now pending or under way a small tidal wave of new offerings by show interests.

Paramount is in the market with \$25,000,000 in bonds and stock; Loew has just announced \$20,000,000 in a preferred issue and new common. And directly on the heels of these two operations the Keith people undertake a campaign to erect a new financial structure representing probably \$35,000,000 to \$50,000,000. Altogether close to \$100,000,000 in new paper wealth. All these deals came out within the last month, putting a climax on a year dotted with smaller transactions.

Nothing Else But

Shubert came into the market with \$7,500,000 bonds last June. Fox put out \$4,000,000 in bonds in April. An obligation of like amount went on the Roxy in addition to the financing already accomplished. Stanley-Rowland-Clark came into the market for still another \$4,000,000 and even American Seating, a more or less distant relative of the theatre, took on \$3,000,000 more of preferred stock. These are but a few of many similar operations.

No question is here raised of the substantial quality of these new commitments, or of the intrinsic worth of any or all the securities offered to investors. What the traders in the amusement stocks already outstanding are concerned with is the effect of this new financing upon their old holdings. Each case is governed by its own particular situation and only the future can reveal the outcome.

At this writing, ticker quotations give no indications one way or the other of trader opinion, for a new situation is created. Probably amusement stock prices at this time are pretty well "pegged" and will remain so until the underwriters have got their campaigns for distribution under way and some part at least of the new securities have been passed along into investor hands. It is possible that, with conditions favorable, a market run-up may be staged as a demonstration to help along the selling campaign. But sooner or later the listed common stocks of the theatre group will adjust themselves to the new situation. Whether the adjustment will be up or down is a page

in the book that has not yet been turned.

Keith Embarks on Adventure

The Keith operation is an entirely unknown quantity. So far that group and its allies (Orpheum, Pathe, P. D. C., DeMille) have not had an especially inspiring background. Orpheum Circuit started at 37 or so and except for an occasional timid advance into higher territory, has declined progressively. It has been above 40 and as low as 12 and for the last year or so has been neglected in the 20's. When Orpheum was a young and hopeful stock market entry, it was a gag to predict that Loew would cross it some day. Marcus Loew's leadership took Loew, Inc., to 60 while Orpheum's divided council led the company into trouble and its stock to 25.

The Keith adventure into pictures was scarcely more encouraging from a market standpoint. The consolidation of P.D.C. and Pathe under the Keith wing was trumpeted as a constructive coup. The new Pathe flotation made a brave start in the 40's, was ambushed by the hungry bears and dropped to 20. Just now it is wavering below 25. It paid its last quarter at the \$4 annual rate, but at 21-22 its future dividend does not look at all con-

Loew's Sell 18 Film Houses in Brazil

Loew-Metro has sold 18 of its Sao Paulo, Brazil, picture houses to a Portuguese syndicate, Empresa Riunidas, but retaining its main house, Rialto, in Rio de Janeiro. With Loew's disposition of its holdings, Phil Fabello, who went to Sao Paulo last summer as general musical director of the chain, is back in New York. Fabello resumes at Loew's 7th Avenue, New York, replacing Charles F. Strickland.

Fabello was the originator of the neighborhood picture house policy for Loew's in New York, resulting in the same style of musical entertainment being installed.

Fabello's first hand observations on South American picture tastes rates Ramon Novarro as the ace male player and Lillian Gish among the women. Others popular are Dolores Costello, John Barrymore and Emil Jannings. It was Miss Gish in "La Boheme," and not John Gilbert, who sold that picture to the fans down there.

Loreta Young for "Clown"

Los Angeles, Dec. 31. Loreta Young, opposite Lon Chaney in "Laugh, Clown, Laugh" for Metro-Goldwyn, has been loaned by First National.

NEIGHBORHOODS—IN CHICAGO

Chicago, Dec. 29.

De luxe neighborhood picture houses of Chicago comprise the most singular group of theatres in the country. For achievement, utter disregard of established ethics and the prominence their self-created policy has nationally attained, they will no doubt go down in theatrical annals as something worth the profound study of future showmen.

Perhaps their most notable mark, besides the ability to do downtown business in the neighborhoods, is that they have shoved their Loop brethren into a lowly secondary position, without apologies and with plenty of excellent reasons.

Their foremost medium of attraction and the initial reason is they bring right to one's doorstep shows that rate in every respect with any similar show that can be seen downtown. The stage talent used is the same as in the Loop. A majority of picture house acts playing Chicago may be seen in the neighborhoods before downtown.

On the screen end the neighborhoods are, of course and perforce, beaten to the punch, but a picture is the same picture in its second week as in its first. And the picture house patrons know it.

In Chicago now are 13 stage band-film theatres throughout the neigh-

by six in number. The remaining seven were established previously and, with one exception, traveled the past year without suffering major changes. The exception is the Sheridan, which, by a deal consummated three weeks ago, passes to Fox. The deal, now already announced in detail, includes the entire Ascher chain besides the Sheridan.

Opposition and Ideas

So the past year has seen the hot opposition battle become hotter with the growing number of houses. And the results of that competition have been new ideas, ideas, and good ideas, that spring up with refreshing speed, and ideas that have combined and are combining to make that policy created in Chicago the biggest thing in show business.

Perhaps the standout of picture house creations is the stage band conductor of today. He needs must be an actor as well as a musician. On him depends the steady patronage of the neighborhood theatre. He has permitted musicians' unions to dabble in terms used heretofore only on the other side of the foots and to talk in the jargon of the performer. The Chicago musicians' union, one of the strongest labor organizations in the country, and headed by the most brilliant labor man ever known to Chicago, James C. Petrillo, is more and more another Actors' Equity association.

A close second to the band conductor in the new picture shows' development is the solo organist. The organist of this day and age must be a jazz hound and slide writer de luxe. Also with a classical back and enough urge in his personality to induce an audience to read words from a film screen, and sing 'em, as a child reads the A B C's.

Among other developments are the military ushers, though better left for the women's page.

Independents

Amid the growth of the picture houses in Chicago, the advancement of the independents has been remarkable. They have weathered the gaff and the laugh, and for that reason are to be commended, though not always for their tactics. They have shown the initiative and the nerve but few have proven their methods worthy of competing with the more brainy (seemingly) organized opposers.

The main hazard in the path of the indies at the present time is the uncertain source of first-grade films. In most cases they must stack up against the exclusive rights to Paramount and M-G-M pictures, besides the cream of the First National and U. A. product, held by the chains.

The indies have no impediments in their way to the independent stuff.

In stage material, or acts, there is no such immediate worry for the indies, despite they could improve even on current conditions.

For the proper compensation all acts will play all theatres, declarations of opposition and "listing" to the contrary. That has been shown, is being shown right now, and probably always will be. It is merely a question of whether or not the particular theatre is wont to pay for a particular act, with that act demanding as high a salary as the opposition has offered, even though not worth it.

On the managers' side, especially concerning the independents of Chicago, there is a way to defeat the "listing" and declaring, and consequent inability to vie with others for acts. The fact is that the indies of this city are too disjointed, too inclined to self-salesmanship and egoism. Their charm now rests in their pure nerve. Their future charm or strength would rest in their union.

An actor doesn't have to depend on his nose to distinguish the difference between 10 weeks and two weeks, or the comparative value of each.

K-A AND MAJESTIC, HARTFORD

Hartford, Conn., Dec. 31.

Rumors are current that Keith-Albee may take over the Majestic, leased by James Morrison, and closed for the past four weeks due to a lack of patronage.

The Majestic has had hard sailing for several years. Lately it used Vitaphone but with no better result. The Majestic failed to draw when its grade of pictures fell down and the tinkling of a piano as the only accompaniment to film flickers not accompanied by the Vitaphone.



MORTON DOWNEY

TENOR SOLOIST AND PHONOGRAPH RECORDING STAR

Who is Appearing Nightly at CLUB RICHMAN, New York's Smartest Supper Rendezvous
Featured with the New Comedy, "EXCESS BAGGAGE," at the RITZ, New York

ident. This does not shine as a record of market sponsorship and of all the new securities, the Keith proposal of 1,100,000 shares of common stock is the only issue that has a speculative character. All the other new securities make their appeal to straight investment purposes.

But all theatre common stocks are strictly speculative, frankly so regarded by financial institutions, subject to a high business risk and most especially subject to the attention of professional short sellers when they falter.

Not that senior issues of amusement shares are immune to fluctuation. Paramount preferred, now about to be retired at 120, several years ago under severe pressure sold down below 90, while Warner Bros. 6½ notes dealt in on the Curb, recently sank from 120 to 80 flat, and even now command less than 90.

Loew Proposal

The amusement business ought to know a lot about new financing for it has had a lot of bitter experience in that line, experience which should guide it safely this time. Less than a decade ago Loew found itself badly over extended and tried to remedy the situation by a large issue of treasury stock around 20. Before the campaign was far along, (Continued on page 178)

Fabian in Sunday Fight; Back to Presentations

Newark, N. J., Dec. 31.

Stanley-Fabian's Sanford and Castle in Irvington will open Sundays hereafter. The Mayor stated publicly two weeks ago that no theatres will open Sundays.

This fight has been going on for some two years, with the Sunday closers winning so far. A good time is now looked for by all sides.

S-F has also changed the policy at the Mosque, giving up the master of ceremonies policy and going back to presentations which, it is hinted, will be more elaborate than heretofore. The house was a flop before the M. of C. went in and remained a flop. The big house should have tried out the M. of C. idea after the first. The location of the Mosque probably would have stopped anything from doing business there during December.

Biro Adapting "Lily"

Los Angeles, Dec. 31.

First National has engaged Lajos Biro to make the screen adaptation of his original story, "The Yellow Lily."

Alexander Korda will direct, with Billie Dove starred.

borhoods. That unlucky number includes only such that play band shows and accompanying attractions, besides pictures, seven days. Against them are two like houses in the Loop. And for a reason why there are not more in the Loop, take a stroll through the neighborhoods.

\$230,000 Gross for 13

The 13 have an aggregate capacity of 41,924 seats. Normally, their joint weekly income is about \$230,000. Some go to \$25,000 and over, and one to \$30,000, week in and week out, not inclusive of holiday weeks or special weeks or weeks with a "name" on the stage.

They are distributed quite equally around the outlying sections of the city and cover the neighborhoods thoroughly, even too thoroughly.

It is a downright case of dog eat dog, with some dogs eating and the others eaten. The number of theatres, their immensity and close proximity are the combined cause of the fiercest and most prolonged opposition war ever staged by any class of theatres in this city.

They bite each other and kick each other, attempt to starve each other by calling this one and that one opposition and poison, thereby smothering various sources of theatrical supply. Yet they all seem to exist.

The past year in Chicago has seen these neighborhood theatres grow

300 IMPORTANT CAMERAMEN

(Continued from page 6)

a potent factor in bringing about improvements in the quality of film raw stock, cameras, accessories, lamps, lenses, special processes, trick shooting, etc., all of which have aided in improving photography during the past 15 years.

Experimenting is always done in spare time by individual cameramen. Among the processes now being developed by them are stereoscopic photography, trick photography, natural color photography, improved laboratory practice in developing, better lamps and methods of lighting, improved talking pictures, better projection, television and camera devices.

Delayed Recognition

It is only recently that the producers began to realize the importance of the camera man in his endeavor to further the progress of the photographic art and to aid in effecting economies of production. Although producers have called in the cameraman in the past to work out trick and stunt effects in pictures, the ability and knowledge of the men were never fully recognized.

During the past three months representatives of raw film manufacturers, lens makers and experts on incandescent lighting have visited here and conferred with the cameramen on problems they have had confronting them. These conferences, it is said, brought many invaluable suggestions to aid in research work conducted at the manufacturers' laboratories.

Over on the C. B. de Mille lot they have as chief cinematographer J. Beverly Marley. He is 24, one of the youngest cameramen in the business. He started with de Mille as second cameraman on "Ten Commandments." His work clicking, he got the job of first man. He did the work on "King of Kings." While preparing to shoot that picture he worked out all tricks and unusual effects for the production in conjunction with Paul Sprunk, miniature expert of the studio.

Easy for Scenarists

Seems as though the scenario writers are always trying to devise scenes which will stump the cameramen. They work out sequences in their treatment of stories which call for unusual and trick effects most of which never have been done before in pictures. When the script gets to the cameramen and technicians the recipients are compelled to conceive ways and means of accomplishing the results that will satisfy the vanity of the writers.

Frederick Pinney Earle is credited with first introducing glass shots and art backgrounds for practical purposes when he made "Rublat of Omar Khayyam," and demonstrated the commercial possibilities of the method. At that time he did not patent the process. Others later took out patents on various methods of glass shots.

Norman Dawn, director, has experimented on a number of innovations connected with the camera. He patented a process for double exposing one scene on another. This patent was purchased by the Producers' Association three years ago and has been made available to every one employed by members of the association.

In the early days of the films cameramen were generally required to have a knowledge of trick and special photography and many times were compelled to work out special stunts while in the middle of a picture. At the present time specialists have developed in various branches of the work; each of the larger studios have a staff of miniature experts, trick photographers and special stunt men, with laboratory men to aid them in working out particular effects on film before and after developing.

In Comedy Studios

Cameramen working for comedy studios are called upon continually to use ingenuity in working out special stunts to obtain desired effects. The laugh cameramen have to solve their problems spontaneously while on location or on the set, and without the aid of trick experts. Comedy companies require cameramen who can work fast and who have an all around knowledge, including miniature and trick work.

Special process and trick cameramen considered outstanding in their line include Alvin Knechtel, Fred

Jackman, Gordon Pollack, Irving Reis, Tony Gaudio and George Benoit. The two last mentioned have invented many effects while working on pictures, and the remainder might be termed research men, who devote all of their time in perfecting special stunts required for certain productions.

Pomeroy's Processes

Roy Pomeroy, who has devised many startling effects through miniatures and special processes for Paramount, launched into pictures after long training as a mechanical engineer. He has perfected a number of improvements for camera accessories, especially for trick photography. Pomeroy developed a special lens which allows taking a long shot and then moving to a closeup without stopping the camera and without going out of focus.

The frequent use of airplanes to obtain shots for pictures has developed a number of pilots who have made a close study of the requirements of the cameramen taken aloft to get pictures of objects flying or on the ground.

Art Goebel, Hawaiian flyer, is especially proficient, and has obtained many engagements for film flying through his ability to pilot the plane so the camera is never off the object below.

Eyemo and DeVry mechanical hand cameras, with capacity for 100 feet of film, were recently found to be good for spectacular shots from points of vantage where a cameraman could not locate with his regular equipment.

Alvin Knechtel, who is employed by First National to work out special photographic effects, perfected a method of making film dissolves from straight shots after developing. This overcomes the former practice of having to dissolve shots on the sets, a complicated process and expensive to obtain as one scene had to be dissolved in the camera onto another scene. Knechtel also has devised equipment and attachments for trick and weird effects on the film.

Don't Tie Up

Although a few cameramen have been identified with one star over a series of years, the majority of cinematographers do not desire to tie up with one player for too long a time. They feel their progress is retarded and that they do not get the variety of lighting and camera effects to keep them abreast of the times.

Pauline Frederick, at the height of her film career, made it a condition in her contracts that Ned VanBuren and Ed Geller be assigned as her cameramen. Charles Rosher has photographed Mary Pickford for 12 years; Tony Gaudio was associated with Norma Talmadge for many years; Mae Murray had Oliver Marsh on her staff a long time; with other cameraman-player hook-ups including Daniel B. Clark doing the camera for all of the Tom Mix work; Ross Fisher shooting Fred Thomson; Charles Gilson with Johnnie Hines; Reginald Lyons with Buck Jones, and Alvin Wyckoff with Thomas Meighan.

The large studios at present discourage the tie-up of a particular cameraman with a certain star and now rotate the cinematographers on different pictures. Cameramen desire assignments on special productions that do not have a particular star. A picture of this kind allows them to light each player equally and does not require special lighting for the star and other lighting for the remainder of the cast.

With Directors

Cameramen hook up more easily with certain directors and there are a number of such combinations existing with excellent results. In an association of this kind the cameraman is able to work closer and faster with the director as he comes in time to know just what effects the director wants to obtain under certain conditions.

Director-cameraman associations include Edwin Carewe and Robert Curley; Herbert Brenon and James Wong Howe; George Fitzmaurice and Arthur Miller; J. Peverell Marley and C. B. de Mille; Rex Ingram and John Seltz, and Frank Lloyd and Norbert Brodin.

The duty of the Akeley men is to provide for the running shots. For this purpose they have a swivel attachment that allows the lens of the camera to closely follow a swift moving object. The Akeley machine is also equipped with a telescopic lens that brings the object photo-



GREETINGS

JIMMY CONLIN

Conlin and Glass

Direction TOM FITZPATRICK

graphed into a near view although the camera may be 150 to 600 feet away from the subject. The Akeley camera was developed by the Army during the war for map photographing purposes from airplanes and was first used in the picture industry to get running shots of riders in westerns, and later for most of the airplane work.

The A. S. C.

Daniel B. Clark is the president of the A. S. C.; John W. Boyle, 1st vice; Victor Milner, 2d vice; Frank B. Good, 3d vice; with George Schneiderman, treasurer, and Chas. G. Clarke, secretary.

Its board of governors, besides the officers, has L. Guy Wilky, Alfred Gilks, John F. Seltz, King D. Gray, Fred W. Jackman, George Benoit, E. Burton Steene, Ira H. Morgan and Floyd Jackman.

The A. S. C. membership is full, in alphabetical order and classifications, and with present assignment or location, is:

First Cinematographers

Adams, William S.
Allen, Paul H.
Anderson, Melford A.
Andriot, Lucien—De Mille.
Ash, Jerome H.
August, Joe—Fox.
Abel, David—De Mille.
Arnold, John—M.-G.-M.

Badaracco, Jake.
Barlatier, Andre.
Bergquist, Rudolph.
Boyle, Charles P.—De Mille.
Boyle, John W.—Sennett.
Boyce, St. Elmo—Sennett.
Bridenbecker, Milton—Universal.
Brown, James S., Jr.—F. B. O.
Benoit, Georges.
Barnes, George S.—Goldwyn.
Brotherton, Joseph.
Broening, H. Lyman.
Beckway, William J.

Carter, Claude C.—Australia.
Cline, Robert E.—Scholck Studio.
Cline, Wilfred—Universal.
Crocker, George G.
Cronjager, Edward—Lasky.
Clark, Daniel B.—Tom Mix, Fox.
Clarke, Charles G.—Fox.
Cooper, Harry H.
Cotner, Frank M.
Cowling, H. T.—Eastman Kodak.
Crockett, E. J.

Davis, Charles J.—Warner-Vita-
phone, New York.
Draper, Lauren—Sierra Pictures.
Daniels, William H.—M.-G.-M.

Davey, Allen M.
Davis, Harry—Fine Arts.
De Vinna, Clyde—M.-G.-M.
De Grasse, Robert—F. B. O.
Diamond, James—Metropolitan.
Doran, Robert V.
Dored, John—Paramount News,
Riga, Latvia.
Dubray, Joseph A.
Du Par, E. B.—Warners.
Du Pont, Max.
Dean, Faxon M.

Eagler, Paul E.—M.-G.-M.
Eldredge, F. R.—Universal.
Eslick, Le Roy—F. B. O.
Evans, Perry.
Edson, Arthur—First National.

Fabian, Max—M.-G.-M.
Forbes, Harry W.—Stern Film
Corporation.
Folsey, George, Jr.
Fryer, Richard.
Fildew, William.
Fishbeck, H. A.—Lasky.
Fisher, Ross G.—First National.

Gerrard, Henry William—Lasky.
Gheller, Edward.
Gerstad, Merritt E.—M.-G.-M.
Gobbett, David William.
Gosden, Alfred G.
Gilks, Alfred—Lasky.
Gray, King D.
Guissart, Rene—Paris, France.

Good, Frank B.—Fox Studio.
Griffin, Walter L.—David Hart-
ford Productions.
Gaudio, Gaetano—Douglas Fair-
banks.

Hallenberger, Harry—Lasky.
Harris, Emil—Universal.
Helsler, Frank B.
Hilburn, Percy—M.-G.-M.
Hunt, Roy—Lasky.
Hyer, William C.—Educational.
Horne, Phyllis.
Haller, Ernest—Kane Productions.
Heimerl, Alois.

Jones, Allen C.—Universal.
June, Ray—Fine Arts Studio.
Jackman, Floyd—Warner Bros.
Jackman, Fred W.—Technical di-
rector, Warners.
Jackson, H. A.—Corinne Griffin,
U. A.
Jennings, J. D.—Buster Keaton

Kirshner, Glen—Metro. Studios.
Kesson, Dave—United Artists.
Kesson, Frank A.
Kirkpatrick, H. J.—Universal.
Klaffki, Roy H.
Kornmann, Anthony—Universal.
Kull, Jacob—Universal.
Koenekamp, H. F.
Kurrie, Robert E.—First National.

Linden, Eddie—Universal.
Lloyd, Art—Hal Roach.
Longnecker, Bert.
Lyons, Chester—Fox.
Lyons, Edgar—Christie.
Lyons, Reginald—Fox.
Lundin, Walter—Harold Lloyd.
Lockwood, J. R.

Marley, J. Peverel—De Mille.
Mackenzie, Jack—Douglas Mc-
Lean.

Marsh, Oliver—M.-G.-M.
Marshall, William C.—Lasky.
Martin, H. Kinley—Lasky.
Mescall, John J.—M.-G.-M.
Miller, Arthur—De Mille.
Miller, Ernest W.—Chadwick
Studio.

Miller, Virgil E.—Universal.
Mohl, Hal—Warners.
McClung, Hugh C.—Douglas Fair-
banks.

McCord, T. D.—First National.
McDonnell, Claude—London, Eng.
McGill, Barney.
MacWilliams, Glen—Fox.
Meehan, George—Fox.
Morgan, Ira H.—James Cruze.
Musuraca, N.—F. B. O.
Milner, Victor—Lasky.
Murray, James V.—Lasky.
McManigal, E. L.

Newhard, Robert.
Neumann, Harry C.—Universal.
Norton, Stephen S.

Oswald, H. M.
O'Connell, L. William—Fox.

Powers, Len—Hal Roach.
Perry, Paul P.
Perry, Harry—United Artists.
Palmer, Ernest—Fox.
Polito, Sol—First National.

Reeves, Arthur.
Reynolds, Ben F.
Ries, Irving G.—M.-G.-M.
Robinson, George H.—Universal.
Rosson, Hal.
Rosa, Len H.—Sydney, Australia.
Rose, Jackson J.—Universal.
Roshier, Charles—Mary Pickford.
Ries, Park J.

Scheurich, Victor.
Schoenbaum, Charles—Lasky.
Scholtz, Abe.
Schlockow, Paul—M.-G.-M.
Shamroy, Leon—Fine Art Studio.
Smith, Ernest F.
Smith, Harold G.
Smith, Leonard—Educational.
Stengler, Mack—F. B. O.
Stevens, George—Hal Roach.

Stevens, Jack—Richard Tal-
madge, Universal.
Struss, Karl—U. A. G. Griffith.
Stumar, John—Universal.
Stumar, Charles—Universal.
Sharp, Henry—M.-G.-M.
Smith, W. S., Jr.
Schneiderman, George—Fox.
Scott, Homer A.
Seltz, John F.—M.-G.-M.
Snyder, Edward J.—Pathe.

Thompson, W. C.
Tannura, Philip—F. B. O.
Tetzlaff, Ted—Chadwick.
Tovar, Leo—United Artists.
Todd, Arthur L.—Universal.
Turner, J. Robert—Educational.
Tulser, Billy.
Thurston, Louis H.—Pathe.

Valentine, J. A.—Fox Studio.
Van Enger, Charles J.
Van Trees, James C.—First Na-
tional.

Van Buren, Ned—Eastman Kodak,
Hollywood.
Vogel, Paul E.

Wagner, Blake.
Wagner, Sidney C.—Fox.
Walker, Earle F.
Walker, Joseph—Columbia.
Walker, Vernon L.—Sennett.
Warren, Dwight W.
Whalen, John P.—Santa Fe
Studios (Monrovia).

Wheeler, Wm.—Christie Studio.
White, Ben—Fox.
Williams, Wm. N.—Sennett.

Widen, Carl—Tiffany.
Wrigley, Dewey—Metropolitan.
Wyckoff, Alvin.
Wells, Conrad—Warners Vita.
Wenstrom, Harold.

Whitman, Philip H.—Directing
Sennett Studio.
Wilky, L. Guy.

Warrenton, Gilbert—Universal.
Young, Jack R.—M.-G.-M.

Zucker, Frank C.—Harold Lloyd

Honorary Members

Edison, Thomas A., Orange, N. J.
Eastman, George, Rochester, N. Y.
Webb, Arthur C.—Attorney.

Special Process and Trick Cine- matographers

Baker, Friend.
Binger, R. O.—M.-G.-M.
Cully, Russell—Lasky.
Knechtel, Alvin C.—First Na-
tional.

Emley, Earl—E. R. L. Studios.
Fulton, J. Phipps—Universal.
Pollock, Gordon B.—Lasky.
Smith, Jack—Fox.
Mammes, Ray—M.-G.-M.
Cohen, Eddie.
Edouart, Farciot—Lasky.
Flora, Rola—Lasky.
Lipstein, Harold—M.-G.-M.
Roberts, Oren W.—Lasky.
Shearer, Douglas G.—M.-G.-M.
Stull, William—E. R. L. Studios.
Smith, Arthur—Lasky.
Smith, Jack—Fox.

Akeley Cinematographers

Bennett, Guy M.
Blackstone, Cliff—Lasky.
De Vol, Norman—Fox.
Dyer, Elmer G.—Universal.
Fetters, C. Curtis—Fox.
Galezio, Leonard T.
Greiner, A. Leroy—First National.
Hickson, John T.
Hoke, Ira B.
Larabee, Nelson—Warner Bros.
Marshall, Charles A.—M.-G.-M.
Marzorati, Harold J.—M.-G.-M.
Mason, Harry G.
Novak, Jos. J.—Universal.
Olsen, R. B.
Ramsey, Ray Lloyd—Universal.
Rand, William—Lasky.
Roberts, Josiah—M.-G.-M.
Sickner, William—First National.
Stout, Archie J.—Lasky.
Steene, E. Burton—Lasky.

News Cinematographers

Grimes, William H.—M.-G.-M.
Parrish, Fred—Fox, Colorado
Springs.
Staub, Ralph B.—Columbia, spe-
cialties.

Still Photographers

Alexander, Kenneth—U. A.-D. W.
Griffith.
Archer, Fred R.—De Mille.
Fryer, Elmer—De Mille.
Kahle, Alexander—De Mille.
Mannatt, Clifford—M.-G.-M.
Parker, Robert M.—E. R. L.
Studios.
Richee, Eugene Robert—Lasky.
Rowley, Les—Lasky.
Sigurdson, Oliver—Met Studio.
Thomas, Wm. E.—De Mille.
Van Rossem, Walter J.—James
Cruze.

Second Cinematographers

Bader, Walter S.—M.-G.-M.
Bauder, Steve L.—M.-G.-M.
Baxter, George—De Mille.
Bennett, Monroe.
Borradale, O. H.—Lasky.
Chaney, George—United Artists.
Chewing, Wallace D.—M.-G.-M.
Cunliffe, Donald—Universal.
Davis, Leland E.
Doollittle, James N.—First Na-
tional.

Drought, James B.—Universal.
Dunn, Linwood G.—Met. Studios.
Dyer, Edwin L.
Fitzgerald, Edward—M.-G.-M.
Girdlian, James N.—F. B. O.
Greene, Al M.—Technical Art.
Greenhugh, Jack—F. B. O.
Guffy, G. Burnett—De Mille.
Haas, Walter.
Harten, Charles—New York.
Head, Gordon G.
Hendrickson, Fred S.—Lasky.
Huggins, L. Owens.
Jenkins, John.
Julian, Mac.
Keyes, Donald B.

Landrigan, John S.—Lasky.
Lang, Charles Bryant—Lasky.
Longet, Gaston—F. B. O.
Lanning, Reggie—Lasky.
La Shelle, Joe.
Lazzo, Ernest.
Lindon, Curly.
Martin, Robert G.—F. B. O.
Marta, Jack A.—Fox.
Merland, Harry—Lasky.
Mols, Pierre M.—M.-G.-M.
MacLean, Gordon—M.-G.-M.
Nogle, George G.
Pahle, Ted.
Palmer, Robert—M.-G.-M.
Parsons, Harry.

Pittack, R. W.—Lasky.
Planck, Robert H.—Columbia.
Prince, Al—Universal.
Pyle, Edwin L.
Ragin, David—Fox.
Ray, Bernard B.
Redman, Frank—De Mille.
Reed, Arthur—M.-G.-M.
Rees, William A.—Fine Arts.
Schopp, Herman—Met. Studios.
Shepak, John, Jr.—Educational.

Silver, John.
Smith, Jean C.—De Mille.
Stine, Harold E.—De Mille.
Tappenbeck, Hatto—Fox.
Trezo, Fred—Universal.
Thompson, John—F. B. O.
Unholtz, George—Sennett.
Van Dyke, Herbert—M.-G.-M.
Van Enger, Willard—Warner-
Vita.

Wagner, Robert—First National.
Walters, Joseph J.—F. B. O.
Westerberg, Fred—De Mille.
Wilde, Harry.
Williams, Alfred E.—Lasky.
Witzel, E. L.—Universal.

Stock opened at Pantages, For
Worth, last week with Roy Cam-
eron at his head. Opener was "The
Last of Mrs. Cheyne."

PICTURE UPSTARTS OF '27

(Continued from page 7)

one of their scouts take a peek at George Duryea as "Abie" in "Abie's Irish Rose." The lad proved to be what they thought was a good type for a lead and he will play the male lead in "The Godless Girl," to be a C. B. DeMille-directed special. This same company grabbed off a chap named Milton Holmes, 19. William K. Howard, a developer of talent, picked him for the juvenile lead in "His Country." After C. B. got one flash at the early rushes he was tied up for a five-year stay in Culver City.

Universal has an awful lot of unknown talent taking small pay for laying around to be used when wanted. They had a fellow named Matty Kemp doing this for two years. Then he got a bit in Uncle Tom's Cabin. Sennett liked his work and gave him the juvenile lead in his super special "Good Bye Kiss" as well as a three-year contract.

Metro-Goldwyn-Mayer turned up four unknowns during the year with one made a star right off the bat. The most likely of the whole bunch is James Murray. He was picked out of the mob for a juvenile role in "The Crowd," without ever having had screen experience of any importance before, outside of atmosphere. He clicked over night and is now looked upon as the best bet the company has. They figure that he will run way ahead of William Haines, who was elevated to stardom last year.

The star M-G-M made without hesitation is Col. Tim McCoy. He was a government inspector on Indian reservations and capitalized his experience by taking a number of Shawnees into vaudeville with him. Then M-G-M wanted to make westerns on their own and picked him for the starring feature.

Johnnie Mack Brown, all around athlete who played on the University of Alabama football team, lay around town all last spring waiting for a chance on the screen. George Fawcett thought he was good timber and after a test Brown was given the lead opposite Marion Davies in "The Fair Co-Ed." Another lad okay on this lot was Nell Neely. He did a bit in "West Point," and was then chosen for an important role in "Cossacks," starring John Gilbert. Has two years to go with the concern.

Over on the Fox lot is Charles Morton, in vaudeville at one time and started here playing bits. Murnau got a flash at him and he is going to have a featured role in "The Four Devils." Another youthful development on the lot is Nick Stuart, in two featured parts during the year, after starting at the bottom. "Cradle Snatchers" and "High School Hero" were his opportunities.

First National has been having a hard time getting male leads for their stars. There was a chap named Ernest Gillen on the M-G-M lot doing so-so. John McCormick looked him over, changed his name to Donald Reed and for his first job gave him the lead opposite Colleen Moore in "Naughty But Nice." Now the boy is working steady. Another future male star they signed was Larry Kent. He had been playing here and there in the two-reel comedy field. All he got was experience; no dough. Then F. N. came along and gave him a chance for the juvenile part in "The Sea Tiger." He hit the bull's eye and then got a Colleen Moore lead and is now opposite Billie Dove in "The Heart of a Foolies Girl."

Also promising male leads picked up by that company who have crowded forward is Lucien Prival, European importation, who played a featured role in "American Beauty" with Billie Dove and Paul Vincenti, a Hungarian lad who will hit the feature class during 1928. He is being groomed for stardom and had an outstanding performance in "The Stolen Bride" and "The Love Mart."

Another foreign importation doing nicely is Nils Asther. He was brought from Germany with Mary Nolan by United Artists. The boy seemed to have "it" from the start and is now working steadily in pictures being made by outside producers of the bigger group who make their reservation for his services six weeks to three months in advance and set their shooting schedule in accordance with his liberty spells.

About the toughest jobs that Hal Roach, Warren Doane and J. P. McGowan have is the finding of new talent for the "Our Gang" comedians. During the past year

they have brought into the ranks of this unit Wheeler, a two-year-old son of a Tacoma grocer; Harry Spears, a six-year-old freckle-faced lad; June Darling, six-year-old leading lady, and Mildred Kornman, three-year-old sister of Mary Kornman, who graduated in 1926 from the ranks of this outfit.

Directors

Among those who have stepped to the fore in the directorial class is William A. Wyler, nephew of Carl Laemmle, who was making westerns for Universal. He finally sold them the idea he could do better, and is now making his first feature product, "Anybody Here Seen Kelly?" John P. McCarthy, on the M-G-M lot, was around with the westerns and quickies for a long time. Then some one thought he should be taken into the big-time field, so he was given the script of "Becky" and "Lovelorn" to interpret for the screen.

Phil Whitman was writing scenarios for five years on the Sennett lot. Recently he told his boss he could do more, so now he is directing his own written stories, which seem to be clicking in the two-reel field.

James Dugan was a studio business manager for several years. He sold William Le Baron at F. B. O. the idea he could direct, so they let him make a couple of westerns and "The Master Showman," which elevated him into the class of feature directors.

Al Raboch was an assistant at First National for several years. He got a job with Sam Goldwyn to direct "The Devil Dancer." Worked hard on this Gilda Gray picture, but abdicated in favor of Fred Niblo. Then took a job at F. B. O., where he turned out good feature in "The Coward," which got him a long-term contract.

Another assistant to be made director on the lot was Phil Carle, who just turned out his first "In a Moment of Temptation." Also given a chance here was Lewis King, brother of Henry King. He had been his brother's assistant for a number of years. Then went over on "Poverty Row" and turned out a couple of fast ones, when Bill La Baron brought him over and he has directed five westerns for the company.

Wallace Fox, brother of Edwin Carewe, worked as assistant for the latter for about eight years. This year he broke loose, got a megaphone at F. B. O. and turned out six western products, and in 1928 will make a score of features for the company.

Lynn Shores, also on the Le Baron pay roll, was an assistant and production manager. He worked for Sam Goldwyn on "The Devil Dancer" as an assistant, and followed Raboch here, directed a few Gold Bonds, and is now handling megaphone for "Skinner's Big Idea," a special.

Dorothy Arzner

Over at Paramount they developed what they call four good bets during the year. Dorothy Arzner, who started in as script girl, then became cutter and scenarist, drew her first assignment to handle megaphone for Esther Ralston in "Ten Modern Commandments." The little girl made good and since has directed Clara Bow in "Get Your Man." She is the daughter of a restaurant keeper.

Harry A. D'Arrast, a French lad, got his start in the picture racket as business manager and assistant director for Charlie Chaplin. He branched out for himself, and Paramount gave him his first chance to make "Serenade," with Adolphe Menjou. He followed with "Gentleman of Paris," with the same star.

Josef Von Sternberg, who had one of the rockiest careers of any of the picture directors, made good after several tries. He started in pictures as shipper with World Film Corp. in New York when William A. Brady headed the company. Then he learned the technique of the screen and made a profit-sharing picture, called "Salvation Hunters," Charlie Chaplin and Doug Fairbanks liked this one, and he made a picture for Chaplin now on the shelf. It had Edna Purviance as star. He gave up hope until Ben Schulberg gave him a job, and as first assignment he made best picture of the year for the company in "Underworld." Now they all want this boy.

John Waters, only little over a year ago was assistant to James Cruze at Paramount. When the latter was set to leave, Waters got a megaphone, made a number of the same Grey product and then turned



LEW HEARN

In Vaudeville
with Ethel Grey
Direction FRANK EVANS

out a special in "Beau Sabreur." He will be at home on the Paramount lot for another four years.

Three men got their chance on the Fox lot: James Tining, assistant director, who is now making features; David Butler, who got tired of acting and has turned out to be a wiz with the megaphone, and Wallace MacDonald, another actor who is making comedies on the lot.

Over at the Roach lot Hal Yates, a writer on the pay roll for two years, got his turn and is now directing two-reel product.

"Big League School"

Warner Brothers' lot, known as a directorial school for the "Big League," gave three boys an opportunity. Howard Bretherton, who was film cutter for six years, has turned out six features since last January. Ray Enright, who did film cutting for two years, made a few Rin-Tin-Tin's and then got a couple of dramatic features in less than 10 months. The latter are "The Girl from Chicago" and "Domestic Troubles." Ross Lederman, assistant for Roach and on this lot, too, after having directed quickies, got his chance and turned out a couple of Rin-Tin-Tin's. If they deliver with the dog product they go into the feature class here.

Over at First National they gave a 23-year-old kid a chance. His name is Mervyn Le Roy and he is a cousin of Jesse Lasky. He worked for Lasky as an assistant camera man and property boy after having been a vaudeville actor on the Loew circuit for a couple of years. Then he found relationship did not pay and got a job with Al Green, being gag man on "Sally," which latter was making for First National, starring Colleen Moore. The kid clicked and finally worked his way up to ace gag man.

Then when retakes were being made on a picture Leroy got the dirty job and made good. From there it was just a stepping stone to directorship, given him by John McCormick last June. His first assignment was "No Place to Go," with Mary Astor and Lloyd Hughes. They liked it so next they gave him "Flying Romeo," which he has just finished with George Sidney and Charlie Murray co-starred. Now he will make "Harold Teen."

Walter Lang was having quite a time on Poverty Row to make his shekels by turning out overnight product. Harry Cohn, of Columbia, preferred some of his stuff and gave him one picture to make. James Cruze saw a preview and now has the director under contract to weld a megaphone on the metropolitan lot.

Writers

In the writers class are to be found John Farrow, who was a poet in Australia. He got a job doing odd work at De Mille's. Then he sold Rupert Julian the idea, he should supply the titles for "Yankee Clipper." That put him over as title man and writer. He wrote screen version of "Wreck of the Hesperus," original of "The Blue Danube," "Menace" and "Toward the Moon." He jumped in less than a year from \$50 to \$1,000 a week.

John Monk Saunders on the Paramount lot was a New York newspaper feature writer. He wrote the original story for "Wings" and now Paramount will not let him get away from their wing. Also on that lot Herman Mankiewicz, former dramatic writer of New York "Times," got a job. He sold himself fast and was made head of Authors' Council, brought out many prominent writers from the east, including Ben Hecht, and is now titling to keep himself busy.

Jack Conway, at one time a ball player, and later sporting genius

of "Variety," as well as called "King of Slang," has been doing a lot of smart cracking for Paramount during past six months. He has titled eight pictures since coming to the Coast, including "Jake, the Plumber" and "Coney Island" for F. B. O., to whom he was loaned for these jobs. Garret Graham, former press agent for Hal Roach, is coming to the front fast among the title writers. He got tired of taking a weekly stipend as a press agent so started to free lance on titles. He got a chance recently at First National to do the introductions on "The Texas Steer," which brought him 12 picture contracts.

Hal K. Willis worked for a picture magazine. He got tired and Christies gave him a job as scenarist, which keeps him real busy. Ramon Romeo was jack of all trades. He worked as extra around New York, then figured he could get ahead on screen as representative of Fawcett Publications. Then became a press agent for actors. Got more nerve up, wrote couple originals for De Mille and is now over on the Paramount lot waiting for assignments.

Phil Bartholomae came to First National after writing stage material. They liked his stuff and so far he has made two adaptations for the company. Howard J. Green, also with that concern, was a theatrical newspaper man in New York; then branched out as a producer of girl acts for Keith's with Milton Hocky. However, when that racket went bad and he was not sure how long it would last he came to the Coast and started off at M-G-M. James Murphy, production manager for Harold Lloyd, weaned him away for one picture and from there he went over to First National. Has been on payroll nine months and is doing lot of original writing, gagging and had editorial supervision under Carey Wilson on "Helen of Troy."

Two new title writers on that lot are Sidney Lazarus, who wrote for "Saturday Evening Post" and other magazines, and Gene Towne, a youth who worked on the dailies in Seattle.

Malcolm Stuart Boylan three years ago was press agent for First National. He wanted to write titles, so quit and free lanced. The racket seemed great for him; he got plenty of work this way until Winnie Sheehan grabbed him off last spring and made him title editor for Fox.

Jim Madison Lands

Then James Madison, who edited "Madison's Budget," the life saving gag book for many a vaudeville, joined with Universal after getting tired of wind and snow and has been laboring steadily for the past year on that lot. Harry Brand, at one time sporting editor of Los Angeles "Examiner," quit the job to become press agent for Joseph M. Schenck and later became business manager for Buster Keaton. He is now gagging on the Fox lot.

Also on that lot is Andy Rice, who has supplied a load of comedy material for vaudeville actors and stage revues. Rice came to the Coast three months ago and already has titled three pictures on the Fox lot. Harry Hervey, doing fiction work for a number of years, joined the Sam Goldwyn staff and wrote the original of "The Devil Dancer." He is now traveling abroad getting material for a Gloria Swanson picture. Hervey at one time was a prominent reporter in New York.

There are a number of other new writers of all kinds in the picture field but they have just started feeling their oats and probably next year will be pulled out of the ranks of the unknowns.

Supervisors

In the ranks of the supervisors are to be found Bernie Hyman, who started in business life as a film salesman, then went to Universal's production department under Irving Thalberg, leaving that to become producer for Phil Goldstone and then going under the wing of Thalberg as a supervisor and associate producer at Metro-Goldwyn-Mayer. The work of Hyman has been a revelation on this lot and he is known as a second Thalberg. He is about 26.

Harold Shumate, who wrote scenarios for M-G-M and Fox, is now a supervising producer for Gotham, which releases on the independent market.

Paul Kohner, whom Carl Laemmle picked up in Germany several years ago and made his secretary, has climbed fast in the production field. Two years ago he was made casting director at Universal and early this year "Uncle Carl" gave him a chance as a supervisor. He has been handling the Edward Sloan and Paul Leni units.

Another chap to rise fast on the

U lot is Arthur Shadur. He started as head of the electrical department, was made studio business manager and this summer promoted to supervisor. He has turned out three pictures, two of which George Melford directed, with the other one made by Mel Brown. Lloyd Nessler on this lot started in as handy boy around the still room seven years ago. Then he became a film cutter and later film editor. He left to edit "Ben-Hur" for M-G-M and when he returned Henry Henigson, general manager, made him a supervisor. Also supervising here is Julius Bernheim, nephew of Carl Laemmle, who at one time was studio general manager. He left that to go into the theatre and foreign department for U. He returned from abroad and went with Harry Cohn as production manager. Then Uncle Carl took him back as production manager on "Uncle Tom's Cabin," after which he rewarded him with the post of supervisor.

Over on the Fox lot in the past six months two employees have been awarded with supervisors. Phil Klein, son of the late Charles Klein, playwright, started his career four years ago as writer at Warner Brothers. Then he went to Fox, clicked at writing and is now supervising the John Ford productions. William Counselman, another supervisor, has had one of the quickest elevations in the picture business. Little more than two years ago he was a reporter on the Los Angeles "Times." He also, as a side line, got out a comic strip, "Ella Cinders." It was sold to First National for Colleen Moore and Counselman went over to do the screen story. Then he went to M-G-M as a press agent. He wanted to write, but they would not let him. Fox gave him his chance and he wrote about a dozen stories, titled a lot of stuff and now is a story supervisor.

On the first National lot they hired Carey Wilson early last year to write stories and make adaptations. He clicked with this work, with his reward being production supervisor. He has handled six pictures under this assignment.

Another new supervisor on the F. N. lot makes his debut in that capacity early in January. His name is Ned Marin. He started in picture business as salesman for Paramount, worked his way up and finally got to be sales manager for First National. Last June, when John McCormick quit as general manager of First National, Marin left the sales department to be assistant to Richard A. Rowland at the studio. There he functioned as business manager until Waterson Rothacker took over the job. From then on Marin studied production, with the reward being a supervisorship.

U. A.'s Own House in St. Paul; 'Outs' with F.&R.

Minneapolis, Dec. 31.

On the "outs" with F. & R. as a result of a disagreement over picture prices, United Artists now is booking its pictures into the Metropolitan in St. Paul, taking the house on a rental basis and handling the exhibiting end itself. "College" ran for four days this week. "My Best Girl" opens an indefinite engagement today. Prices are 50c.

After its falling out with F. & R. here, United Artists made a deal with Pantages for the latter house to handle its pictures. Two have been run—"My Best Girl" and "College." The former did big business for two weeks. It is said that United Artists had a 50-50 split on "My Best Girl," with the theatre furnishing the vaudeville and stand all other expenses.

The picture is said to have done over \$12,000 the first week and around \$6,500 the second.

Mac Murray First Loew-Publix Star

Mae Murray is the first Publix star set to play for Loew's under the new Loew-Publix stage production merger. Miss Murray is at Loew's Allen, Cleveland, Jan. 14.

An arrangement to carry the Publix billing on all units such as Publix "Russian Revels" is being discussed.

So far, Pittsburgh, Baltimore, Washington, Cleveland and Kansas City are the Loew houses definitely set for Publix unit bookings.

BRITISH FILM FIELD

Mergers, Fusions, Fluxes, Combines, Politics—Who's Framing What?—Forecast and Some Other Facts—Exhibitors' Jam—A Cold Snap—Business Down—More Studios and Flotations to Come—Underwriters' Fit

By FRANK TILLEY

London, Dec. 20. There has never been a time when the picture situation here has been so full of happenings which intrigue the imagination. Just figuring out the movements of the past week: First National and Pathe combine and admit it at last. Loew's (to say, Metro-Goldwyn, not forgetting the theatres), United Artists Theatres and the Standard Film Company, Ltd. (to say, Provincial Cinematograph Theatres) combine. In the first case for production and distribution; in the second for production and exhibition.

Nothing new in this. Told it long ago; when it was going on, in fact. There's the Exhibitors' Booking Combine, too. Gets in a jam with the distributors, who get together and refuse to play. Then former president Major Gale of the Cinematograph Exhibitors' Association, with F. B. Enders, head of the British Film Booking Offices (nothing to do with F. B. O. of America), which releases the Columbia product this side.

They have an idea, have Gale and Enders. To hook up F. B. O. with the Exhibitors' Booking Combine. But the control of F. B. O. is in the hands of the Gaumont Company, and they do not see eye to eye with Gale and Enders on the proposition.

Are the Exhibitors' Booking Combine promoters sunk?

No! Gale has the idea of going to America directly after Christmas to see what product can be lined up for acquisition by the Booking Combine.

Which, as it is not yet formed, and doesn't exist as a company or a syndicate or anything but an idea under discussion, seems a difficult piece of business. Because who are the sellers in New York, if Gale finds any, going to deal with?

Them Politics!

Have already mentioned Viscount Castlerosse was formerly a director of the Standard Film Company, on the board of which now are Lord Beaverbrook, Lord Ashfield (head of the Underground Railways and the London General Omnibus systems), A. P. Holt, W. H. Evans, and Sir William Jury. The four latter are also on the Board of Provincial Cinematograph Theatres.

Castlerosse came off the board (where he was apparently a nominee for Lord Beaverbrook) in July. But he goes over to Hollywood with the Lord this week, so he presumably is still in some place.

Standard Film Company is a private incorporation with a capital of \$5,000,000 and exists "to finance cinematograph undertakings," as well as for other purposes.

Provincial Cinematograph Theatres, Ltd., is a public company, capitalized at \$16,000,000. The amount of this capital issued is \$1,146,571 cum. part. pref. ordinary, \$100,000 "A" pref., \$600,000 "B" pref., \$334,774 "A" ordinary, and \$165,226 "B" ordinary. This leaves \$4,267,145 stock still unissued.

Control seems to be in the hands of the Standard Film Company stock in which is held by the Film Investments Company, Ltd. (of which A. P. Holt is a director, as is R. D. Scott, director of Pathe), Coutts, Bankers, Beaverbrook, Ashfield and a few others.

Pathe Freres Cinema, Ltd. (to give it its full name) is also a private incorporation, capital \$500,000. Its directors include R. D. Scott and H. M. Smith, both directors of the Film Investments Company, and R. J. Robertson, associated with Lord Beaverbrook's newspaper enterprises as business manager of the "Daily Express." Smith, however, retired this week.

First National here is merely a nominal incorporation with a capital of \$500.

They're all in the same things at the same time.

The formation of the two new companies, Pathe-First National and Loew-United Theatres-Standard, in each case with the control in British hands, means one group (which may also be reckoned as mainly Lord Beaverbrook) controlling four lines of product in this market as well as owning the biggest theatre circuit in this country at the moment.

Big Combine

There's an operation going on to form a \$50,000,000 theatre combine, and you never can tell whether the exhibitors won't find some way of grouping in the end.

Bruce Johnson denied First Na-

tional here was going into the theatre field. Nor have they. They've hooked up with Pathe for production and distribution.

W. H. Evans denied frequently and specifically P. C. T. had any intention of selling its theatres or parting with the control of them to any American organization. They haven't. They've merely linked up with a producing-distributing-exhibiting group in America for production and exhibition here.

He threatened, though, when he went to the General Council Meeting of the C. A. A. a short time ago, to sell the P. C. T. Circuit to America if the Exhibitors' Booking Circuit idea was persisted in.

And it is being persisted in. At the very moment it was wavering the stories of the various mergers of the controllers of P. C. T. were allowed to break here without being denied any more.

As a result of which the independent exhibitors have been thrown into a bigger scare than ever as to their future position unless they do get together and not only distribute but also produce their own pictures.

The comparatively small thrust by American corporations into the picture theatre field here has been used out of all proportion to inflame the minds of the independent exhibitors as to the "dangers" of their present position.

Stories of gigantic theatre deals are being canvassed to the same end. Feeling between the potential booking circuit and the distributors ditto. When they go try to buy film in New York it is certain in advance they have little chance of success. And equally it might be assumed as a chance shot they would find, if they went to Hollywood, they had been forestalled by representatives of the recent merger, and most stuff otherwise possibly available was tied up or under option.

Thus the independents, if they went on with their Booking Combine (and such a situation would make it seem more urgent they "protect" themselves) would have to go into production, as did First National in not dissimilar circumstances.

This would call for a big corporation with a large capital. And what if the financial control (either at the outset or later through the Exhibitors' Combine getting into a muddle and having to make affiliations) was in the hands behind a gigantic operation to get absolute control of the situation here?

The folk behind P. C. T. now control 110 theatres, own a lot of sites, will have through the two new companies control of Metro-Goldwyn and First National product in this market, as well as their own home-made films, with an outlet in America either through their M.-G. or F. N. interests.

This already represents about one-ninth of the money-value of release here and some one-sixth of the available product.

Should the independents line up 400 theatres—they are already assured of 300—and cannot buy film? Then go make some. Find, after a year, maybe more, they cost too much, especially as they would presumably be shut out of the P. C. T. houses, and could be so undercut in booking outside their own circle they couldn't do business.

As a company the independents would then either have to go out of business or find some one to play with.

And who save the P. C. T.-F. N.-M.-G.-Standard crowd would be sitting pretty enough to play with—or, at any rate, to call the game?

This is the end of 1927. And the above has gone on record. This time next year several bright young scribes will be telling how it all happened and it will be history.

Exhibitors and Combine

On the whole this is not getting the support from the branches of the C. E. A. which Thomas Ormiston, promoter of the scheme, anticipated. Some branches are supporting it in principle, but in most cases they are sitting on the fence, with opposition to the Booking Combine in the majority.

A great many of the branches have held their meeting on the scheme in secret, according to a recommendation from the General Council of their association. But the Scottish Section refused by a big majority to accept the request and discussed the combine (which has now come to be known in the C. E. A. as the Trading Scheme) in open meeting.

(Continued on page 30)



Headlining and "clocking" at exclusive vaudeville and picture houses throughout the country.

DON BESTOR

and his Victor Recording Orchestra. Featuring Miss Frankie Klassen. Exclusive management Music Corp. of America, Chicago and New York. SEASON'S GREETINGS

MIKE SCOTT'S ANNUAL

New York, Dec. 14.

Editor, Variety:

I am most thankful to my Great Friends in Heaven to be in good health at 63 and able to write my 22d letter to Variety on its anniversary.

Seven years ago when I was in Dublin, as you know, to find my mother, wife, children, all of 13 of the family gone and all alone, I thought I would never see you, my Great Friends, again.

But here I am, 25 years with you Dec. 14, sun shining, but landed in a snowstorm 25 years ago.

My only hopes now is that I may pull along three more years, to write you three more letters.

By that time Mike will be on his 50th anniversary of dancing Irish reel, pooling the clogs.

I know I have all your good wish to see those three more years.

God Bless you all, give you good health and to be happy this coming year. We are all good friends today, but God only knows where we will be tomorrow.

From the heart of the oldest singing, dancing Irishman in the world.

Mike Scott.

(Your favorite to the end.)

MARRIAGES

Irving Berger, Chicago vaude agent, to Betty Brower, professional, Dec. 28, in Chicago.

Virginia Reynolds, with Savoy burlesque stock, Syracuse, N. Y., to Ira Filippo, Roanoke, Va., at Syracuse. Bride remains with company.

Dorothy Duell, playwright and actress, to Rev. Henry Scott Ruhel of Milwaukee, Dec. 28, in Pittsburgh.

Beatrice Tracey (burlesque) to Harry Vincent (non-prof), Dec. 28, in Baltimore.

BIRTHS

Mr. and Mrs. Jo Abramson, at their home in Brooklyn, N. Y., recently, daughter. Father is with the dramatic department of the Brooklyn "Eagle."

Mr. and Mrs. Lew Pollock, at Women's Hospital, New York, Dec. 29, son. Father is a composer; mother is professionally Helen Millette, formerly of Millette Sisters.

Mr. and Mrs. James Ryan, Dec. 27, at Good Samaritan Hospital, Los Angeles, daughter. Father is assistant general superintendent of Fox Studios.

INCORPORATIONS

Dissolutions

Music Box Revue has filed notice with the Secretary of State that the corporation has been dissolved.

Other theatrical corporations taking similar steps are: Village Theatre Company, Bronxville; Hal Holes Short Film Exchange, Manhattan; Continental Screen Service Corp., Manhattan; Paramount Publicity Corp., Manhattan; Timpson, Motor Picture Corp., New York, and Dante, the Magician, Manhattan.

Title Changes

Notice has been given that the Malabar Film Laboratories, New York, has changed its name to Marks Film Laboratories, and that the name of Grovener-Sales Studio has been changed to Grovener Studios.

MERGERS

Mergers became a necessity among picture theatres.

It's a matter of protection. The same as the distributor or producer of pictures determined to protect its product by having its own theatres to play that product in, so the theatre exhibitor decided he must protect himself.

Thus the theatre chain arose, whether in a "sewn up" town or hogging a State or becoming a national chain.

All of it is based upon one of two things—to protect the theatre or to protect the distributor.

But it doesn't always protect.

Profit Eaters

The shooting galleries or the losers of the large chains are the dance, and the profit eater.

It means little if a chain's ace is making \$1,000,000 net a year if its uncontrollable losers are more than eating that up, with a chance of throwing the entire theatre chain into the red. Those losers usually go with the merger.

Merging has been gradually developed in the picture exhibition end. It started between local operators. In the long ago days they pooled to get the edge on the exchange (renter). Then they pooled or bought out to get the best of the other fellow. Then they enlarged by securing sites to build. Then they went into the neighborhoods. Then they went into State chains. Then they found themselves in national chains.

All of this has taken years.

The Independents

All exhibitors did not go into pools or chains. Any number remained by themselves and are still by themselves. But they don't know where they are going to land or finish.

The national chain seems such a swallower, such a power and a crusher. Its influence goes so far, extends so far, has so many ramifications, seemingly knows so much and has so much, that the independent exhibitor nowadays is tickled to death if left alone, leaving alone his struggles for pictures and his fear for business.

Yet the merging will go on. It's like a ball, not a balloon. The picture business is no bubble, even if the stick of dynamite it stands on is called Hollywood.

Who will or can say that of the national chains in operation at present not one is not working somehow and under cover with the other? Which leaves the independent in worse danger, for if he doesn't go with the one he doesn't like he may land with an affiliated chain.

The same may almost be said of the producers or distributors, at least the leaders of each. Perhaps not over-working together with another but still with "affiliations" or "connections."

Against the Future

Some of the largest of the local chains have gone in with national circuits. They did not do so hastily, and few got any amount of money that would have proven the inducement by itself. They merely tried to forestall the future, to get the price they got while the getting was there.

The picture industry is a mammoth business. That tells everything or it should.

For nothing can make the mergers cease merging. They must; they have gone so far with it—they must go on and on, taking on more theatres even though they don't operate them themselves.

In Smaller Towns

As some of the large chains have found in the smaller towns—that it is advisable to permit the local man to run his own houses, for local reasons. But the chains want those houses, they are a supply outlet, no matter what they pay for service and no matter if the little town manager says he paid more after the partnership deal than he did before.

Or the big chains, the national circuits. No difference. It then becomes an item of great efficiency, in buying for screen and stage, in departmental savings, in closer operation.

And then!

That's the future! With the future seeming to hold a vision of three great theatre chains in America; two working hand in hand under cover to crush or bring in the third, and with what may be then left of the independents in between.

Over-theatring, over-seating, over-paying, over-financing, high rentals for theatres, high rentals for films, high salaries for stage at-

tractions, high cost of advertising and operation—these all you will hear frequently from the largest chain operators. They hear it from the bankers.

And it may be all true.

But—these very same squawkers for public announcements, continue to have plans drawn, continue to secure sites, continue to build and continue to merge—until one must believe that they see the future—as they see it.

Service

And without any of this thus far contemplating Service—that service for pictures that is so absolutely required, regardless of what any one may say of stage attractions in the picture houses.

The bigger the chain the wider tie ups on service, of all services that chain wants. If not this season through local contracts outstanding, then next season.

And Service equally counts.

Skourases Selling Theatre Buildings for \$8,000,000

St. Louis, Dec. 31.

Spyros Skouras, president of the Skouras Brothers' Enterprises, proprietors of the Ambassador, Missouri, Grand Central, Capitol and the largest neighborhood picture theatres in St. Louis, who returned to St. Louis from New York the other day, was preceded by the news that while he was in New York City he virtually closed negotiations with picture interests there which control the Missouri Theatre Building here for an option on the building.

It is believed here that the option is the first step in negotiations which are expected to result in the sale of the Skouras real estate holdings, which include the Grand Central Theatre Building and the Ambassador Theatre Building. The S. W. Straus Company and the Greengbaum Sons Investment Company are understood to have made offers for the three theatre buildings which total in the neighborhood of \$8,000,000.

In one deal the St. Louis theatre magnates are expected to dispose of their equity in two theatres and the Missouri Theatre building, now owned by the Famous Players (Paramount-Publix) Missouri Co., for \$500,000 in cash and \$1,000,000 in debenture bonds. Skouras Brothers, it is understood, intend to dispose of their property holdings, obtain long-term leases on the theatres and whatever other spaces they occupy in the buildings and restrict their operations exclusively to picture theatres.

The Missouri Theatre building is said to represent \$3,000,000 of the \$8,000,000 total involved in the transaction, and the Ambassador Theatre building and the Grand Central Theatre building the remaining \$5,000,000. S. W. Straus Co. financed the Ambassador Theatre building, which is St. Louis' newest and most elaborate office building as well as theatre building. It is 17 stories high, at the corner of Seventh and Locust streets, in the very heart of downtown St. Louis.

TWO MIDNIGHT SHOWS

Practically all Broadway picture houses except the Roxy, but including those housing the \$2 admission films, gave midnight performances New Year's Eve and Night, Saturday and Sunday.

The Roxy contented itself with the regular five holiday performances.

Loew's Park Lane Contracts

In the taking over of the Park Lane theatre from Universal and Charles O'Reilly Loew will take care of all outstanding film contracts unless other adjustments are made between the Loew people and the film interests.

A denial is from a Loew executive that Loew's has the new Universal theatre in Brooklyn, N. Y.

Alabama Opened

Birmingham, Dec. 31.

Public's new 2,600-seater, Alabama, opened here Christmas Monday, with New York officials attending.

The house is playing stage units coming up from New Orleans. On its first two days the theatre did \$3,600.

BIG TIME

Big Time as a term and as a vaudeville show policy carried a tremendous prestige for many years. It was a policy and a term exclusively applicable to vaudeville.

Big Time has been variously described. The most common description was that Big Time meant the performance twice daily of a vaudeville bill. But this became indefinite, since many vaudeville theatres played twice daily and none of them could be considered in the big time class. Some played twice daily out of necessity. Others played two shows nightly at an admission of 50c. or less, without a matinee, with none presenting a program of acts which could be called big time in calibre.

Big Time, therefore, was, and is, a vaudeville theatre playing daily matinee-night performances only of standard acts at an admission scale top beyond that of the usual pop vaudeville house, with the big time theatre selling reserved seats.

The minimum admission at a big time house, as a rule, has been \$1 with a maximum admission, in the usual course, \$2, and in the exceptional course \$3.30, as at the Keith-Albee Palace, New York, for the boxes on Sunday nights and the current low admission of week-days, 75 cents, at the Keith-Albee Riverside, Broadway and 96th St., N. Y.

Two-a-day vaudeville was first and generally adopted as a vaudeville policy by B. F. Keith, an evolution of Keith's continuous performance policy. That Keith continuous performance had been inaugurated many years prior to the continuous performance later taken on by the picture house. Other performances given twice daily and for long years back have been by the burlesque shows and dramatic or musical stock companies. Neither one, however, has ever been alluded to as big time in their class or otherwise.

Big Time struck a popular chord in the limited clientele of the vaudeville theatre. The hit was the reserved seats. A continuous performance doing considerable business repels a certain percentage of those theatregoers who will not take a chance in obtaining an unreserved seat in the rush of the mob, or stand in line inside or outside a theatre to await an opportunity to get in.

Williams Circuit

While B. F. Keith was erecting his big time vaudeville theatres throughout the country, with but one house in New York and none in Brooklyn, a Brooklyn outdoor amusement manager, Percy G. Williams, dotted Greater New York with vaudeville theatres. Within a comparatively short time Percy Williams and his showmanly instinct, plus the superior booking assistance of William Morris, a vaudeville house booker of independent standing, did more to exploit and promote big time vaudeville into local and national prominence than had ever been done before, or since, the Percy G. Williams days.

The Williams houses in New York and Brooklyn, under the booking guidance of Morris, persuaded the best known stars in legit and music hall favorites of Europe to appear for what were in those days fabulous salaries. These salaries and the Morris-Williams showmanship gave new impetus to big time vaudeville. They packed the Williams theatres, starting at the Colonial, New York, and playing successively in his houses, of which there were five or more in the bridge-joined boroughs.

The Williams circuit, virtually in one city, became the big time leader of America, only rivaled in the world by the Oswald Stoll circuit of England, the English circuit theatres being called music halls.

The Williams circuit, with its leadership and its liberality in salary paying, besides the expert booking direction by Morris, became a menace to Keith vaudeville of the east and also was costly through increasing salaries for the Orpheum circuit, the only other big time circuit of the day then and now operating a chain of twice daily houses from Chicago to the Coast. Through booking affiliation, it was understood that the Orpheum circuit would not encroach upon Keith's big time territory in the east, nor would Keith's invade Orpheum's domain in the west.

Meanwhile, other cities in the East had big time vaudeville theatres independently owned but nearly all bowed through the Keith

circuit. When Keith's and the Orpheum circuit jointly made a purchase of the Percy Williams houses in Greater New York for a consideration reported \$5,000,000, Keith became the dominant factor of big time in the country, exerting as it did a large influence on the Orpheum circuit and its booking.

Big Time Peak

Big time in that period was at its peak. The vaudeville fan was limited and had to be held. Stars from the legit were mainly engaged for the new patronage they might attract, rather than to offer the regular attendance a higher price or greater entertainment.

Attached to big time were what are known as "standard acts." A standard vaudeville act is an act capable of playing in any vaudeville house and with its salary fixed at a certain amount.

When an act had played the big time and had its salary set, it was accepted and thereafter known as a standard act. The prestige of big time reflected itself on these standard acts. It became a matter of vanity with the acts to play big time only, whether East or West—meaning Keith or Orpheum. An act could then play a full season of big time on the Keith circuit and the next season play the Orpheum circuit, alternating in that way and not becoming any too familiar even if it did not change its stage material.

This vanity and desire to play the big time worked great hardships upon the small time circuits, then coming along and which would have paid the standard acts salary here and there or even a little more if able to secure a certain act as a feature. All vaudeville not known as "big time" was called "small time."

Opposition Brought Business

The records will prove, and many of the Keith-Albee officials will admit, that the best business ever done in the box offices of the Keith-Albee theatres, other than during the war period, was when ever that circuit had opposition. Small time was not considered opposition to big time.

Big time would go along for years without opposition. Its prestige attracted showmen from other divisions. The first real opposition the big time encountered was that headed by Klaw and Erlanger. A group of legitimate theatre managers with theatres at their disposal, decided they would try big time vaudeville. Whether the K. & E. vaudeville was a semi-speculative movement has always been open to question. Had it succeeded to the extent its sensational start indicated, it no doubt would either have become a staple venture or would have been bought out by Keith and Orpheum at a large figure. The K. & E. vaudeville pace tapered off, however, and rapidly, with the finish being that the K. & E. group accepted \$250,000 from Keith and Orpheum under an agreement to retire from the vaudeville field and keep out of it for the next 10 years.

Morris Circuit

No further opposition arose until the same William Morris of the Williams circuit decided to oppose Keith with a circuit of his own. All the former Morris-booked vaudeville theatres of any importance had been taken away from his office by Keith through Morris having refused to place any manager he booked under a written contract. William Morris, as peculiar as it sounds, still conducts his present extensive booking agency in much the same way. His word is 100 per cent and although in the show business and vaudeville, he still thinks every one else's word is that good too.

Morris, through the very virtue of his showmanly leadership, must have succeeded and only went broke through a sad calamity. His personal friend, counsel and financier, George M. Leventritt, died suddenly in the midst of Morris' struggles. There was no one to replace him. Leventritt had assumed full direction of the financing and his death came so quickly no one could pick up the threads. It resulted in Morris being obliged to abandon what would unquestionably have been the only successful opposition to big time. And William Morris did not and would not have sold out to Keith or Orpheum at any price.

Morris was not a speculator, but a showman only, and persevered despite that he did not have the



GEORGE ROTSKY

Manager, Palace Theatre, Montreal
Extends best wishes to all friends and fellow-workers in the profession for the coming year and has warm welcome for any passing through Montreal at any time.

Bob Benchley at Palace

Robert Benchley, dramatic critic of "Life" and a funny boy himself, is returning to another monologuing stand at the Palace, New York, some time this month.

Elsie Janis may be on the same bill. Perhaps Robert will jazz it up with her.

Mr. Benchley is not a piano player.

support of the vaudeville actor. While the vaudeville actor esteemed Morris highly as a booker and personally, they failed to get behind him in his opposition movement and thereby lost the greatest opportunity those actors ever had for their betterment. That they suffered for it, and how, in their later dealings with Keith, they alone can tell the best.

Shubert's Effort

The third and final opposition to big time and again aimed principally against Keith was that instituted by Lee Shubert, called Shubert Vaudeville. Lee Shubert had been part of the K. & E. Advanced Vaudeville group. With the expiration of the 10-year period those members were free to invade vaudeville and Lee Shubert thought he would speculate. His brother, Jake, refused to have any part of it, in promotion, financing or direction, although Jake knew more about vaudeville than Lee has ever found out.

Lee's idea was that he would be able to sell out Shubert vaudeville to Keith for \$2,000,000. At the very least, \$1,000,000. This is according to a statement made by Jake who doubted his brother's judgment in the matter and which was the reason for Jake's refusal to participate in any way in Shubert vaudeville.

Lee financed his vaudeville through subscriptions from business associates and also "investments" from many of the accessory dealers doing business through the Shuberts' legitimate offices in supplies for Shubert productions and theatres. While Shubert vaudeville did lose a large amount of money it has never been believed that one cent of that loss came out of Lee's own pocket. From reports not one of the donors, or subscribers, or investors in Shubert vaudeville ever recovered a dollar.

Shubert vaudeville went through two seasons. One season was a straight big time vaudeville policy and the second season as a unit show proposition. The latter policy was a mixed burlesque and variety program mainly produced by burlesque men. In the wake of the Shubert vaudeville flop were producers who went broke, some into bankruptcy and some into their graves, and it also left hundreds of aggrieved actors.

Vaudeville actors who had played Shubert vaudeville, and wished to return to the Keith or Orpheum houses, were first obliged by the Keith office to print advertisements in Variety stating their experiences while with Shubert vaudeville. These advertisements greatly incensed Lee Shubert and led to the break between Variety and the Shuberts, when Variety was barred out of the Shubert theatres because of its refusal to reject those advertisements at the request of Lee Shubert.

Lee Shubert then sent word to Variety through his former vaudeville chief, to the effect that if Variety would stop printing the actor's advertisements and notify him each time it refused that he, Lee, would

Harry Jolson's Wife Writes His Life Story

The life of Harry Jolson will be published in the "Saturday Evening Post" as a serial. It was written by his wife, Lillian, and is her first literary effort. The story runs in 45,000 words on the original script. It will carry a Harry Jolson by-line.

Al Jolson is Harry's brother. Though Harry is also a successful professional, the story by Mrs. Jolson will be from the angle of relatives of a famous star as the Harry Jolsons have found it. Mrs. Jolson has appeared on the stage in her husband's acts.

Vernon Club on Coast Taken by Tucker-Lewis

Los Angeles, Dec. 31.

Sophie Tucker and Ted Lewis have bought the Vernon Country Club from Jack Doyle, fight promoter, and will have Richard Tucker, picture actor, in charge of the establishment.

The Tucker and Lewis names are not identified with the place at present, but it is understood that both performers expect to take active charge next summer.

The Vernon site has been out of the running as a night resort for the past three years.

Contented Big Time

In between these periods of opposition and other than the war days, when all show business was at its flood, big time could see its business droop under the grosses of the opposition era. But big time never took steps to remedy that situation.

Although knowing that opposition had kept its forces on its toes, giving its houses the best entertaining bills they had ever had and interjecting ginger into all of its staffs, which all resulted in better and bigger business, big time, Keith and Orpheum, nevertheless, failed to provide in peace times their own under cover opposition. Had they erected a secondary line of big time houses under their own control, even though that could not be kept thoroughly secret, the opposition spirit would again have been rampant and big time would have continued running on high.

Picture House Rush

That big time neglected to recognize the on-rush of picture houses, with their slowly developing stage shows on top of pictures in big capacity houses at a relatively small admission, was another fatal step leading toward big time's decline. Not only would big time's biggest executives refuse to accept that picture house business meant any more than possible opposition to small time, but one of the biggest men in big time direction repeatedly uttered the stupid comment to the effect that the present picture business is but a passing fancy with the public.

So, today, vaudeville sees what is left of big time from two solid seasons of consecutive bookings to less than 10 wholly big time theatres in the United States and Canada. And but three of these houses are east of Chicago, with the chances that but one will be playing big time before the end of this season, that house being the Keith-Albee Palace, New York.

While big time may pass out, as it almost has as entertainment, the expression goes on and will probably be incorporated sooner or later in the dictionaries. "Big Time," as a definition, or expression, is now employed to distinguish the unusual or uncommon in many ways. It is applied to sports and is slangily used to refer to almost anything indicating something a bit superior.

As an expression, "big time" was coined by Variety years ago to differentiate the two branches of the vaudeville business. Simultaneously with "big time" Variety also coined the small time expression to denote the other branch of vaudeville.

Big time has had a profitable career. It has made millions for the Keith and Orpheum circuits and their stockholders. Although on the slide now, the fault is not with big time, but has been with its directors.

Child Labor Angle

A plan to dodge the child labor laws in New York concerns either the Vitaphone or Movietone. A theatrical producer, distinguished for his developing of young talent, plans to utilize the movie talkers for the exhibition of his juvenile artists.

It is believed this will circumvent the public performance statute which prohibits minors.

Elinor Glyn Asking \$7,500, with No Takers

Fixing her weekly stipend at \$7,500, following a recent engagement at Loew's State, New York, Elinor Glyn is patiently waiting for word from her agents, Yates, Tishman & O'Neill of the acceptance of some bookings at that figure. So far none of the vaude bookers have shown any willingness to place her at that amount.

When at the State Miss Glyn received \$2,500.

Pan's Cops for \$2,000

Los Angeles, Dec. 31.

Tom Gurdane, police chief of Pendleton, Ore., and Buck Lieuelan, state highway officer, who captured William E. Hickman, slayer of Marion Parker, open Jan. 2 for Panatages here at \$2,000.

There is a possibility the gendarmes will also play San Francisco.

William Rowland, of the Lyons and Lyons agency, accomplished the booking.

LEONARD DOUBLING

An Earl Lindsay revue opens at Harold Leonard's Club Jan. 7. Ethel Norris continues at the Leonard, and the Leonard orchestra continues doubling into K-A vaudeville.

ADELYN BUSHNELL'S SKETCH

Adelyn Bushnell, of stock, is to make her first try at vaude under the direction of Albert Lewis in "The Chain."

Miss Bushnell authored the skit and will have a cast of two.

"PEACHES" IN N. Y.

"Peaches" Browning is finally to appear in a New York theatre. The blonde is opening at Fox's Academy on 14th street, Jan. 9.

Following she appears at Fox's Ridgewood, Brooklyn.

STALEY'S THEATRE

Rochester, N. Y., Dec. 31.

The new Monroe is open. It seats 1,200 and represents the dream of an old-time vaudeville team, the Musical Blacksmiths, Caff and William Staley.

SOPHIE TUCKER WITH LOEW'S

Sophie Tucker opens at Loew's Metropolitan, Brooklyn, N. Y., Jan. 9.

The Loew route was arranged through Johnny Hyde of the William Morris Agency.

RUTH ELDER ON COAST

At her vaude salary of \$4,000 Ruth Elder, the flier, will play the Panatages coast theatres at San Francisco and Los Angeles, opening at the former Jan. 25.

Dorothy Berke's New Partner Boris Petroff, Publix unit producer, who was to have gone out with his wife, Dorothy Berke, in a Publix unit, "Cuba," will confine himself to production solely, considering the new Publix-Loew combination.

Miss Berke's new dance partner is Mario Naldi.

Soriero in Rochester

Rochester, N. Y., Dec. 31.

Thomas D. Soriero of New York is manager of the Fenyevessy's new Rochester theatre.

He succeeds Charles H. Goulding.

William Morris

CALL BOARD

Want Grand Guignol Sketches in English

NEW YORK, 1840 BROADWAY

YEAR IN VAUDEVILLE

Vaudeville is generally accepted throughout the country as shot.

That vaudeville intended is the former and what is left of the big time vaudeville.

Other vaudeville remains. The vaudeville of today as referred to in common and generally, means vaudeville acts, more fluent than ever.

There are no lines of limitations to vaudeville now. It is in what are known as vaudeville houses; it's in musical and comedy productions; it's even in a dramatic piece here and there, and more so than all the others combined, it's in the picture houses.

Where there were in the former times one vaudeville theatre playing acts, there are now six picture houses playing acts. Some are playing the same acts that appeared in the vaudeville houses. But picture houses are playing many acts that have never yet played in vaudeville theatres.

What's an Act?

Any person or persons doing a specialty upon a stage is or are a turn or an act. A performer of vaudeville, a term rightfully descriptive, but gone into disuse over here. The performer, man or woman, specialized in the turn he or she did upon the stage of greater or lesser versatility and more often a specialty of a single line. So the performance is now a specialty.

By aping, copying and infringing, the area of the act has become widely extended. Any steps now constitute a dancer; any mugger is accepted as a comic, and any person with nerve is still called a nut. If all were ground up together and the real performer extracted from the mass, the mass would develop a real performer in every 20.

This all contributed to the decline of vaudeville; big time vaudeville that decided it could make money back stage by cutting salaries of the actors and engaging the apex of the show business for cheaper salary, thereby encouraging the material and act thief, or following one style of stage work.

That's the vaudeville of the common knowledge kind as is today, the meager number of two-a-day vaudeville houses remaining and others playing the pop style vaudeville, inaugurated over here by the Loew Circuit, which still continues it as a part of its large variety chain, and since followed in the pop policy by the former big time circuits—Keith's and Orpheum houses.

In a Fix

Being primarily vaudeville circuits and disdaining pictures for years, Keith's and the Orpheum, when finding themselves confronted with the necessity of adding on pictures, also discovered that through that very disdain in years past, they had no one who knew anything about pictures nor did they have any source to apply to not already taken over for a reliable supply of weekly program pictures. Besides which, limited in theatre capacities, they found themselves in the complex position that they have been desperately striving to extricate themselves from ever since.

In this effort they again found the picture house superior to them, in the matter of bidding for attractions, through the picture people having several large capacity theatres for every one the vaudeville people operated. It left the Keith and Orpheum circuits short on two ends and the only ends where the box office could depend upon, pictures and vaudeville.

Where the vaudeville bookers sought to save \$50 on a \$300 turn or place the limit of \$3,500 on any act, the picture houses raised the salary of the \$300 turn to \$400 and paid \$6,000 for the act the vaudeville houses wouldn't give over \$3,500.

Then the vaudeville top admission was maintained, according to their precepts, at \$1.25 or more up to \$3.30 for the vaudeville the people didn't materially care to want at those prices, as against the picture house mixed entertainment the masses did want at 50c., 60c., 75c., or, at the very most, 90c. top. There was no comparison in entertainment or price.

14 vs. 30

If there were one difference that could have reacted in favor of the vaudeville houses it was the twice-performance-a-day theatre or 14 shows a week, as against the 30 performances weekly in the picture theatre. But as the twice-daily theatres fell away, with those same

theatres reverting to three or more shows daily, amounting to 23 performances a week; that left but little choice between the 30 of the film palaces or the 23 of the vaudeville houses.

With again the liberality of the picture house in believing it should pay value, contrasted with the vaudeville theatre which wanted the act formerly playing 14 shows a week to play 23 at the same salary. The two-a-day act was asked to play 22 shows a week and also often asked to accept a cut in salary by the vaudeville bookers on the plea that it was difficult for the three-a-day vaudeville house to make a profit. This led the act to conclude it had better go where it could get the most money, because if it had to be shut in all day it might as well be shut in the theatre that paid the most.

Cut Salary

The big time found that its sweet dressing rooms had no appeal, nor were they any lure for the actor who had to play and dress in them at a cut salary. And he found that the dressing rooms, as well as the backstage conditions of the picture theatre were just as pleasant, even if not more so, without house and stage manager telling him how and what to do and without having to waste Monday morning reading the signs on the walls.

This condition had been slowly working itself about for nearly three years. It was not new to 1927. This year, however, the condition has reached its apex in the greatest low number of two-a-day vaudeville houses since B. F. Keith founded vaudeville around 1885, and since E. F. Albee joined the late Mr. Keith as his general manager some years after that date.

K-A Dominance

The real event in vaudeville this year but lately occurred. It's the merger of the Orpheum Circuit into the Keith-Albee Circuit. For that is the kind of merger it is. The K-A Circuit will take over the dominance of the entire chain, leaving the former Orpheum executives, if any are eventually left, in a very secondary position.

While there has been a merger of the two oldest variety circuits of the country, showmen say they fail to see where there will be any improvement of efficiency in operation.

The K-A-Orpheum combination is without a theatre operator. It never had but one theatre operator, J. J. Murdock. Murdock's also president of the Pathe pictures. That is another K-A merger in the picture field, and, so far, of meagre consequence as a feature film producer. Murdock's attention as called for in the development of the picture combination cannot be given to the operation of the combined vaudeville houses. He has operated Keith vaudeville theatres for years. Murdock may engineer the theatrical manipulations of the K-A-Orpheum juncture until the joint chain is finally set, but he cannot operate the theatres, or if he does, Murdock will find it necessary to abandon the picture post.

Orpheum's Handicaps

The Orpheum Circuit since Marcus Helman became its president has run without a theatre operator. That was self evident from the manner in which the circuit ran. The Orpheum Circuit since the days of Martin Beck as its president, when Beck refused to believe that there was an opposition to it and including the days of the Helman reign, has never whipped a competitor. It has been hurt by every opposition that arose against it, from the Pantages vaudeville that built itself up upon the misdirection of the Orpheum Circuit, to the picture house chains which have licked the Orpheum Circuit without even giving the Orpheum a thought. It is even said that a picture house chain when offered the operation of the Orpheum Circuit here or there in a pooling arrangement, turned the proposal down on the theory that as the Orpheum was whipping itself, why should they stop it?

Non-help Merger

Keith-Albee with the merged Orpheum still finds itself in the same position, although now operating from coast to coast. It is merely merging without helping, and it cannot help itself until securing a general theatre operator for its entire circuit who can operate, and operate against the opposition, even with the seating picture handicap.

A growing and favorable impres-



L. WOLFE GILBERT

Extends sincere holiday greetings and takes this opportunity of expressing appreciation to the boys and girls of Leo Feist, Inc., and the members of the profession for their splendid co-operation.

sion through the Keith-Orpheum merger is that the day of the terrible "Association" in Chicago is doomed. That "Association," with its cruel and wicked salary cutter, Sam Kahl, has done even more harm to the good and welfare of vaudeville as a whole than the malignant "black list" of the Keith office.

And with the merger and perhaps a new era in the Keith vaudeville career is that the day of the terrible "Association" in Chicago is doomed. That "Association," with its cruel and wicked salary cutter, Sam Kahl, has done even more harm to the good and welfare of vaudeville as a whole than the malignant "black list" of the Keith office.

The Orpheum Circuit

The passing of the Orpheum Circuit is a momentous event. It started from a beer garden in San Francisco and ended in the de luxe vaudeville Palace of the west in Chicago, taking in 30 or more western and southern towns meanwhile. For many years Martin Beck was its guide, surrounded for the most part by a lot of conservative stockholders who hampered Beck even more than Beck knew.

Beck had vision. The Palace, New York, now operated by Keith-Albee, is one of the results of that vision. But that house and the east were lost to the Orpheum by the pressure of Beck's associates finally prevailing upon him. The Palace went to Keith's and the Orpheum Circuit remained west of Chicago, but still with a booking affiliation with Keith's, and that has continued up to the present time.

The history of the Orpheum Circuit is interesting, perhaps more so than any vaudeville circuit of this country.

In its decline, that it was taken in by Keith-Albee is looked upon as a fortunate circumstance for the Orpheum's stockholders.

Under its misguided management by the Helman coterie, such real showmen as the Orpheum possesses seemed to be secreted, placed in the inconspicuous positions with such executives as Helman favored given the important posts.

That the merger has exchanged stocks, share for share, with Orpheum, and the merged stock reported to be first marketed at 25, may be the summing up.

When Martin Beck and the Orpheum stockholders agreed to a capitalization of the Orpheum Circuit some years ago, the underwriting price for Orpheum stock at that time was 32. The Orpheum's quotation for several months past on the stock market was around 26. The underwriting price for Loew stock, also no par value, was 28. Loew's stock of recent months has been quoted around 60.

In 1923 vaudeville as represented by the merged circuits of Keith-Albee and Orpheum will either survive by itself or more likely survive through going into a larger and more extensive merger, having a picture chain connection, and per-

A Show of Wise Cracks

Jack McGowan, the legit juvenile, who has written "Excess Baggage," dealing with small time backstage comedy, is being importuned to give a midnight performance of the comedy at the Ritz for the professionals in town. The piece will be a roar for the wise crowd.

Here's a sample: Small time hick show-off is doing pompous temperament among other performers on bill.

Disgruntled tenor of male quartet (addressing single)—"Say, you remind me of somebody."

Single—"Yeh?"

Tenor—"Yeh. It's Jack Osterman."

Single—"Osterman? Never heard of him."

At another time the small timers are talking about difficulty of getting big money on the two-a-day.

It's not so easy to get your figure," remarks a performer. "You know the big time pays a large staff to do nothing but cut salaries."

Eddie Kane Back, Well

Eddie Kane, at Saranac Lake, N. Y., for some time, is in New York and will shortly return to the stage. He may become a master of ceremonies in the picture houses.

When sent to Saranac doctors had given Kane up. He also believed himself licked, but decided to follow rules and beat it.

Back in town Kane is robust and looks himself again.

NO. 2 ACT HOLDS OVER

Unique First Time at Palace Theatre at New York City

Wilton and Weber are holding over this week at the Keith-Albee Palace, New York.

Last week on their debut in the big timer the men appeared No. 2 on the bill. That meant they did their act twice daily while the house was filling up. They remained in the position throughout the week. In being held over as a No. 2 act they have created a record for that theatre and probably for all of big time—when it was.

This week the comedy turn is in the No. 4 spot, the choice placement for a hold over.

Divorces Jap Husband But Retains Baby Son

Spencer, Ia., Dec. 31.

Mrs. Mimi Youde Wurli, local girl, was granted a divorce in district court here from her Japanese husband, Yasuri Wurli. She is here following the completion of a tour of the Orpheum circuit.

The decree, granted by Judge F. C. Davidson, gives her the custody of her son, Thomas Samuel Wurli. The petition stated that they were married in New York in 1922 and separated in London, England, in 1925. The charge was that her husband struck and threatened her and later deserted.

Moss and Frye at \$1,000

Moss and Frye, long a standard Keith-Albee vaude turn, have accepted a contract to play 24 weeks of picture house time for West Coast Theatres, opening Jan. 13.

Moss and Frye are colored entertainers who have stuck to vaude and run their salary up to \$1,000, which Fox paid for several weeks of N. Y. independent booking. They were at the Academy of Music last week.

FIRST LADY SEES VAUDE

Washington, Dec. 31.

For the first time in many months the Presidential box at local Keith's (K-A vaude) was occupied. Wednesday afternoon Mrs. Coolidge and her son, John, attended.

During the Wilson administration the late President was a regular fan, occupying this box every week.

haps another salvation for vaudeville.

In any event, that same vaudeville, with the start of over 25 years and no matter what happens or where it lands, will have nothing to brag about.

FREEMAN WANTS TO TRADE XMAS GIFTS

Times Square's Best Handshaker as Alleviator for Disappointed Present Getters

"Hey, there," bawled Freeman Bernstein, Times Square's best handshaker, "what have you in this bundle?"

"I'll bet you are taking your Christmas presents to Simpson's to hock 'em," said Freeman. "I have been standing on this corner for three hours and you're the 16th guy doing the same thing."

Mr. Bernstein was advised his surmise was a complete flop; that the package he suspected held presents held poison, otherwise known as booze.

"Well, that's better," said Freeman, "for I couldn't see anyway why anyone should slip you anything. But standing here gave me an idea, and if you know a backer, one of those chumps who gives shows away or wants to do a girl a favor, you're in."

Freeman's Experience

"In my experience of taking 'em without partiality and regardless of the amount, I have discovered that 11 out of every 15 gift getters are displeased with their present in this happy Yuletide misery. Therefore, says I to Freeman, 'Why ain't you got yourself some easy dough trading them presents?'"

"See?," said Mr. Bernstein. "Ain't that a corking scheme? We could open up a place like those auction joints and trade presents."

"Don't ask me about details, I've worked it all out in my head. Let 'em all come in the joint, show their present and I will ask the mob in front who wants it and what they have to trade for it?"

"Where we come in is that our skills will exchange phonies for the good stuff, for we will have the best lot of junk you can look at without going blind. Taking no chance because it's none of our stuff. We're only a broker for the parties. See? Ain't that the nuts?"

The Catch

"It's got just one catch and I can't unneel that. It's when neighbors or relatives meet in the joint or when one person might recognize the present he gave another. But we don't have to worry over that before it happens, and we'll fit up a nice squawking room where those that run into each other may talk it over."

"Our rake ought to be pretty good, kid, because we won't let anyone trade anything costing under \$50. Every night we can get rid of the stuff we hold out, selling to dealers or privately and our private sales could be behind the shutters after dark."

Year-Round Racket

"This racket is good all the year round because some people the longer they see the presents the more tired they grow of them. We could advertise out of town, too, and I'll bet the rush will swamp us."

"And think what the poke privilege is worth in a joint like that, crowded to the doors with everyone feeling if their wallet is safe. We won't even have to hire locaters."

"I tested this gag, bozo, and it's over. Just a little dough to start, and with a flash joint with the phonies all ready and the skills rehearsed, it's a mop."

"The test was going from house to house on three different blocks and inquiring mostly from women."

"Were you satisfied with your Christmas presents, and if not, what have you to get rid of?"

"Bo, I was paralyzed by the answers. One woman showed me a two-diamond bar pin and asked if I knew where she could trade it for one with four. I told her I knew the spot and would be back the next morning. It was that soft, 'So if you flop on the coin for the joint I'm going it alone, for I have a route already picked.'"

"And say, bo, some of these flats in the Square are the berries. Them James want to trade for money and I don't blame them. I promise anything."

"Ain't that a racket, kid, and ain't it new? You can put down a bet on this one."

"Loan me a bottle of that booze, will you? I want to get inspiration for an opening spiel."

AT ATLANTA

By STEVE CLOW

Five miles out from Atlanta's "Five Points" as the deputy marshals, set grimly behind a wide wall, stands Atlanta Penitentiary, retching out its long white wings on a central portico like some huge bird crouching for its prey. This home of the erring was built about 1898 but since has had many architectural additions and improvements intended, first, to accommodate S. R. O. conditions, and, second, for greater sanitary benefits.

Along about 1910 the structure as hospice for fewer than 1,000 delinquents; in the spring of 1927 over 3,400 men packed the place to the semblance of a 6:30 Bronx express.

Atlanta has a curiously undulating population over the year. Up to June 1, when it receives the last of the teeming cargoes of the courts (winter solstice), its registration flows steadily to the above-noted high-water mark; after June 1 most of the criminal courts closed, the population steadily diminishes, rough discharge or parole, until about August 30 the low-water mark is reached and you find perhaps only 3,000 enjoying the equivalent delights of federal hospitality. At although the human tide at Atlanta shows these annual gains and recessions, the population is steadily mounting, and one of these days fresh cell-blocks will have to be built.

Atlanta is architected like unto prodigious dragon fly or aeroplane. The far-reaching wings in front of A and B cell-blocks; 25 feet behind them, running parallel, are two equipollent wings called C and D.

In D are kept the colored inmates, whence, at nightfall, when one need bother either walking or running to the nearest exit, issue a loud, strident noise of banjo, fiddle and guitar or the squeaky flaps of asthmatic cornets, punctuated with lusty Senegambian dances raised in spirituals or the latest jazz tunes from Broadway. This Niagara of harmony applies to the "blocks." The "music hour" Atlanta runs from the 4 p. m. general lock-up until 7 p. m. Any und of sackbut or timbrel thereto connotes the "hole." Even y has its limits.

Pleasant Wings

There is a dormitory arrangement of each of the four cell-blocks that takes an agreeable change from all life. One wing has two-man cells, almost exactly resembling those in the Tombs; the others have cubicles about 10 by 20 feet in area which, on occasion, can accommodate eight inmates. But the basement of each cell-block has a dormitory, entirely open from end to end, with cots on the farther sides run two feet apart, in vast respective rows of about 40 bunks; in the center, back to back, running the entire length, are alcoves called "stalls," to which the ordinary dormitarians graduate by a system of priority. The "stalls" afford a much-envied privacy and quiet amid the bewildering volubilities in each "dorm" of nearly 200 men.

The "dorm" aggregations are prisoners holding the better jobs, clerks "up front," cooks and butchers who have to arise at four, sometimes three, a. m. the phone switchboard staff and the like.

There was, in the old, bad days of Atlanta, a "dorm" containing "Millionaires' Row." One of these plutocrats was George Remus, another Mannie Kessler. That was under Warden Sartain, who is serving now a term in his own hoosegow. But all the "favoritism" nonsense of 1923-24 at Atlanta came to a sharp and doleful end when John C. Snook, the present warden, came into power in December of the latter year. Warden Snook knows but one kind of prisoner—the kind that behaves himself.

Speaking of Remus recalls a funny story about that strange, eupathic personality. One forenoon, during the latter weeks of his term at Atlanta, he visited the prison doctor with a touching story of his stomach on which, he almost tearfully deplored, even warm water couldn't lie. The good medic, moved near to lachrymosity himself, finally consented to sign an order that Remus should order from a Atlanta druggist some zoolack. His was about 11 a. m. At 1:30 p. m. news flashed through the great whispering gallery that Remus had been nailed by a guard with a shirkin steak and some fried

eggs concealed in his blouse! A session in the "hole" afforded excellent rest to his alimentary tract.

Luxurious Gentlemen

Gentlemen of luxurious habit find a term at Atlanta the most trying of affairs. G. of L. H. usually sit up late and rise late; eat at some Ritz or other and lead a more or less nympholeptic existence. Arriving at the southern bastille they find that they must hop out of their bunks—or get prodded out—at the 6 or 6:30 gong, and be on hand to join the "line" for breakfast shortly thereafter.

At 4 p. m., after a hard day's la-

bor, they are locked in until the next morning, to amuse themselves as best they may with checkers or dominoes and what camaraderie they can find among counterfeiters, murderers, burglars and hophheads. They get hash, stew, Boston beans or soup, plus black coffee, for their meals, though they may order each month some crackers, chocolate and malted milk as chef d'oeuvres of their after-hours refectations.

Polly never enjoyed a cracker as does an Atlanta magnate sitting on the edge of his iron cot at 9:30 p. m. . . . But just try to offer an Atlanta alumnus a cracker! He'll slay you on the spot. By the time he gets out his marrow is composed of cracker-dust.

Atlanta carries a yearly average of 1,000 hop-heads—punks they are locally called. These unfortunates see the most unpleasant side of in-

(Continued on page 32)



MAY WIRTH

World's Greatest Equestrienne Star
PHIL AND THE WIRTH FAMILY
SEASON'S GREETINGS

REPRESENTATIVES LESTER WATERS, PAT CASEY

INDEPENDENT VAUDEVILLE

Few changes in the independent vaudeville situation since last year.

Prolonged balmy weather played havoc with most spots, near and far. Many houses operating on notes and a jump ahead of mortgage foreclosures.

Despite 250 houses playing independently booked vaudeville, all booked out of New York, few of the bookers could declare dividends if projected on a stock issue basis. Most have been carrying the majority of the houses on the cuff, with November figured to balance the deficit, but not materializing because of good weather.

The cuff arrangement automatically removed some of the newer independents that entered the field last season. Limited bankrolls and inability to stand the gaff on tardy remittances did it. With the passing out of the newcomers the independent booking field has returned to normal with the "big four" of yesteryear maintaining supremacy and going along as usual.

Fully Markus Leader

Fully Markus maintains supremacy of the independent booking field, with Jack Linder a close second. Markus has 110 houses on his books, including one, two and split week stands. Linder has 105 titled by the recent merger arrangement with the Walters-Denish Agency, Boston.

A. & B. Dow also bettered their last year's average this season with 28 houses, mostly split weeks. Arthur Fisher has counterbalanced early season's drop-outs through merger of former booked houses with Stanley-Fabian. Fisher and other independents have taken plenty of bookings this season out of the Keith-Albee small time department.

Arthur Plimmer rejuvenated his former spurt by merging with Lawrence Leon of Philadelphia. Plimmer is now booking 20 houses, short stands and split weeks. John Robbins has done a notable comeback and holds as many as formerly.

John Coutts also is holding his own booking and producing on the side.

Uncertain booking conditions of K.-A. have made more standard acts available for fill-in time with independents than ever before. Most were picked up reasonably as a buy, especially big production acts willing to cut for independents to keep their casts intact for circuit bookings, if they ever came.

Presentations

At least 100 of the smaller picture houses have embraced vaudeville within the past year, with the "big four" getting most of the bookings and a few outsiders getting the remainder.

Houses operating with so-called presentations are going in for quality rather than quantity playing feature acts of box office magnetism value and paying the price. Bookers who formerly frowned upon the short bill houses are now competing for them. Commission revenue from the one or two big acts booked often overbalances the sum derived usually from a five-act show.

Nothing especially new in house operation among independents save a greater respect for vaudeville among house managers previously rating it a necessary evil. The swing of the big de luxe picture houses of New York has educated the out-of-town managers previously unable to be convinced that films alone will not draw, especially where vaude competition is keen.

Bookers are hopeful the coming year will even send more straight picture houses into vaudeville, but this is problematical.

However, the independents are forging ahead still optimistic and gaining ground.

Nothing new on organization. They don't seem to want it. Prefer to go along on the prevailing everyman-for-himself arrangement. Early season plans such as period contract bookings and other improvements also up in smoke without a try.

What one wants is poison to the other. That's competition. Edna.

VAUDEVILLE IN ENGLAND, 1927

London, Dec. 15.

There is an old saying, "Every knock is a boost." If that be the case, then vaudeville in England has been boosted sky-high, for there is no other entertainment that has received as many knocks as vaudeville. The dailies make it their business to utterly ignore vaudeville except to write an occasional epitaph and gloat upon the fact it has long ceased to exist, and the more merciful deplore that what once was a national habit is gradually becoming a thing of the past.

But vaudeville is far from dead. It received what looked like a knockout blow when the Gulliver Circuit (London Theatres of Varieties) disposed of most of its properties to various syndicates. But, in reality, this has made vaudeville neither better nor worse. Most of the Gulliver houses had not been running vaudeville for a considerable time prior to the sale of their properties, preferring to stage cheap revues, thus making sure of receiving around 50 per cent. of the gross, with a further rakeoff on anything over a stipulated figure. Now, although the entertainments provided by the new lessees are similar, they (Gulliver people) are on a flat rental plus the amount obtained for leasing the properties.

The Variety Theatres Controlling Co., also a Gulliver concern, still adheres to revues and vaudeville.

Moss Empires came into the dailies some time ago through a statement it made of changing policy, as it found vaudeville was passe and no longer a paying proposition. Despite all the palaver, they are at present without any policy. At one of their suburban houses recently they ran three distinct policies in as many weeks. One week they had a once nightly production, the following a twice-nightly revue, while the week after that vaudeville was the bill.

The only concern which seems to have a policy is the Stoll circuit. It plays mostly vaudeville, and with no regrets.

Seems so inconsistent that although the newspapers in general pass over vaudeville, yet, very often, they eulogize over a bit detected in a revue or production, claiming it as original and clever. A case in point is a skit in "Bow-Wows," played by Betty Chester and Dave Burnaby, as a couple of itinerant players outside a public house (saloon). Although acclaimed as novel, it was done in vaudeville for many years by George Mozart.

Then again "Shake Your Feet" is only a conglomeration of variety turns, consisting of Dora Maughan, Janette Gilmore, Hoffman Girls, Jack Hylton, Charles Austin, Max Rivers, Ivor Vintor, Louis Holt, Gwen Farrar and Billy Mayerl, with the difference that they are presented a little differently.

That is really the crux of the whole matter. What is really wanted is vaudeville—a little different. There has been too much of the sameness about English vaudeville in recent years. Musical acts following each other, likewise comedy acts, while recently a vaudeville bill consisting of three piano acts followed each other in quick rotation. Then talking acts opening bills while dumb acts were given a spot.

This has all helped vaudeville programs to become monotonous. That is why American acts have helped considerably to stimulate vaudeville in England. They have brought along something a little different.

American Acts

This year has witnessed quite an influx of American acts. They are: Lew Hearn (return), Con Conrad (R), Ben Blue, William Kent, Lee and Cranston, Ramon and Rosita, Ed Lowry (R), Glenn Eilyn, Eddie Nelson, Jack Joyce, Bert Sloan, Estelle Brady, Deslys and Clarke (R), Edgar Bergen, Connelly and Wenrich, Roy and Maye (R), Delaune and Revel, Dick Robertson, Jack Smith (R), Park Sisters, Yacht Club Boys, Helen Morgan, Danny Dare, Rigoletto Bros (R), George Raft, Hatch and Carpenter (R), Roseray & Capella, Tracey and Hay (R), Fay Marbe.

Phil Cook.

Cook, Mortimer and Harvey (R), Ula Sharon, Handers and Millies (R), Lonie Nace, Helen Trix and Les Copeland (R), Sully and Thomas, Tommy Manahan, Anna Chandler (R), Frances Day (R), Montana, Hamilton Sisters and Fordyce, Haig & Howland, Val and Ernie Stanton (R), Nan Halperin, Barrie Oliver (R), Trahan & Wallace, Kimberley and Page (R), Mary Marlowe, Venita Gould, Harris and Griffin, Allen and Canfield, Ann Suter, Bert Hanlon, Dora Maughan, Monroe Bros. (R), Noble Sissle (Sissle and Blake), 4 Admirals, Nora Bayes (R), Wells and Brady, Ledova, The Revellers (R), Fanny Ward (R), Harvard, Winifred and Bruce, Nazimova, Ethel Davis, Kraft and Lamont, Stewart and Olive (R), Svhl Vane (R), Conlin and Glass, Kouns Sisters (R), Cook and Vernon, Roxy La Rocco (R), Lola Menzelli (R), Kelso and Demonde, Newell and Most (R), Alleen Stanley (R), Joe Termini, Miller and Farrell, Leslie Hutchinson, Prof. Thursby, Edna Thomas (R), Burns and Burchill, Ruth Draper (R), Donovan Sisters, Eleanor Blake, Will Oakland, Maureen Enellin, Ermine and Brice, Pantzer and Arden, Reenie Clifford (R), Lee Morse, 2 Edlles (R), Rucker and Perrin, Dodder Sisters (R), Janette Gilmore, Ryan and Ryan, Ivner and Foster, Cunningham and Bennett, Etica Sincers, Rosamond Johnson, Harmony Kings, Kelo Bros, Herschel Henlere (R), Fowler and Tamara, Horace Goldin (R), Pierce and Roslyn (R), Gerald Griffin, Pierce and Harris, Hal Sherman (R), Ruth Howell Duo, Schaffnello, Wright and Marion, Russell Johns, George Schreck, Helen O'Shea, Carl Randall, Mildred Melrose, Laurie and Ravne, Williams and Taylor, Russell and Vivian, De Biere (R), Chic Endor and Paul Reese, Tex McLeod, Barry and Holland, Cyril and Virginia D'ath, Art Fowler, Robert Stickney (R), Herb Williams (R).

50 Percent Successful

Fifty percent of this number have been decided successes, most of them staying over for a longer period than their original contracts, and with every prospect of returning next year. Twenty percent could come back, provided they changed their material. Of the balance, 10 percent have proved totally unsuited for English vaudeville, although good for production. The remaining 20 percent will never see England again excepting on a pleasure trip.

A good many of the American acts have been making more money than they ever made in America, due to being permitted to double in cabarets. Those that accepted a slight cut have been more than compensated in playing two-a-day, six days a week, no big jumps, and plenty of time to play golf.

Despite the decline of vaudeville in England, suitable American acts should encounter no difficulty in booking 28 weeks consecutively in England, provided the money is not exorbitant. These comprise 14 with Stoll, six weeks with Gulliver, four with Moss Empires, three with D. J. Clark and one week Victoria Palace. In many instances acts have played three weeks at the latter house.

Of the above, 10 weeks can be played in London. That means that if the acts are adaptable for cabarets they have no difficulty in doubling from vaudeville.

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15 YEARS AGO

(From Variety and "Clipper")

Dire predictions were made of an impending deflation in the over-extended theatre business. Over-building had reached a stage, leading showmen said, where some correctional upset in the form of rent reduction had become imperative, and probably would set in during the summer.

Picture producers and exhibitors of New York formed a protective organization to fight local censorship proposal in the Board of Aldermen. Carl Laemmle was chosen head of the new trade association.

George M. Anderson, "Broncho Billy" of the screen, made his first visit to New York since he had become a public character, and attracted so much attention on the street and in public places he had to hire a bodyguard. Anderson was then part owner of Essanay producing unit under the Patents Co. franchise system. Screen stars were just beginning to receive street recognition at this time.

New Year's Eve fell on Tuesday and everything was wide open. Theatres generally put a high price of \$3 on orchestra seats and blocks were held by the agencies. Demand turned quiet at the last minute and the agencies took large losses. Restaurants were charging from \$3 to \$15 a cover. Shanley's was said to have done \$9,000 on the night.

Kinemacolor, the first of the natural color film makers to produce feature length subjects, gave the first showing of its views of the building of the Panama Canal. It made a whole evening's exhibition and was hailed as the forerunner of revolutionary practice in the industry.

Ching Ling Foo, Chinese magician, was playing vaudeville dates, farmed out by Florenz Ziegfeld, and it was reported the elaborate Oriental act would be placed with "The Follies" later.

Weber and Fields concluded to quit their new Music Hall (now 44th Street theatre) to tour, leaving the house open for musical productions.

40 YEARS AGO

(From "Clipper")

The theatre scored a victory against reformers when Magistrate Duffy in Jefferson Market Court dismissed managers of Eden Musee, Koester & Bial's and other amusement places, arrested for Sunday performances. The court said he couldn't see any difference between paying a quarter for an entertainment and dropping a coin in a collection plate.

Thereupon the reformers went after all the dime museums in the city for Sunday violations, half a dozen being raided on the Bowery alone.

The city was locked in a bitter cold wave. (It was in the following March that the famous blizzard of 1888 happened.) Tobogganing was a popular sport, chutes having been built in the Polo Grounds and the field of the Brooklyn Athletic Association.

A new bicycle was introduced, having the small wheel in front and the high wheel (53 inches) behind. It also used a crank and lever drive instead of the old simple crank.

Whippet racing was not practiced, but the game of racing fox terriers was being introduced. The Fox Terrier Coursing Association held a meet at what is now the Meadowbrook Hunt Club, at Westbury, L. I., using live rabbits as quarry. The "Clipper" reports a number of cock and dog fights.

VARIETY'S 22nd YEAR

Nothing is so startling as Time—looking back.

In the 22 years so far of Variety is contained an unparalleled record of the show business; of one branch of it coming up within that period and nearly smothering the entire remainder.

Seemingly the condition is world-wide. Call the condition by any name you please, it still spells Pictures.

Twenty-two years ago the legitimate stage was the cock-o'-the-walk, the high hat of the show business. It then was the drama, with everything easily classed as Variety—hence the title of this paper as given to it 22 years ago.

Still the drama of the speaking stage is now fighting against the drama of the screen with the screen selling its visualized stupendous scenes for 99c. Whilst the drama of the stage in 22 years has advanced from \$2 to \$3.85, and with no better drama. It looks a forlorn fight for the stage piece away from the largest cities, not only from the competition of the screen, but from the radio and the auto and installments; from the effects of seeing, reading or hearing of a big show in a picture house for one-quarter or one-sixth of what the spoken stage piece may charge. For on the road where the stage has been hit the hardest, the picture house top is seldom more than 50c to 60c.

And all other show business has suffered during the uprise of the picture. Vaudeville has been submerged into vaudefilm; burlesque is much like it was 22 years ago, now of the established kind and trying to get its head again, while the outdoor show business, at one time apparently safe in doing its gypsy-like hideaway through fixing, now being fought by the picture house exhibitor who keeps his theatre open all of the year, and employs local politics to keep the rover out in the summer time.

In 1927 little occurred of general importance to any one branch of the show business, except the advance of Picture and the decline of Vaudeville.

Within Pictures is ever a seething load of manipulation, called mergers or deals. Pictures is Big Business. It must get set, for it's growing bigger all of the while. The rest of theatredom has yet to locate a showman who can cope with Pictures. The rest sulks and reaches for alibis, with Pictures also having no soft snap dodging in and out of overcrowding of houses, over-seating, evading trust actions and finding a profit in harmony with the amount invested.

Meanwhile the country has become a nation of theatre-goers, more so than listeners-in. For while the rural districts may hold the most listeners-in who have no place to go, it is accepted that in the cities, the people do go to the theatre—perhaps the picture theatre in the main, but they go. And as a radio man stated, Radio's best hour is between 10 and 11 at night, "because by that time the people are back from the picture houses."

Making a nation of theatre-goers is a tremendous task, and would have been a tremendous undertaking if the picture people had known what they were building. Now that the country is a theatre-goer, they are there to be taken advantage of if the rest of the show business, including the drama, can take advantage of the fact.

If that may be done, 1928 should bring it out. For if the rest of the show business doesn't go ahead, it must drop back. There's no standing still for the remainder with pictures rushing onward all of the time.

In and maybe above the rest appears to be the banker in the show business, through pictures but not altogether restricted to films just now. As to the influence of Wall Street upon the show business, that is not easily detected. But it's present and probably more so than commonly suspected. To what extent it will go is problematical, but in pictures it seems all-powerful already.

INSIDE STUFF

ON LEGIT

An incident, indicative of the strength of stagecraft unionism in San Francisco, is the experience of Sid Goldtree, producer of "The Married Virgin," which is having an extended run at the Green Street. This house, upstairs, has a seating capacity of approximately 300, and a stage that is but eight feet deep with an opening of about 15 feet. The single set takes up practically every inch of room, so that entrances and exits are often made with difficulty by the actors.

Despite this condition, the San Francisco stage hands' union insisted Goldtree utilize at least one member of the local. The producer pleaded there was absolutely no room, and that such an employee was superfluous, as the curtain was being handled by the stage manager. The union business agent, however, persisted, with the result that a stage hand has been on the payroll at \$62.50 per week.

Due to lack of standing room on stage, and with every seat sold for practically every performance, the stage hand has been earning his salary by walking up and down in front of the house.

When "Los Angeles" played Providence, the opening stand with Christmas approaching, business was way off. Max Marcin, collaborator and also interested in the show, decided to issue 200 passes. Of these, only six reappeared at the boxoffice. Two of the courtesy holders refused to pay the Shubert pass tax, so only four couples out of 200 went into the show.

The next night Marcin figured out another way. None who presented the passes were asked to pay, the attraction taking care of the "tax" and giving \$20 to this Shubert fund.

Producers who book Shubert houses in New York generally insist that there be no pass tax on courtesy tickets especially marked to be "N. T."

Stagehands employed at the Century during the Max Reinhardt season were kept busy on double and triple-time many nights a week. The German director would find some fault in an elaborate set and order the whole thing torn down after the show and remade. One week the carpenter bill alone at the Century ran to \$2,800.

Some of the men rigged themselves up a shake-down and slept back-stage instead of trying to get home at all.

Sidney Cohen, independent picture and stage showman, is about to place in rehearsal a play for Roscoe ("Fatty") Arbuckle, specially written and designed primarily for the road. Only if it scores a knockout will it get to New York. The big idea is to sell Arbuckle in the smaller centers on the strength of his vaudeville showings.

When Ziegfeld's "Rosalie" opened in Boston, the producer sought to secure a musical number from "Strike Up the Band," tried out this fall and closed for revision. Zieggy telephoned Edgar Selwyn, who pro-

duced "Band," explaining he wanted to interpolate the song.

Selwyn countered by telling Zieggy he could have the number if he desired to contribute half of the losses on "Strike Up the Band." Zieggy lost interest in the matter.

The press agents are complaining of the New York "World" being the only Sunday paper not using dramatic stuff. Between Jeffrey Holmsdale and Allison Smith's columns, in addition to Alexander Woollcott and Quinn Martin's stuff, the Pulitzer daily figures it has enough.

The "World" prints letters to the dramatic editor and in that wise phony puffs for show titles are gotten across. One letter recently mentioned two attractions, signed by Peter Manning, who is a character in "Nightstick."

In the advance notices for Louis Isquith's "Oh, Johnny," the modest claim is made that the one time lawyer "introduced jazz to Broadway in his 'Shuffle Along' and originated the Charleston." Some time ago Variety printed a number of statements from various persons who claimed to have introduced the Charleston, but Isquith's name was not among them, nor was he given credit for introducing jazz to New York.

The press notice to that effect, however, appeared in an upstate paper, with the added comment that Isquith had evolved a new dance which would be just as popular as the "hey-hey" number.

ON PICTURES

A prospective roadshow picture on the Coast is said to be minus 5,000 feet which would be most appropriate and welcome at a stag affair. The "raw" sequences have, of course, been deleted from the film for American distribution but that they will be spliced in on the foreign prints is considered possible.

How the director expected these specified scenes to reach a screen in this country is unexplained.

More and more it seems the picture distributors are inclining toward the \$1.50 or \$2 exploitation idea for pictures. They call such films "specials" though aware they can but make the regular program releases as a rule, where there are not run houses to play at the picture house scale.

About five years ago the same plan took hold for a while. Then the producers or distributors were a bit sanguine about having a "road show" proposition. As picture after picture fell down under the road show tour, the "super" became a "special" and the "road show" thing has been since acknowledged to be exploitation. Usually with the "special," it's set principally for Broadway to gather in a larger rental, commensurate with the valuation placed upon it.

At present two "specials" in New York that must take to the regular houses and forego road showing, cost \$2,000,000 and \$1,400,000, respectively. Each producer admits the amount invested was altogether too hefty, but said circumstances rather than errors in judgment forced the large sums.

A determined effort to clean out the "mashers" around Loew's New York theatre was finally accomplished under the direction of Charlie Moscovitz, through the assistance of policewomen.

The campaign was on for about three weeks, with the sheiks made to understand that the New York means a jail sentence for shelling.

One of the most difficult problems of the picture theatres, and especially in Times Square, is the mashing thing. Along Broadway, where thousands of transients pass daily, the masher is numerously prevalent. From street flirtation he turns to the same thing in the theatre. Since Mr. Moscovitz's idea turned out so well, it might well be adopted by other houses annoyed by the same cause.

The Department of Justice investigation into the matter of the lock-out (stage hands) in Chicago last fall, when some of the independent picture houses were restrained from remaining open through being unable to secure a supply of films or through threats if they did remain open, is actively going on, from recent reports. It is said the department's agents are in Chicago pursuing their queries, and particularly as to the method or procedure under which the indies were prohibited at that time.

Exactly what grounds could be utilized for prosecution, if the department decides there are sufficient grounds, no report states. But it is talked of in Washington that the Department of Justice views the entire Chicago strike situation, insofar as it affected those independent exhibitors who wanted to continue business and were forced to discontinue, to their peril of surviving a dark period as unusually extraordinary, in expressed and applied authority.

ON VAUDEVILLE

Francis X. Bushman, flicker actor on a vaude tour, has his own ideas about his stage comeback. Bushman has not supplied himself with a particularly strong sketch, but it is understood he figures he needs something sort of mild with which he can build himself up. His Orpheum bookings will cover a period of only six weeks, after which he plays a week each in Portland and Seattle for Pantages.

Bushman figures that in order to be a real box-office draw he must be 24-sheeted. This he cannot secure from the Orpheum, but Pantages will bill him like a circus, and the former screen actor feels it will be dollars in his pocket to make the switch. After the Pantages dates in the northwest, Bushman jumps east, and will inaugurate a three-year tour of the world.

As far as he is concerned, he is definitely through with pictures.

Earle, Washington, a Keith-Albee booked vaudeville house, switched over to the Stanley Company first run picture and presentation policy, it is said, after it was proved to the satisfaction of everyone concerned that K-A vaude at 75c. top, with such pictures as could be secured, was unable to compete with the larger picture house pop bills in the same vicinity at 50c.

K-A and the Stanley Company jointly operated the Earle.

Jack Conway, formerly with Variety, wrote the titles on the FBO picture, "Legionnaires in Paris" at the Hippodrome, New York, last week. He must have stuck in one caption as a laugh for the Variety bunch. It got several. In naming a locality in the film, Jack called it "Tratt Falls, N. Y." Variety's notice said the only laughs in the pictures came from the titles.

A unique bill for a night club is the new Casa Lopez show, which is laid out like a vaudeville program opening with Great Maurice, followed by Phelps Twins, Muriel Stryker, Lopez and orchestra. Following an intermission, Lopez doing his piano specialty, next Billie Shaw and Bobby DuPre, followed by Bea Sisters and Carroll, and Jack Osterman, doubling from "Artists and Models," who officiates as master of ceremonies.

S. Z. Poll didn't know a thing about it, but from Venice, Italy, came A. P. dispatches telling the world that 45 relatives, including nieces and nephews, were preparing to welcome the theatre owner back to the land of his birth. Those relatives had learned the Poll theatres had been sold for \$23,000,000 and Poll would return to Italy for the remainder of his life.

Mr. Poll, in New Haven, denied he would return to Italy for a permanent stay, although planning to make a visit to his homeland in the future.

PRESENTATIONS—BILLS

THIS WEEK (January 2)

NEXT WEEK (January 9)

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 January

BERLIN
Wintergarten
Jeckley Co
Hal Jong Tr
3 Ajax
Chris Charlton

PARIS

Week of December 29

Apollon
G'm'e'ka Demidoff
Omikron
Charlesky
Maria Dubas
Deirli
Vincy & Cleden
Mikasa Chokichi
Novarro
Pierre Pradier
Harris 2

Empire
Grock Co
Albirt
Allice Neva
Emilia Vidali
Robbins Co
A. Romist
Paquita Pagan
Rinaway
Rinoco Sturla
Lacrao
Almor 2

Folies Bergere
Jack Stanford
Josephine Baker
Albirt
Carol
Nioleka
Komarov
Jane Ilyrac
Castei
Reno Rudeau
Roger Vincent

Palace
Boucot
Damia
Spadaro
Henriette Leblond
Lina Tyber
Sarah Ja
Whiard Sis
Max River's Co
Hastings Co
Alice Cox
Sargius
Suirnova & Trip
Geo Despaux
Leib & Thibert
Paul Naat Orch

Alex & Santos Rev
2d half (12-15)
The Andressens
Vic Lauria
Bert Gordon Co
Vera Kingston
(One to fill)

Commodore
1st half (9-11)
Frank & Alma
Billy Haaga
Burke & Wilson
Diane DeMar Co
N & W St Clair
Maximo
2d half (12-15)
Lester & Earle
Jack Joyce
Montrose & Nace
Santiago 2
(One to fill)

Delancey St.
1st half (9-11)
Lou Rella Co
Kramer & Fields
Ideals
Dale Sisters
Robey & Mitchell

Brooklyn
Bedford
1st half (9-11)
The Andressens
Minn Rollins
Kerr & Ensign
Burns & Kane
Roscoe Arubuck
2d half (12-15)
McDonald 3
Geo Yeoman & L
Jim Reynolds
McGuire Girls
(One to fill)

Gates Ave.
1st half (9-11)
White's Dogs
Burnett & Dillon
Karyl Norman Co
Bobby Henshaw Co
6 Beaucieres
2d half (12-15)
W E Ritchie Co
Hicks Bros
Ulla & Clark

MARGIE COATE

Queen of Syncopation

William Fox Circuit

Opening Academy

of Music, N. Y.

MONDAY, JAN. 2

PLACED BY

ALF T. WILTON

Incorporated

1560 Broadway - Bryant 2027-8

Picture Theatres

CHICAGO, ILL.
Chicago (2)
H L Spitalny Bd
Harding (2)
Al Belasco Bd
Toytown Follies
Norsshore (1)
Al Kvale Bd
Oriental (2)
Paul Ash Bd
Senate (2)
Mark Flaher Bd
Kurniker Kiddies
Gula Bustabo
Donald Henry
Frances Weller
Lester Rezek
Tivoli (2)
F Masters Bd
Uptown (2)
Ben Krueger Bd
ATLANTA, GA.
Howard (31)
Publix Unit
Gypsyland
DALLAS, TEX.
Palace (31)
Publix Unit
Making Movies

Doris Morand
PEGGY English
HOUSTON, TEX.
Metropolitan (31)
Publix Unit
Way Out West
Kendall Kapps
Lanc & Voick
Hilda Ramson
Holly Hall
Mooney & Ch'rchill
Sorel Girls
Jack Powell
MINNEAPOLIS
State (31)
Heller & Riley
Gus Mulcay
NEW ORLEANS
Saenger (31)
Publix Unit
Tokio Blues
The Mayrakes
Geo Hirose
C H Kuma
Willie Sola
OMAHA
Riviera (31)
Publix Unit
Dixieland
Joe Pennor
Edith Griffith
Lucella Lee
Morris & Rapp

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

DENVER, COL.
Denver (31)
Publix Unit
Dance Caprice
Cy Landry
Flora Hoffman
Rasch Girls
Crandell & Morley
DES MOINES, IA.
Capitol (31)
Publix Unit
Dancing Heides
J & J Walton
D & E Barato
Dancing Parson
FT. WORTH, TEX.
Worth (31)
Publix Unit
Jazz A la Carte

ROCKFORD, ILL.
Coronado
2d half (5-7)
Lucille Sis
Brown & Bailey
SAN ANTONIO
Texas (31)
Publix Unit
Joy Heide
Joe Parsons
Olga Morrell
Roma Bros
Charlotte Arrens
Maggie Dancers
Douglas Wright Co
Scotty Weston
ST. PAUL, MINN.
Capitol (31)
Hayes & Speck
Myrtle Gordon

Loew

NEW YORK CITY
American
1st half (9-11)
LaFleur & Fortia
Mae Francis
Dance Flashes
Vic Lauria
Yeoman & Lizale
Alexander Bros
(Two to fill)
2d half (12-15)
Bert Sloane Co

Clifton & Brent
Colonial 6
Pioneer Dancers
Florence Brady
Random 3
(Two to fill)
Boulevard
1st half (9-11)
McDonald 3
Myrtle Boland
Beeman & Grace
Low Kelly Co

Helen Higgins Co
2d half (12-15)
LaFleur & Fortia
Tarzan
Jean Grane Co
Publix Gitz Rice Co
(Two to fill)
Grand
1st half (9-11)
Aerial Smiths
Frank Peg Jones
LaFollette Co
Marks & Ethel
Dorothy Ray & Syn
2d half (12-15)
Jordan & Grace
Dick
W J Kennedy Co
Night at Coney
(One to fill)
Greeley Sq.
1st half (9-11)
Dave & Tressie
Walter Walters Co
Milton Berle
3 Westergards
(Two to fill)
2d half (12-15)
Alexander Bros
Oli
Dance Flashes
(Three to fill)
Lincoln Sq.
1st half (9-11)
Bert Sloane Co
3 Abbey Sis
Love & Kiseas
Morris & Shaw
(One to fill)
2d half (12-15)
Australian Waites
Burnett & Dillon
Cook & Oatman
Zelaya
Fantastic Rev
National
1st half (9-11)
Australian Waites
Lydia Barry
Gus King's Bd
(Two to fill)
2d half (12-15)
White's Dogs
Kramer & Fields
Frank Taylor Co
Low Kelly Co
6 Beaucieres
Orpheum
1st half (9-11)
W E Ritchie Co
Beth Chelius Co
Ulla & Clark
Calvin & O'Connor
Night at Coney
2d half (12-15)
3 Westergards
Dale Sis
Milton Berle
Dorothy Ray Syn
State
4 Bradnas
Cynthia & Clare
Demarest & Deland
Sully & Houghton
Louis Mann
Casino DeParis
Victoria
1st half (9-11)
Tiebor's Seals
Clark Morrell Co
Frank Taylor Co
Zelaya
Walter Fehi Co
2d half (12-15)
Eddie Selwyn
Mardo & Wynn
HOBOKEN, N. J.
Lyric
1st half (9-11)
Clark Sis
5 Maxellos
(Three to fill)
2d half (12-15)
Smileitta Sis
McK & Halliday
Hay Joyce Co
Palace
1st half (9-11)
Bach Jamison Co
Jack Joyce
Santiago 3
(Two to fill)
2d half (12-15)
Maximo
Tense & Nelson
Diane DeMar Co
(Two to fill)
Premier
1st half (9-11)
Lillian Shaw
Patty Reat Co
(Three to fill)
2d half (12-15)
The Arleys
Myrtle Boland
Beeman & Grace
Calvin O'Connor
Mr & Mrs Medoff Co
ATLANTA, GA.
Capitol (2)
Husk O'Hare Bd
Honey Sis
Travato
Douglas & Claire
Uyenos Japs
Vitaphone
5 Flying Harpers
Stanley & Glinger
4 Diamonds
Norton & Brower
Oscar Staggs Orch

Hazel Crosby Co
Nat C Haines Co
Coulter & Rose
Marvel Co

BOSTON, MASS.

Orpheum (9)
Cath Sinclair Co
Tom & Jerry
Bobby Carbone Co
Barr Mayo & R
Swaris & Clifford
Shaw & Carroll Rv

BUFFALO, N. Y.

State (9)
Little Pippifax Co
T & A Waldman
Savoy & Mann
Scott & Vernon
Lester Lane Co

CANTON, O.

Loew's
1st half (9-11)
Margie Clifton
V O'Donnell Co
Odvia & Seals
Jock McKay
Senorita Alcaniz Co
2d half (12-15)
Will Morris
Gehan & Garretson
Watson & Cohan Rv
(Two to fill)

CLEVELAND, O.

State (9)
France & LaPell
Francis R & DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co
COLUMBUS, O.
Broad (9)
4 Hartins
Packard & Dodge
Red Carnation
Herb Williams Co
Nellie Arnaut Bros

CORONA, L. I.

Palace
1st half (9-11)
Royal Pekin Tr
Eddie Selwyn
Poor Old Jim
Donovan & Lee
Crews Girls
2d half (12-15)
Frank LaDent Co
Meyers & Nolan
Wheeler & Potter
Burns & Kane
Roscoe Arubuck

DALLAS, TEX.

Melba (9)
Robbins 3
Bernard & Krans
Golden Bird
Harry Bros
Primrose Minstrels

DETROIT, MICH.

State (9)
Killy Co
Joe Roberts
Renard & West
Margaret Young
Leonora's Jewels

EVANSVILLE, IND.

Tivoli
1st half (9-11)
Carl Schenck
Jack Housch Co
Sharon Stevens Co
Carney & Jean
Owens & Kelly Or

HOBOKEN, N. J.

Lyric
1st half (9-11)
Clark Sis
5 Maxellos
(Three to fill)
2d half (12-15)
Smileitta Sis
McK & Halliday
Hay Joyce Co

A Ventriloquist Surprise

Presented by

WM. EBS

LOEW'S STATE

New York City

This Week

Direction MARK J. LEDDY

226 West 47th St. Suite 901

Loew Western

CHICAGO, ILL.

Avalon (2)
Roy Dietrich Bd
Lambert
Dick & Edith
Prosper & Maret
Vitaphone

Capitol (2)

Husk O'Hare Bd
Honey Sis
Travato
Douglas & Claire
Uyenos Japs
Vitaphone

ATLANTA, GA.

Grand (2)
Husk O'Hare Bd
Honey Sis
Travato
Douglas & Claire
Uyenos Japs
Vitaphone

DETROIT, MICH.

Roosevelt (9)
Margaret Taylor
Healy & Arnella
Pudgett & Lubin

VANCOUVER, B.C.

Pantages (9)
Russell & Hayes
Jolly & Wild
Gilbert & Avery Rv
Bison City 4
Olympia & Jules

SEATTLE, WASH.

Pantages (9)
Flores Girls
Gari & Baldi
DeAndre & Walters
Billy Beard
Spirit of Winter

MORTON & MAYO

Pisano & Landau'r
Stratford
3d half (4-7)
M Hillbloom Bd
Ted Leary
Ted Stanley
Jim Jean & J

DETROIT, MICH.

Roosevelt (9)
Margaret Taylor
Healy & Arnella
Pudgett & Lubin

VANCOUVER, B.C.

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Pantages (9)
Russell & Hayes
Jolly & Wild
Gilbert & Avery Rv
Bison City 4
Olympia & Jules

SEATTLE, WASH.

Pantages (9)
Flores Girls
Gari & Baldi
DeAndre & Walters
Billy Beard
Spirit of Winter

YORK & O'BRIEN CO

(One to fill)
HOUSTON, TEX.
State (9)
Gautier's Toy Shop
Irving Edwards
Leona LaMar
Bob Nelson
Rosita
JAMAICA, L. I.
Hillside
1st half (9-11)
Randow 3
Lydia Harris
W J Kennedy Co
Mansfield Dancers
(One to fill)
2d half (12-15)
Royal Pekin Tr
Beth Chellis Co
Poor Old Jim
Donovan & Lee
Braille Polio Orch
MEMPHIS, TENN.
State (9)
Page & Class
Smith & Strong
Tim Types
Royal Gascolins
Bronson & Renee Rv
MONTREAL, CAN.
Loew's (9)
Mitkus 2
Peronne & Oliver
Malia Bart Co
Herbert Clifton
Bob Brandies Orch
(One to fill)
NEWARK, N. J.
State (9)
Van Cello & Mary
C & L Gerard
Gaudsmith Bros
Billy Glason
Flo Hedges Co
NEW ORLEANS
State (9)
Howard Girls
DuFor Boys
Wally Sharples Co
L & M Wilson
Lew Wilson Gang
Poor Old Jim
Donovan & Lee
Crews Girls
2d half (12-15)
Frank LaDent Co
Meyers & Nolan
Wheeler & Potter
Burns & Kane
Roscoe Arubuck
DALLAS, TEX.
Melba (9)
Robbins 3
Bernard & Krans
Golden Bird
Harry Bros
Primrose Minstrels
DETROIT, MICH.
State (9)
Killy Co
Joe Roberts
Renard & West
Margaret Young
Leonora's Jewels
TORONTO, CAN.
Loew's (9)
Joe Fanton Co
Hart Wagner & L
Steele & Winslow
Burt & Rosedale
Seabury Swor Orch
WOODHAVEN, L.I.
Willard
1st half (9-11)
John Ilms Co
Frank Whitman
Bert Gordon Co
Vera Kingston
Paul Brachard Tr
2d half (12-15)
Tiebor's Seals
P & B Coscia
Karyl Norman Co
Sammy Duncan
(One to fill)

KENSOSA, WIS.

Gateway
1st half (8-10)
Kohn & DePinto
Zeck & Stewart
Gate Wayers Bd
(Two to fill)
MILWAUKEE
Miller (9)
Harry Rappi Bd

Evelyn Hoffman

Fid Gordon
Burt & Lowman
Kay Sis
Dinah
Wisconsin (7)
Dave Scholler Bd
Nate Nazario Jr
Doheny 2

Going North

Ray & Harrison
Sally's Orch
Majestic (3)
Marie & Pale
Willie Rodde
Radianna
McCarthy & St'nrd
McGrath & Travers
(One to fill)
Riviera
2d half (5-8)
Ina Alcoa Co
Tony & Norman
(Three to fill)
CHAMPAIGN, ILL.
Orpheum
2d half (5-8)
Weston & Lyons
Hooper-Gatchett Co
(Three to fill)
DAVENPORT, IA.
Capitol
2d half (5-8)
B & J Brown
Leon Paris & N Y
Alexander Farr
Fortunello & Cirli
(One to fill)
DES MOINES, IA.
Capitol
2d half (5-8)
Trip to Holland
Cole & Snyder
Midget Rev
(Two to fill)
EVANSVILLE, IND.
Grand
2d half (5-8)
Dubell's Pets
Bartram & Saxon
Robert Rellly Co
(Two to fill)
KAN. CITY, KAN.
Main St. (2)
Wilton & Crawley
Reed & Duthers
Baker & Gray
Lee Gellis
Louisville Loons
(One to fill)
MADISON, WIS.
Orpheum
2d half (5-8)
6 Galenos
Hayes & Cody
Geo Schreck Co
E & M Beck

Pantages

NEWARK, N. J.
Pantages (9)
Cosmopolitan 3
Lester & Stuart
Hall Erminie & B
Fred Bowers
Presentation Rev
TORONTO, CAN.
Pantages (9)
Juggling McBans
Siema
Ruloff & Elton
Winehill & Briscoe
DeSylvia's Rev
HAMILTON, CAN.
Pantages (9)
Parker Family
Fulmer & Wayne
Raymond Bond
Doran & Soper
Parisian Follies
DETROIT, MICH.
Pantages (9)
Hale Bros
Rubin & Malone
Russell & Armet's
Margot Morel
Fox & Maybelle
TOLEDO, O.
Pantages (9)
5 Lelands

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Pantages (9)
Parker Family
Fulmer & Wayne
Raymond Bond
Doran & Soper
Parisian Follies
DETRO

State-Lake (2)
Coward & Bradd'm
Lafalle & Mack
Raffin's Monkeys
Dalton & Craig
Carl Freed Ed
A & M Havel
A & M Whitledge
Clifford & Marion
Fred Ardath Co
McCarthy Sis

Tower
3d half (5-8)
Ann Collee
Florence Vernon Co
4 of Us
Toney & Norman
(One to fill)

DENVER, COL.
Orpheum (2)
Small & Mays
Tacht Club Boys
Harry Conley Co
Odell Carono
Pat Henning Co
Spotlight Rev
Kokin & Galetti

KANSAS CITY
Orpheum (2)
Chil'tite Greenwood
Beverly Bayne Co
Barto & Mann
Hale & Derry
The Rooneys

LOS ANGELES
Hillstreet (2)
Johnny Burke
Ethel Davis
Chaney & Fox

Doc Baker Co
Bussey & Case
Pagan
Nite at a Club

OMAHA, NEB.
Orpheum (2)
Fred Hughes
Charles Irwin
A & F Stedman
Ned Wayburn's Co
(One to fill)

PORTLAND, ORE.
Orpheum (2)
3 Vagrants
Chevalier Bros
Nance O'Neil
Harry Holmes
Roya & Mays Rev
White & Tierney

ST. LOUIS, MO.
Orpheum (2)
Willie West & McG
George McLennon
Tinova & Balkoff
Harrington Sis
(One to fill)

St. Louis (2)
Valerio Bergere
Spotlight Rev
Vannessi
Freda & Palace
Stan Kavanagh
(One to fill)

SAN FRANCISCO
Golden Gate (2)
Pagana
Mel Klee
Claude & Marion

THIS WEEK
HAZEL CROSBY
Grand Atlanta
NORTON AND BROWER
Booked Until May
GRANT & ROSALIE REVUE
Loew's Bedford, Brooklyn
Direction
CHAS. J. FITZPATRICK
100 West 46th Street, New York

Sunshine Sammy
Mann & Strong
Warden Bros
Blue Slickers
Gus Fowler

Orpheum (2)
Bill Robinson
B & E Newell
Alma Nielson Co
Aurora 3
Morris & Campbell
John Steel
Brooks & Ross
Bussey & Case

MILWAUKEE
Palace (2)
Elsa Ersi
Nat Ayer
Harry Kahne
Sid Marion Co
Flo O'Denishawn
Ellen & Marjorie

MINNEAPOLIS
Hennepin (2)
Nancy Gibbs Co
R & D Dean
Carl McCoullough
Altrock & Schacht
(One to fill)

OAKLAND, CAL.
Orpheum (2)
Joe Browning
Boyle & Della

Clayton & Keith
Gene Austin
George Demonds

Orpheum (2)
Bal Caprice
Shadowgraph
Trahan & Wallace
Jack Redmond Co
Billy Farrell Co
4 Fays
Peter Higgins

SEATTLE, WASH.
Orpheum (2)
3 Sailors
Hyde & Burrell
Jerome & Gray
Billy Farrell Co
Theodore Roberts
4 Readings

VANCOUVER, B.C.
Orpheum (2)
Harrison & Dakin
Wayburn's Co
Brennan & Rogers
Coleano
Peggy MacKechnie
Art Henry Co

WINNIPEG, CAN.
Orpheum (2)
Helen MacKellar
B & J Brown
Leo Carrillo
1 Arabian Knight
Gaston & Palmer
Willie Mauss

Keith-Western

CLEVELAND, O.
Read's Hipp.
2d half (5-8)
McCoy & Walton
Harris & Pepper
Zastro White Co
(Two to fill)

DETROIT, MICH.
Grand Riviera (2)
Little Sousa
Dean Bros
(Others to fill)

FT. WAYNE, IND.
Palace
2d half (5-8)
Grace Dora

Bud Harris & Son
(Others to fill)

LEXINGTON, KY.
Ben All
2d half (5-8)
Nelly Arnault Co
Beasly & Smith Bd
(Three to fill)

MUNCIE, IND.
Wysor Grand
2d half (5-8)
Sawyer & Eddy Co
(Others to fill)

TRE HUTE, IND.
Indiana

VAUDEVILLE-COMEDY MATERIAL
AL BOASBERG
3333 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Dunkirk 8811

Eddie Conrad Co
Chas Withers Co
(Two to fill)

GREEN BY, WIS.
Vernon
2d half (5-8)
(Others to fill)

HAMMOND, IND.
Parthenon
2d half (5-8)

2d half (5-8)
Harry Waiman Co
(Others to fill)

WINDSOR, CAN.
Capitol
2d half (5-8)
Weldon Betts
Manley & Baldwin
Billy Pearl Co
Wilson & Godfrey
(One to fill)

Keith-Albee

NEW YORK CITY
Broadway (2)
Dave Harris-Co
Lou & Bill
Lou Cameron
(Three to fill)

Coliseum
2d half (5-8)
Alexander & Olsen
The Corlanders
Harden
(Two to fill)

81st Street
2d half (5-8)
Sam Mann Co

Brendel & Gould
Alice Zepelli
(Two to fill)

86th Street
2d half (5-8)
Graceella & Theo
(Others to fill)

Fifth Ave.
2d half (5-8)
Burns & Allen
George Broadhurst
(Three to fill)

88th Street
2d half (5-8)
Gerald Griffin

Variety 4
Remos Midgets
(Two to fill)

Fordham
2d half (5-8)
Davis & Darnell
Rome & Gaut
Don Sanches
Venita Gould
(One to fill)

Franklin
2d half (5-8)
Wayburn's Rev
(Others to fill)

Hamilton
2d half (5-8)
Bentall & Gould
Rich & Cherie
Larry Rich
(Two to fill)

Hippodrome (2)
Frank Van Hoven
Great Shubert
Grenia Fitz & M
Jerry Baby Granda
5 Cardinals
Manhattan St'ppers

Jefferson
2d half (5-8)
Glenn & Jenkins
Sidekicks
Jerome & Evelyn
3 Lordens
(One to fill)

125th Street
2d half (5-8)
May Worth Co
Besser & Balfour
Hobby Adams
J & J McKenna
(One to fill)

Palace (2)
Dora Naughton
Elsie Janis
LeMalro & Pan
Vivian Hall
Marion Vardi Co
Wilton & Weber
Rath Bros
Ota Gygi
Olyn Landick

Regent
2d half (5-8)
Summers Hunt Co
(Others to fill)

Riverside (2)
Nick Lucas
Chas Frink
Flo Meyers Co
Johnson & Johnson
Chappell & Carlton
Butler & Parker
Conlin & Glass
Rose Krios 3
Harry Holmes Co

Royal
2d half (5-8)
Catalini
Reynolds & White
(Three to fill)

CONY ISLAND
Tilyou
2d half (5-8)
George Wong
Joe Phillips
Miss Juliet
(Two to fill)

FAR ROCKAWAY
Strand
2d half (5-8)
Ken Howells
Mack Rossiter
Ella Shields
Jones & Rea
(One to fill)

BROOKLYN
Albee (2)
Wier's Elephants
Mr & Mrs Barry
Jed Dooley
Robert Ardith
Bernays & Johnson
(One to fill)

Bushwick
2d half (5-8)
Fred's Pigs
Miller & Corbett
Marsh & M'gom'ry
Kramer & Pauline
(One to fill)

Flatbush
2d half (5-8)
Plicer & Douglas
Reynolds & Clark
(Three to fill)

Greenpoint
2d half (5-8)
Weber & Roy
Hurst & Vogt
(Three to fill)

Madison
2d half (5-8)
Great Shubert
June & Joe
Harry Green
(Two to fill)

Orpheum
2d half (5-8)
Webb's Ent
Togan & Genesa
Sidney Grant
Chisholm & Breen
(One to fill)

Prospect
2d half (5-8)
Gus Edwards Rev

AKRON, O.
Palace
2d half (5-8)
Rodriguez Orch
Hearst Bros
Michon Bros
Norwood & Hall
Billy House Co
Winnie Baldwin

ALBANY, N. Y.
Proctor's
2d half (5-8)
The Gladiators
Charlotte Worth
Slim Timbink Co
Jimmy Lucas
Lee & Glue

ALLENTOWN, PA.
Colonial
2d half (5-8)
Palmeron Bears
Leslie & Vanderkift
Billy Arlington
Castle of Dreams
(One to fill)

ALTOONA, PA.
Mechler
2d half (5-8)
Marcus Rev

AMST'DAM, N. Y.
Malto
2d half (5-8)
Suite 16
Melody Mansion
(Three to fill)

ASHTABULA, O.
Palace
2d half (5-8)
Miss Mystic
Foster & Semon
Banjoland
(Two to fill)

ATLANTIC CITY
Karle
2d half (5-8)
El Cleave
Stateroom No 19
Ray & Stone
Revue De Paris
(One to fill)

AUBURN, N. Y.
Jefferson
2d half (5-8)
Delton & Pinney
Block & Sully
Tommy Reilly Co
(Two to fill)

BALTIMORE, MD.
New Garden (2)
Fisher & Gilmore
Rose & Thorne
Ross Wyser Co
Adleron Bros
3 Londons
J & K Lee
Katayamu Japs
Gilfoyle & Lang
Spor Parsons Bd

Hippodrome (2)
Marcus Rev

BAYONNE, N. J.
Keith's
2d half (5-8)
Harry Kessler Co
Eddie Nelson
(Three to fill)

BEAVER FLS, PA.
Regent
2d half (5-8)
George Gordon
Kirk & Lawrence
(Three to fill)

BINGHAMTON, N.Y.
Blaghamton
2d half (5-8)
Helen Stone Co
Daniel & Ames
(Three to fill)

BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (2)
Reynolds & Doneg
J. Clifford
Jimmy Lyons
Ewing Eaton
Gaines Bros

Gordon's Olympia
(Wash. Sq.) (2)
Al Weber Co
Emmett O'Mara
3 Kirkillos
(Three to fill)

Keith's (2)
Hal Neiman
Wright Dancers
Tevan & Davis
Piolet & Schofield
Arthur Daly Co
Rae E Ball Co
Bob Capron
Walter Houston
(One to fill)

New Boston (2)
Steele 3
Arthur Whitlaw
Ferry Conway
Bernard & Keller
Flashes of Art
(Two to fill)

BRADFORD, PA.
Bradford
2d half (5-8)
Magic Lamp
Al Wilson
4 Aces & A Queen
(Two to fill)

BUFFALO, N. Y.
Hippodrome (2)
O'Conner Family
Madeline Patrice
Kelso Bros Rev
(Three to fill)

BUTLER, PA.
Majestic
2d half (5-8)
Saul Brilliant Co
(Others to fill)

CAMDEN, N. J.
Lycum
2d half (5-8)
Eddie Cassidy
Mullen & Francis
Midnight Rollick's
Homer Romaine
(One to fill)

CANTON, O.
Palace
2d half (5-8)
Van de Veldo
Rosalind Ruby
Sinclair & Ford
Richard Foy
Billy Hallen

CH'LSTN, W. VA.
Kearse
2d half (5-8)
Keeler Sis
Gladys Darling
Scrambled Legs
(Two to fill)

CINCINNATI, O.
Albee (2)
Will J Ward
Bertram & Raxton
(Three to fill)

Keith's (2)
Rubio Sis
Max's Gang
Zeida Stanley
Bevan & Flint
Murray & Oakland
Hubert Koney Co

Ashley & Page
(Two to fill)

Palace (2)
Shields & Delaney
Marshall & LaRue
Cardini
Nelson & Warden
Gordon & Pierce
Parisienses
Dayton & Rance
(Two to fill)

CL'KSB'G, W. VA.
Robinson Grand
2d half (5-8)
Dubas 2
Cooper & Clifton
Gruber's Animals
(Two to fill)

CLEVELAND, O.
105th Street (2)
Clayton & Lennie
Louise Wright
Minor Root Orch
I B Hemp Co
(Two to fill)

Palace (2)
Alf Loyal's Dogs
Low Hearn Co
Du Callion
Waring's Penns
(Two to fill)

COLUMBUS, O.
Keith's
2d half (5-8)
Lady Margaret
Billy Shone
Johnny Marvin
The Agamos
Jason Boys
(One to fill)

DATON, O.
Keith's
2d half (5-8)
Harry Wolf Co
G & P Mangley
Wolf & Jerome
Jason Boys
2 Jacks
(One to fill)

DETROIT, MICH.
Temple (2)
Olive Olsen Co
Teck & Murdoch
Farrell & Florence
Kuma Co
(Two to fill)

Uptown
2d half (5-8)
Johnson & Baker
Warner & Mary A
Foy & Frazar
Sinclair & Ford
(One to fill)

DUNKIRK, N. Y.
Capitol
2d half (5-8)
Leo & Arch
Wilson Bros
Chew Hing Tr
(Two to fill)

E. LIBERTY, PA.
Sheridan Square
2d half (5-8)
Al Stryker
Kramer & Pauline
Tracy & Elwood
Jerome & Ryan
Robbins Family

EASTON, PA.
Keith's
2d half (5-8)
Chabot & Tortoni
Sylvia Clark
Pola
(Two to fill)

ELIZABETH, N. J.
City
2d half (5-8)
Thomas J Ryan
(Others to fill)

ELMIRA, N. Y.
Majestic
2d half (5-8)
Mack & Brantley
L & C Sponler
Grindell & Ester
(Two to fill)

ERIE, PA.
Erie (2)
Murray Girls
Glorifying Jazz
Harry Thompson
Burr & Wilson
(One to fill)

FRMONT, W. VA.
Fairmont
2d half (5-8)
Gruber's Animals
Evers & Gretta
Billy Champ Co
Allen & Cranford
(One to fill)

FINDLAY, O.
Harris
2d half (5-8)
Chelm & St Orr
Sylvester & Vance
(Three to fill)

GLENS FLS, N. Y.
Malto
2d half (5-8)
Wilton Sis
Paul Mohor Co
(Three to fill)

GLY'BS'VE, N.Y.
Glove
2d half (5-8)
Eliz Brice
Reed & Lacey
Duval & Lucey
(Two to fill)

G. RAPIDS, MICH.
Ramona Park
2d half (5-8)
On Tour
Nick Hufford
J & H Reyes
McLaughlin & E
The Janleys
(One to fill)

GR'FLD, MASS.
Victoria
2d half (5-8)
Hart & Hall
Chiff & Radcliff
Rox & LaRocca
(Two to fill)

GREENSB'RG, PA.
Strand
2d half (5-8)
Kanezana 3
The Unshers
W & E Ford
Wona Mura Co
(One to fill)

HT'NSACK, N. J.
Lyric
2d half (5-8)
Connell Leona & Z
Chas McNully
(Three to fill)

HARRISBURG, PA.
Majestic
2d half (5-8)
Exposition Jubilee
Tom Smith
Nelson's Elephants
(Two to fill)

HORNELL, N. Y.
Shattuck
2d half (5-8)
Page & Cortez
(Others to fill)

H'GTON, W. VA.
Orpheum
2d half (5-8)
Hope Vernon
Glegg & Devere
(Two to fill)

INDIANA, PA.
Indiana
2d half (5-8)
Karl & Rovelin
Stanley & Wolfe
Lucky Shift
(Two to fill)

INDIANAPOLIS
Keith's (2)
Weaver Bros
Flourette Joeffire
Joe Marks Co
Brown & La Hart
Virginia Bacon
(One to fill)

ITHACA, N. Y.
Strand
2d half (5-8)
Gerber's Galettes
Arcarey Bros
Lane & Lee
(Two to fill)

JACKSONVILLE, FLA.
Palace (2)
Cooper & Lacey
Enos Fraser
Chief Capollcan
Chase & Collins
Worth & Willing

JAM'ST'WN, N. Y.
Shea's
2d half (5-8)
Trainer & Harris
Gibb Sis
K. Carret Co
(Two to fill)

JERSEY CITY
State
2d half (5-8)
J C Flippen Co
(Others to fill)

JENST'WN, N. Y.
Majestic
2d half (5-8)
Raymond Pike
Guy Voger Co
Oscar & King
(Two to fill)

LANCASTER, PA.
Colonial
2d half (5-8)
Jim Kilpatrick
J B Stanley
Sampel & Leonh't
Krafs & Lamont
(One to fill)

LIMA, O.
Keith's
2d half (5-8)
Norwood & Hall
Les Klicks
Cosmopolitan 4
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (5-8)
Honey Bros
(Others to fill)

LOUISVILLE, KY.
National
2d half (5-8)
Edith Beiser
Lodell Higgins
Johnson & Baker
Brad'd & Hamilt'n
(Two to fill)

LOWELL, MASS.
Keith's
2d half (5-8)
Reeves & Willis
Pauline
Ada Brown Co
Eastman & Moore
Coley & Jaxon
(One to fill)

MACON, GA.
Grand (2)
May & Kilduff
G Lloyd Co
Layman Co
Carrie Lillie
J & J Gibson

MANFIELD, O.
Madison
2d half (5-8)
Gladys Earling
John Barton
(Three to fill)

M'KEESPORT, PA.
Hippodrome
2d half (5-8)
J & E Brown
The Florencia
A Donahue Co
(Two to fill)

MEADVILLE, PA.
Park
2d half (5-8)
Wilson & Dobson
D Duggin Co
(Three to fill)

MONTREAL, CAN.
Mobile
2d half (5-8)
Morley & Anger

Scott Saunders
Shelly & Hiet Rev
Howard's Ponies
East & Dunke
Hamill Sis

MT. VERN, N. Y.
Prospect
2d half (5-8)
Nan Halperin
(Others to fill)

NASHVILLE, TENN.
Princess (2)
Torino
Sid Moorhouse
Paris Fushons
Seed & Austin
Calif Night Hawks

NEWARK, N. J.
Proctor's
2d half (5-8)
Dart Appolo Co
(Others to fill)

N. B'NSWK, N. J.
Proctor's
2d half (5-8)
B & G Carmen
Ryan & Douglas
Richie Craig
(Two to fill)

NEWBURG, N. Y.
Proctor's
2d half (5-8)
Alice Deyo Co
Ponzini's Monkeys
Bob Hall
(Two to fill)

INDIANA, PA.
Indiana
2d half (5-8)
Karl & Rovelin
Stanley & Wolfe
Lucky Shift
(Two to fill)

ITHACA, N. Y.
Strand
2d half (5-8)
Gerber's Galettes
Arcarey Bros
Lane & Lee
(Two to fill)

JACKSONVILLE, FLA.
Palace (2)
Cooper & Lacey
Enos Fraser
Chief Capollcan
Chase & Collins
Worth & Willing

JAM'ST'WN, N. Y.
Shea's
2d half (5-8)
Trainer & Harris
Gibb Sis
K. Carret Co
(Two to fill)

JERSEY CITY
State
2d half (5-8)
J C Flippen Co
(Others to fill)

JENST'WN, N. Y.
Majestic
2d half (5-8)
Raymond Pike
Guy Voger Co
Oscar & King
(Two to fill)

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2d half (5-8)
Jim Kilpatrick
J B Stanley
Sampel & Leonh't
Krafs & Lamont
(One to fill)

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2d half (5-8)
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Pauline
Ada Brown Co
Eastman & Moore
Coley & Jaxon
(One to fill)

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Grand (2)
May & Kilduff
G Lloyd Co
Layman Co
Carrie Lillie
J & J Gibson

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2d half (5-8)
Gladys Earling
John Barton
(Three to fill)

M'KEESPORT, PA.
Hippodrome
2d half (5-8)
J & E Brown
The Florencia
A Donahue Co
(Two to fill)

MEADVILLE, PA.
Park
2d half (5-8)
Wilson & Dobson
D Duggin Co
(Three to fill)

MONTREAL, CAN.
Mobile
2d half (5-8)
Morley & Anger

PITTSBURGH, PA.
Davis (2)
The Harlequins
6 Crackerjacks
Galla Rini Sis
Hubert Faye Co
Eddie Fay Co
Dave Vine
(One to fill)

Harris (2)
Flying Henrys
Monte & O'Brien
Fries & Wilson
Trump Trump Tr
May Mack
(One to fill)

PLATTSBURG, N. Y.
Strand
2d half (5-8)
McCoy & Davis
(Others to fill)

PORTLAND, ME.
Keith's
2d half (5-8)
Lerner & Chadwick
Dunbar & Turner
Southern Girls
B & R Gorman Co
Jack Danger
Flaming Youth

PORTSMOUTH, O.
Leroy
2d half (5-8)
Mattino Co
At 4 P M
Ann Gold

Medley & Dupree
Healy & Cross
DuVries Co
(One to fill)

TRENTON, N. J.
Capitol
2d half (5-8)
Marty Dupree Co
(Others to fill)

TROY, N. Y.
Proctor's
2d half (5-8)
Flashes of Fun
4 Temper Shakers
Smith & Barker
Eddie Dale Co
(One to fill)

UNION CITY, N. J.
Capitol
2d half (5-8)
Vox & Walters
Marie Marley
(Three to fill)

UTICA, N. Y.
Gaiety
2d half (5-8)
Ngadre & Tointon
O'Brien & J'sphine
Rev Fantasy
Jack LaTour
(One to fill)

WASHINGTON, D. C.
Keith's (2)
Fred Allen Co
Grace LaRue
Red Folies
Roger Imhoff Co
3 Swifts
A & G Falls
Leonard & Culver

WASHINGTON, PA.
Keith's
2d half (5-8)
Murray & Payne
Dell Sis & T
(Three to fill)

W'TRTWN, N. Y.
Avon
2d half (5-8)
Craddock & C
Bennett Bros
DeCosta Rev
(Two to fill)

WH'LING, W. VA.
Victoria
2d half (5-8)
4 Casting Stars
Fruzel & Robles
Mildred Feeley
Golden & Golden
(One to fill)

WHITE PLAINS
Keith's
2d half (5-8)
Nan Halperin
(Others to fill)

W'NSCKET, R. I.
Bijou
2d half (5-8)
Arti Mehlinger
Strains & Stings
(Three to fill)

YONKERS, N. Y.
Proctor's
2d half (5-8)
Anger & Fair
Geo Beatty
Alpha Delta Girls
(Two to fill)

YORK, PA.
York O. H.
2d half (5-8)
Record Boys
(Others to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (5-8)
Emily Darrell
Maker & Redford
Sun Fong Linn Co
Marcus & Carlton
(Two to fill)

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7836-9

N. LONDON, CT.
Capitol
2d half (5-8)
Rose's Midgets
(Others to fill)

NEW ROCHELLE
Proctor's
2d half (5-8)
J Berkes Co
H Williams Co
(Three to fill)

NIAGARA FALLS
Bellevue
2d half (5-8)
Harry L Webb
Rody & Wilson
(Three to fill)

N. ADAMS, MASS.
Empire
2d half (5-8)
Erville & Dell
Cahill & Wales
4 Gregg Girls
(Two to fill)

OTTAWA, CAN.
Keith's
2d half (5-8)
Valentine & Bell
O'Neill & Oliver
Hite & Below
Jack Lee
Larry's Ent

PASSAIC, N. J.
New Montauk
2d half (5-8)
Connell Leona & Z
Emmond & Grant
C K Young
H Kessler Co
(One to fill)

PATERSON, N. J.
Majestic
2d half (5-8)
Vaughan & C Rev
Kelly & Jackson
Lockford Co
(Two to fill)

PHILADELPHIA
Broadway
2d half (5-8)
Bob Murphy
Welder Sin
Fields & Pinke
Dell O'Dell Co

Cross Keys
2d half (5-8)
The Dictators

HOWARD SLOAT
BONDS FOR INVESTMENT
A B Leach & Co. Inc. 57 William St. N. Y.

LeMaire & Ralston
Robinson & Carney
Keller & Lorraine
(One to fill)

Marle (2)
The Seabacks
Kemper & Bayard
Jeanie
Rogers & Wynne
Cuckoo
Masters Bd

Grand O. H.
2d half (5-8)
Blumen 2
Jones & Hull
Battory to P
J J Fisher
Doran & Rives

Keith's (2)
Belle Baker
Margaret Severn
Jack Norworth
Caiter Bros
Felix
Ryan Sis
The Flemings
(Two to fill)

Nixon
2d half (5-8)
Mystic Mirror
Tiny Sparrow
Wanzer & Palmer
Levan & Bullis
Ford Family

Earl & Rial Co
(One to fill)

FOUGHKEEPSIE
Avon
2d half (5-8)
Billy Abbott
Mack & Stanton
Louis & Cherrie
(Two to fill)

PROV'DNCE, R. I.
Albee (2)
Gossips of 1927

QUEBEC, CAN.
Auditorium
2d half (5-8)
Paper Creations
(Others to fill)

READING, PA.
Rajah
2d half (5-8)
Paul Yocan Co
Hunter & Percival
Josephine & Joseph
(Two to fill)

RICHMOND, VA.
Lyric
2d half (5-8)
Wilton & Weber
Maddock's Mascots
(Three to fill)

ROANOKE, VA.
Roanoke (2)
Bobbie Johnstone
Faber & Wells
Fountain of Dance
(Two to fill)

ROCHESTER, N. Y.
Temple
2d half (5-8)
T. Stubbelfields
Coley Sis
J Crawford Rd
Chain & Archer
O'Brien 6

SARATOGA SP'GS
Congress
2d half (5-8)
Dixon & Morrell
(Others to fill)

SAVANNAH, GA.
Bijou (2)
Lucas & Lillian
Rita Shirley
Rock & Blodson
Johnny Herman
Rahman Bey

Loew-Publix Prod. Dept. in One Building

Loew and Publix are concentrating their productions executives in the Paramount building. Arthur Knorr, art department; Chester Hale and Mort Harris are among the Loew group migrating to the west side of Broadway. L. K. Sidney and Ed Schiller remain in the Loew building.

Nathaniel Finston has complete charge of music in all houses served by the producing amalgamation. This includes stage bands, pit orchestras and organists.

It is also understood that what might be termed production "hospitals" will be established in three or four cities. These are to be used to touch up costumes and scenery when signs of wear commence to invade the unit productions as they tour.

This plan is speculative at present, with no designated cities named as yet where the units will "refuel."

Hill's "Peek-a-Boo" Off

Gus Hill's "Peek-a-Boo" closed on the Columbia wheel last week, with "Saratoga Chips" taking up the remainder of the route.

"Peek-a-Boo" was a makeshift revision of Hill's "Bringing Up Father," with the "Father" show spotted in first section and Karno's "

FLOCK OF FLOPS BUT SOME HITS

Although the week before Christmas saw the entrance of a flock of flops, the holiday week itself with 16 premieres found an exceptional percentage of successes. Of the 11 openings on Christmas night several stood out. The other candidates indicated success as the week wore on. Some out and out flops and a couple of dark houses were listed this week.

Three musical shows gave promise of being in the money. "Show Boat" is a cinch at the Ziegfeld. Another, "Lovely Lady," looks like something at the Harris. The third, "The White Eagle," shaped up well at the Casino.

"Behold the Bridegroom" at the Cort drew some mixed notices, but is regarded as a class draw. "Paris Bound" at the Music won raves from the critics, and is also rated for class business, meaning sure agency support on the lower floor. "The Royal Family" appeared to have an even better chance for real money at the Selwyn.

"Excess Baggage" was smothered at the opening with other premieres, but was conceded excellent entertainment and got good trade. "Celebrity" at the Lyceum is figured to have a chance for moderate success at least. "Bless You, Sister" attracted attention at the Forrest and "It Is to Laugh" may do something at the Eltinge, but got little after opening.

Movers

The jury may be still out on some of those attractions mentioned, but most of the other new shows have little in sight. Some have already gone. "L'Aiglon" stopped after one week, at the Cosmopolitan. Same for "Venus" at the Masque, also "Sisters" at the Klaw, which relieved "Trigger" from the Little Monday. "Restless Women" at the Morosco, "Paradise" at the 48th Street and "Mongolia," Greenwich Village were promptly dumped into cut rates.

Other closings Saturday included "Los Angeles," withdrawn from the Hudson, and "The Banshee" at Daly's, which now offers "Red Dust." "Banshee" is playing the Bronx this week and claims to have a house on Broadway for next week.

This week the "Follies" winds up at the New Amsterdam, which has "Rosalee" next week; "Sidewalks of New York" takes to the road from the Knickerbocker, which will house the Irish Players, now at the Gallo; "Mikado" and Gilbert and Sullivan rep leave the Royale for the road, the house announcing no new attraction.

"She's My Baby" at the Globe is the big debut this week. Max Reinhardt's German players continue their repertory at the Cosmopolitan, having moved from the Century; "Nightstick" returned to town at the Cohan after a week in Buffalo. "Oh, Kay" is at the Century for two weeks and "The Medicine Show" held over from last week, is carded at the Princess.

High prices for choice attractions was the rule along Broadway for New Year's eve performances. Most musicals were scaled at \$11 top, but that didn't mean anything in agencies not bound by the federal stipulation.

TERRY DUFFY EAST

Henry (Terry) Duffy, now the stock magnate of the country with the Pacific Slope his exclusive territory, was in New York last week, with his wife, Dale Winter.

The Duffys came east to look over plays. Terry said his stock ventures on the coast are in staple condition but mounting costs out there have considerably cut down on his profit chances at the scales charged, \$1.25 top.

New Duffy stock theatres are being built by local capital in Hollywood and Oakland. Otherwise Duffy is the sole owner of his theatre stage propositions.

MIAMI'S ROAD SHOWS

Miami, Dec. 31.

The program at the Fairfax for the winter season is the best offered Miami visitors for several years. Road shows will run Thursdays, Fridays and Saturdays.

Those booked include "The Constant Wife," Dec. 29-31; "Queen High," Jan. 12-14; Ziegfeld "Follies," Jan. 26-28; "My Maryland," Feb. 2-4.

The Newer Manager

Some of the newer managers don't know much about show business, or at least the familiar terms of the craft.

Clarence Jacobsen, who took over the Arlington, Boston, as a sort of subway circuit house, wanted press matter for a show booked and asked the producer who his agent was.

The answer: "Why, Max Hart."

COMPROMISE ON ACTOR MEANS \$150 RAISE

Arbitration Between Miller and McKaig Over E. G. Robinson on "Patriot"

Under a compromise agreement involving arbitration between Gilbert Miller and Alexander McKaig over the services of E. G. Robinson, now with "The Racket," the actor remains under McKaig's management. But after Jan. 16 Robinson will receive a salary increase of \$150 weekly, equalling the amount he would have gotten if going with Miller to create the title role in "The Patriot," now in rehearsal.

The case grew out of McKaig's representation that he held a run-of-the-play contract with Robinson, whereas the contract held a two-week clause. Testimony was introduced at the arbitration hearing that Miller had mentioned the subject of the part to Robinson a year and a half ago.

"The Patriot" opens Jan. 16 at the Majestic. It is a translation from the German of Alfred Neuman by Ashley Dukes. In London it was called "Such Men Are Dangerous."

Lynn Harding will play the role.

Equity and Sharpshooters

Equity has tightened up on former promiscuous handing out of contract blanks to casting agents. It is now demanding the status of managers for whom the casters are securing blanks before issuing them.

Equity was prompted to take this stand because of sharpshooting producers sending casters over for contract blanks and signing them, regardless of security. Equity members signing figured the producer okay when the regulation contract was offered. In some instances they later learned they had been duped when shows that had rehearsed several weeks were abandoned without redress.

Equity is checking up on several commonwealth shows in rehearsals, suspected promoted by managers posted on Equity's unfair list but attempting a dodge by dummies. In cases where managers indebted to Equity members are attempting to work this racket, Equity will order the company out.



Photo by Hal Phyle
SEASON'S GREETINGS
ADA-MAY
"RIO RITA"

ALL BROKERS CAN CHARGE PREMIUMS

U. S. Att'y Agrees with Ticket Agencies—Criminal Cases and Appeal Discontinued

At final conferences between U. S. Attorney Charles Tuttle and attorneys representing Broadway's theatre ticket agencies it was agreed to discontinue litigation over the ticket cases, as forecast last week by Variety.

All brokers will sell for whatever the traffic will bear, starting this week, and give the government its share of the premium.

The stipulation made by the federal attorney is that all books be kept according to the law, all returns made to the tax collector and all moneys due the government be paid.

Under the Tuttle stipulation as of last summer, leading brokers agreed not to sell at over 50 cents above the box office price, pending the outcome of the Alexander case. The conviction of the Alexanders was upheld by the U. S. Circuit Court, with an appeal to the Supreme Court pending.

With a statement pending from Tuttle, it was reported he consented to settle the assessments made out against the brokers on the basis of 10 per cent. The highest assessment is \$225,000, covering a five-year period. So the highest assessment to be paid in lieu of non-payment to the government of half the excess premiums would be \$22,500.

It is understood the Alexander case will be disposed of. Although the Alexander brothers face imprisonment and heavy fines, the prosecutor is understood to have evidenced a desire to ask the court to suspend their sentences.

The brokers entered the new agreement with Tuttle rather than risk appeal to the U. S. Supreme Court over the legality of the 50 per cent. levy feature of the admission tax law. They were advised the appeal would be costly and that they had only a 50-50 chance of winning.

Keefe-Moorehouse Play

"Gentlemen of the Press," by Ward Moorehouse and Willard Keefe, has been secured for production by the Actors' Theatre. Production in March.

Keefe authored "Celebrity," current at the Lyceum. Moorehouse is assistant dramatic editor of "The Sun."

Mrs. Garrity's Role

Chicago, Dec. 31.

Mrs. John J. Garrity, wife of Shubert's Chicago representative, understudying in "Murray Hill" at the Princess, will open in the same theatre Jan. 15 in "It Makes a Difference."

1905 MINSTREL CONTRACT

Below is the first contract ever signed by Bobby Clark and Paul McCullough as a team. Its date is 1905 and for Culhane, Chace and Weston's Minstrels.

The system of fines imposed on members is unique at this date including \$1 for being late at rehearsal; \$2 for missing parade and \$5 for "mashing" within two blocks of theatre or hotel, etc.

The Red Letter Attraction

The Big Boom

Culhane, Chace & Weston's Minstrels

ARTISTS' CONTRACT.

This Agreement, Made and entered into this 14th day of Jan. 1906, between Fred H. Culhane Manager of above Company, and Bobby Clark and Paul McCullough that said Clark & McCullough engages (himself, themselves,) for a season of 35 weeks more or less as Comedy Troupe & Musical Players Season Commencing Aug. 21st 1906 at a Salary of \$25.00 per Week, and Expenses. (Expenses to consist of Railroad Fare after joining Company, Board, (3 meals and 1 lodging daily.) Salary paid every Sunday. A holdback of 6 days on First Week to be paid on said Clark & McCullough Closing.

The following Rules and Regulations are a Part of this Contract, and we agree to submit to same or forfeit their entire engagement.

Two Weeks' Notice given in Writing will suffice to cancel this Contract.

The Rules and Fines of this Company are as Follows:

- 1.—Drunkenness. Immediate discharge. No fine.
- 2.—Late at Rehearsal, \$1.00.
- 3.—Late at Parade, \$1.00.
- 4.—Missing Parade, \$2.00.
- 5.—Stage wait, \$1.00.
- 6.—Playing of Musical Instruments in Hotels, \$2.00. Theatre at your disposal.
- 7.—Loud Arguments or Swearing in Hotels or Theatre, \$1.00.
- 8.—Muddy Shoes in Parade, \$1.00.
- 9.—Dirty Shirt Fronts, Collars and Cuffs, on First Part, \$1.00.
- 10.—And most important, Mashing within 2 blocks of Hotel or Theatre, \$5.00. Musicians are not allowed to carry trunks, dress suit case the limit.
- 11.—When Company is Obligated to Lose a Night through inability to Fill same, we Pay Expenses, but No Salary.
- 12.—Half Salary only week before Christmas and Holy Week.

WE WILL TRY TO AVOID FINES IF YOU WILL HELP US.

For First Part you must have Black-Gloss-Shin, Patent Leather Pumps, Red Stockings, Black-Tie-Bow, Wiggle-First-Part must be.

Our Success is Yours. Neatness in Street Appearance is the most Essential Point of Success. That is what we are after.

We Agree to the above Contract, Fines and Rules.

Sign here Bobby Clark & Paul McCullough for

I agree to above terms, Fred H. Culhane Mgr. Culhane, Chace and Weston's Minstrels.

"L'Aiglon's" Short Life Cost Someone \$85,000

The quick collapse of "L'Aiglon" counts as the outstanding fatality among the holiday offerings. It was among the 11 premieres of Christmas night. Off at the Cosmopolitan Saturday, it played a lone week.

The revival represents a loss of \$85,000, some of that money having been used up in road losses. John D. Williams presented the attraction, operated by the Williams-Strange Co. Michael Strange, wife of John Barrymore, was reported financially interested and appeared in the title role.

Wednesday matinee was good, but night trade was so bad that it was decided to withdraw the attraction rather than double the losses. The Max Reinhardt company of German players moved over to the Cosmopolitan from the Century Monday.

Hall on "Telegram"

Leonard Hall, brought from Washington as dramatic critic for the New York "Evening Telegram," remains with the "Telegram" as critic. He was not active last week, Robert Garland covering the premieres as substitute. Hall resumed his review duties Monday.

Hall denies he has been slighted by other newspapermen and expressed his pleasure at having been so cordially treated since coming to New York.

It was said late last week that Robert Garland, who subbed for Hall on the "Telegram" during his illness, might take up dramatic criticism on another New York daily, with the "Mirror" mentioned.

If the latter, Robert Coleman, its current dramatic editor, would probably confine himself, also reported, to his "Manhattan" daily column and the editing on the "Mirror."

NORMAN TREVOR BETTER

Los Angeles, Dec. 31.

Norman Trevor is recovering from an operation for ulcers at the California Hospital here.

FRANK WILLIAMS DIES; SAM WILSON WANTED

Victrola Thrown During Xmas Party—Hit Williams—Both Actors in Kongo

Cleveland, Dec. 31.

As the climax of a Christmas celebration Frank Williams, of "Kongo," at the Colonial, was fatally injured when hit on the head by a Victrola, alleged thrown at him by Sam Wilson, who plays the giant part of "Fuzzy" in the same show. Williams died Dec. 29 at the City Hospital of a fractured skull.

Police are searching for Wilson who is supposed to have headed east.

Wilson invited guests to the Hotel Lincoln Christmas night. The boys are supposed to have gotten pretty rough, with the alleged hurling of the Victrola topping the affair.

Williams had the ghost part in "Kongo."

"Happy" Cuts, 35 to 50%

Salary cuts ranging from 35 to 50 per cent went in last week on the musical "Happy," produced by Murray Phillips, casting agent, and current at the Carroll, New York.

With acceptance of the cut the cast was guaranteed three weeks at the new figure and also a stipulation that if the show grosses over \$11,000 full salaries will obtain.

Percy Helton and Fred Santley are leaving "Happy" because of the cut.

Ethel Jackson in Role

Ethel Jackson, creator of the title role of "The Merry Widow," is coming out of retirement to replace Helene Mitchell in "Jimmie's Women" at the Frolic, New York.

Miss Jackson goes into the cast next week.

GOING BROKE ON BROADWAY

By JOHN WILSTACH

When the firm of Wagenhals & Kemper made the magnificent gesture of retiring from the show business with a fortune, the wise ones said they'd return like the pitcher to the well-known well. Bright light logic is to the effect that you may make your pile, but you always give it back. This was one time the rule didn't work. These boys came from retirement with a clean-up, "The Bat." They still have "It"—the magic "It" of Broadway, a B. R.—short for bank roll. Long before Elinor Glyn gave a new twist to the word, plungers who had parted with their jack were spoken of as "Good guys when they had IT."

Exceptions prove nothing. Someone will finally marry Peggy Joyce, maybe, and stay married. I am never surprised when I see a humble looking individual cross at 44th street and Broadway, on foot, without being stopped by eager Thespians or hangers-on, who once was as hard to see as the Prince of Wales on a night off. A few years ago he was found—when found at all—behind a mahogany desk as big as a pool table, courted like an Eastern potentate. Dramatists, stars, and would-be stars, the world of aspiring players, looked to him for fortune and fame. He was a successful Broadway manager, who knew where the golden apples grew on the tree of success.

Joe Gaites

The picture changes. Now he works for somebody else, or vainly seeks an "angel" to try out another venture. In the interval he went broke on the street that wasn't surprised, merely expectant. For it is a proven fact that picking successes never becomes a habit in the show business.

It isn't so long ago that Joseph M. Gaites had a number of productions. "The Three Twins," which brought in a golden shower, at one time had eight companies playing to capacity in the principal cities of the country. It made over a million for Mr. Gaites and his backers, the Witmarks, music publishers. Followed "Bright Eyes"—not so good. Then "Thais," for which the producer wanted Mary Garden, but couldn't get her, a beautifully staged spectacle that somehow didn't click; "Doctor De Luxe," with Ralph Hertz; the lovely Kitty Gordon, cold as her audiences, in Victor Herbert's "The Enchantress"; a host of others, quickly draining the bank roll. All looked good enough, at the time, were finely put on, directed and acted.

Mr. Gaites never smoked or drank; a terrific worker and executive, 20 hours at a stretch were not too much for him. Just poor breaks, unlucky picking, after a million dollar find. Today Gaites has the late Ed Bloom's job in the Shubert office, working on a salary. A born showman, he went broke choosing expensive wrong ones—and backing 'em too long.

George Lederer

Remember "The Belle of New York," and afterward "Madame Sherry"? They were both million dollar bonanzas. But where is George Lederer, who produced them? Wintering on the Riviera? No. Ahead of an Erlanger show as advance agent. Reason, slow shows and fast expense, and a desire to live like Morgan. When the dream was over Mr. Lederer went looking for a job. A charming gentleman, he takes the switch philosophically. He is a showman. Maybe he will hit again. Who knows?

Oliver Morosco

Two of the biggest dramatic hits of recent years were "Peg of My Heart" and "The Bird of Paradise," both sponsored by Oliver Morosco. He had the theatre which still bears his name, but now he has no financial interest in it—or much of anything else. Recently he sued to have the name of the playhouse changed because he received no revenue from the place.

Seemingly impossible, one might think, but Morosco's fortune evaporated in less than two years. His first wife, on the coast, tied up his properties securely, and he was short of ready cash; then he was beguiled into a stock selling scheme that sent several men to Atlanta. Innocent himself, he was used as a dupe, so the court declared. In the past five years Morosco has made a dozen efforts to come back. Once he used thousands as pawns. Recently he was sued for a small hotel bill at the Alamac. When his enormous fortune hit the toboggan it was a quick one. Nothing was saved from the wreck but Oliver

Morosco's name and his titanic energy. Now he is out on the Pacific Coast, where he started, but didn't know enough to remain, and trying to come back again.

Several years ago a man died in harness as manager back with a K & E attraction—Fred C. Fischer. The name meant nothing to the public. Yet Mr. Fischer, with Tom Reilly, produced "Floradora," and the sextet that stepped from there into the ranks of the 400. After that they put on, lavishly, "The Silver Slipper," which had the dubious fame of introducing Valeska Surratt to the public as The Gibson Girl. This lost plenty. Others—ditto.

Did you ever notice you can't remember the names of theatrical frosts? Yet they melt money, as they fade out, right enough. Tom Reilly, Fischer's partner, has not been heard of in recent years as a producer—yet he is still on Broadway, even if he no longer owns the street.

Charles Frohman

When the great Charles Frohman died many were surprised that his estate proved him practically penniless. How come? Well, C. F. had theatres here and in London, and liked to produce expensive English shows with imported casts. They used to say when they were flops he lost money, when they were successes Alf Hayman made it. Anyway the latter, the financial power

Strauss operetta vanish. A great country home is expensive, to put up and keep up, and to get a mortgage is easy. But only the first couple of 'em. Then the banker gets that frosted smile that needs no shake of the head to go with it.

Carle Carleton

Carle Carleton at one time held a major interest in "Irene," and was married to the star of it, Edith Day. He sold out his one third share for the privilege of taking Miss Day to England in the piece—and so left a cool half million—a half million anyway, whether cool or not.

Jimmy Montgomery, the author, and his one time partner, always mentions him, thankfully, in his prayers.

After this rash deal he parted with Edith Day, or she with him; anyway Pat Somerset arose on the horizon and Carle Carleton had no star or wife. Last season a troupe of his closed suddenly after the first week on Broadway. The butler didn't wait without, but some of the actors did.

The list of those who once were in the money on the big street and then got in the also ran class could be elongated. And if we, editorially speaking, could be real deep, we could tell the why and wherefore.

There is no definite answer—but experience does teach something.

Picking hits is not a business. Now it happens, then again it does not. The crafty managers and

A Habit

The tightest stagehand has been discovered. He is props at the Biltmore theatre, now offering "The Marquise." The man was seen to "cut" a bottle of stage whiskey.

Hassard Short as "Ghost" Producer for Shuberts

Hassard Short, former stager of "Music Box Revue" and producer on his own, has been set as a "ghost" producer for the Shuberts.

"Sweet Daddy," musical version of "A Kiss in the Taxi," will carry Short's name as producer, with the Shuberts financing and Short on salary for staging and getting a percentage of the profits.

Short is also in on "Mirrors," which Sam H. Harris and Albert Lewis are producing. Short had the script when producing on his own, but subsequently passed it on to Harris and Lewis, retaining a piece of it.

He is the prime reason these producers went broke on Broadway. They refused to follow the old hotel maxim: "The guest is always right!"

And Also—!

(Peculiarly enough, in his article Mr. Wilstach has not brought out one point: that all of the producers mentioned as going broke were producers only, with an exception. Whereas the trio he mentions as crafty producers, Messrs. Golden, Woods and Brady, are theatre operators as well.

One could go on ad libitum along this line, even picking up the recent instances of the several young producing firms along Broadway taking over their own houses for their own productions.

It is the fact that the wealthiest showmen, also those who have hung onto their money, are theatre owners. The biggest one of these is A. L. Erlanger, operating theatres for nearly 40 years, likewise producing here and there in splits of partnerships, but holding out as much interest for himself in theatres as possible.

Or the Shuberts, with Lee just a shrewd, hard-boiled, cold-blooded business man who wouldn't let a nickel escape from any source if there's any way to stop it, but falling down in double the majority on all productions he tries to supervise.

Ever the same with the unusual exceptions as with Anne Nichols. For the reverse, David Belasco, owner-producer with an enviable rep but without much money. Yet another producer-owner, Arthur Hopkins, now rivaling Belasco's rep as a producer, looks to be in line for wealth, although Hopkins appears indifferent to big money, that making him and Belasco the producers they are.

Safety First Shows

Al Woods probably has made more money out of theatre manipulations the past two seasons than he has out of his show productions, taking in "Shanghai" but not the current "Mary Dugan." Golden is a conservative who built up with Winchell Smith on the safety first plays, the kind Larry Weber likes and which Lee Shubert wants to be behind, those 30c. productions if the production is new. Golden is still a safety first. He can never go in the box very much and as an owner now, he's first safe all of the time.

Probably ever thus, in the legit—the percentage is against the producer—only it is so far against him that it appears as though that percentage must get him sooner or later. The record seems to prove it. And it may be that the producer-theatre owner is enabled to secure production backing easier than the producer only.

And yet there is Lew Fields with the Shuberts and broke for 17 years. And not a flop, nothing but hits since leaving the Shuberts.

Not so in moving pictures, though where the producer has a break. Perhaps the sharing terms, the extras and everything else that hogs the legit producer are absent in the picture division. Or maybe there are more film theatres more evenly distributed among more owners than in the legit, without the legit booking offices, which say take it or leave it no giving up nor all of the rest of the stuff—Ed.)



SEASON'S GREETINGS FROM
MARY EATON
STAR OF "THE FIVE O'CLOCK GIRL"
Forty-fourth Street Theatre, New York

of the firm—in the background—died very wealthy. He did not desire the fame of a producer—just to be known as a retailer. Ann Murdock was left a large portion of Mr. Hayman's fortune and retired from the stage.

John Cort

Some time ago John Cort came east with 500,000 berries in actual cash in his sock to be a New York producer. I have this on the authority of Will Mollitor, who represented him at the time, also the fact that Mr. Cort lost this amount picking losers. "The Alaskan" began a string of failures. This producer had a costly perseverance; he kept shows going if he liked them, whether the public responded or not.

When "Listen Lester" finally hit pay dirt he only had a small piece of it. Once he owned or booked every theatre west of the Mississippi; now he has the Cort Theatre and Daly's, New York, recouping as a house manager in which he first showed genius. Instead of producing where he voted alone for his ticket. In Broadway parlance, a guy should stick to his own racket. Besides which John Cort has made himself judgment-proof, so the lawyers say.

Fred C. Whitney once said he had made so much money on "The Chocolate Soldier" that he didn't know what to do with it. He could use some of that cash now. Costly fiascos like "Baron Trenck" made the million and a half profit on the

shrewd, like John Golden, William A. Brady and A. H. Woods, have one rule to go by. It is: "Don't battle the public!" Let us say one of them tries out a play on the dog—a nice dog, like Stamford, Conn. No matter how much the manager likes the piece, if the audience disagrees, off it comes so quickly you can't see the dust while it rushes to the storehouse.

The Public As Judge

Any one of these three men figure the populace is always right—and right away. No earthly or financial use trying to push something down its throat that isn't welcome. Once in a blue moon a show will get under way slowly, as was the case with "Able's Irish Rose." The public didn't take to it kindly at first, but after a long wait and resolute pushing—well, you know what happened. But this is a terrible example. It doesn't follow once out of 500 starts in this way.

As a general thing the men who have lost their fortune thought they could make the dear old public stand for shows that were originally received with indifference. By throwing good money after bad—Davis is a case with "The Ladder," which has been on a year against the wishes of audiences. But maybe he first stepped under it? Anyway Mr. Davis can afford the going—he wallows, they say, in oil. And he's not a showman.

In cases I have mentioned, going against the verdict of the pub-

STOCK MANAGERS ARE FOR ORGANIZATION

Organizing Committee of Nine
Calling General Meeting in
N. Y.—General Benefits

Another movement is afoot for the organization of stock producers to promote general benefits. The latest drive is figured opportune because of the growth of stock within the past year.

The committee of organizers comprises nine, mostly managers of one or more stocks operating throughout the country. They include Lester Al Smith, William H. Wright, O. D. Woodward, Al Jackson, George Roberson, James Kelly, James Carroll, Eskell Gifford and James Nolan.

The committee is at work on plans for a general convention of stock managers for New York later this month, at which the platform will be submitted.

Several previous efforts have been made to organize stock producers, with none materializing.

FUTURE PLAYS

"It Makes a Difference" goes into rehearsal this week with Lawrence Weber producing. Kenneth McKenna, Thais Lawton, Mayo Melhot, Lawrence Grattan and Irene Ford are in the cast.

"The Queen's Husband," by Robert E. Sherwood, has gone into rehearsal as next for Brady & Wiman. Roland Young, Katherine Alexander, Gladys Hanson, Lyle Isham and others are in the company.

"Spring 3100," previously tried out and brought in for revision, is being readied for another try by George (Lefty) Miller. Goes into rehearsal next week.

"John Ferguson" will be revived for special matinees at Daly's 63d Street, New York, Jan. 9 through an arrangement between Augustus Duncan and Charles Mulligan. "The Banshee," current at the house, remains for regular performances.

Augustin Duncan will stage and play the title role in the revival. Mulligan is producer of "The Banshee" and has a sharing interest in "John Ferguson."

"The High Road," by Frederick Lonsdale, announced for Ina Claire, has been sidetracked indefinitely by Charles B. Dillingham.

Dillingham may import the current London company for an American tour next spring.

"The Booster," tried out in Bayonne, N. J., is off this week for revision and may reopen at a New York house next week.

"Children Never Forget," with Schulman and Goldberg behind, goes into rehearsal next week. Ludwig Satz and Leon Blank will be co-featured.

"Possessed," by Vincent Lawrence, will reach production next month. William Harris, Jr.

"Marriage on Approval," Michael Kallisher, author and producer, is being cast.

"La Gringo," by Tom Cushing, Hamilton MacFadden and Charles Wagner producing, goes into rehearsal next week. Claudette Colbert will head cast. MacFadden will stage.

"The Stepchild," by Sam Orange, is next on list for Ray Mont Productions. In rehearsal next week.

"Quicksands," by Warren Lawrence, goes into rehearsal as the second production venture of Anna Held, Jr. Lawrence is general manager for Miss Held and will also direct the play. "Quicksands" was first produced last spring by Seth Arnold and shelved for revision.

"The Whip Hand," by Marjorie Chase and George S. Brooks, has been secured for production by Shumlin & Streger. In rehearsal next week.

Leventhal's Four Stocks

The proposed stock burlesque policy for the DeKalb, Brooklyn, N. Y., has been scrapped with dramatic stock going in instead.

Through a deal closed between J. J. Leventhal and the Small-Strausberg interests—Leventhal takes possession Jan. 9 and will play dramatic stock.

Leventhal will also take over the Opera House, Bayonne, N. J., Jan. 16 for dramatic stock.

Above acquisitions will give Leventhal four stocks, with the others the Bialto, Hoboken, N. J., and Fulton, Brooklyn.

YEAR IN LEGIT

1927 has been filled with important developments and occurrences in the legitimate theatrical field. Perhaps the outstanding events were the most effective dirt play disclosure which led to the signing of the Wales Padlock bill and the Broadway theatre ticket investigation by the government, which brought about arrests of over a score of ticket brokers.

Last February the dirt play situation became an important issue. Arrests of the players and managers of three attractions running in New York were made.

It was discerned that publicity attendant the arrests and salacious play charges, did harm rather than attract business to the box offices. "The Captive" had been getting \$22,000 weekly and was in high demand at the agencies. As soon as the papers started running stories, business dropped perceptibly. The show commanded a class draw and patrons of that class shy away from things to which unfavorable publicity is attached.

"Sex" started slipping the day the arrests were made. It dragged along until the trial, but business went away off and the cast had to take a salary cut. "The Virgin Man" was about to close when arrests were made. The backers figured on making a winner out of a flop, but went further in the box. Sale of tickets for both the latter shows sharply declined even in cut rates.

Public, Real Censor

The lesson pointed out by such phenomena was that the public is the real censor. There was an epidemic of censorship throughout the country. Censorship bills were introduced in the New York Assembly, but not passed. Governor Smith did sign the padlock bill, which provides for closing a theatre for one year, if a salacious play conviction is secured. The Committee of Nine, a committee consisting of managers, authors and actors, was expected to go far in cleaning up the stage, and it is credited with being a factor that knocked out political censorship. After the labor of months the Committee of Nine disbanded, but it may be revived later and mean something for the welfare of the theatre.

The first real rumble in the ticket matter came with the decision of the U. S. Supreme Court declaring New York's state law limiting the premiums on tickets resold by agencies to be unconstitutional. The high tribunal voted five to four, the decision stating that such a law amounts to price fixing by legislation. "The sale of theatre tickets bears no relation to the commerce of the country," read the decision. The court based the ruling on old precedents, but there was a strong dissenting opinion to the effect that New York's law was "a wise and rational provision," with present conditions of fixing up theatre tickets cited.

In May federal investigators started collecting information against nearly all the leading Broadway ticket agencies who failed to pay the government one half of the excess premiums over 50 cents per ticket. The federal men were tipped off to the inside dope, some of his information coming from prominent clubs handling tickets for members through established agencies.

Tickets

An inquisition was started before U. S. Commissioner H. Garrett Cotter, with U. S. Attorney Charles H. Tuttle handling the investigation. Employees of ticket brokers were summoned to the post office building. As the investigation proceeded an indictment of the Alexander Agency was obtained, it being decided to try the brokers in alphabetical order. Edward and his half brother, Oscar, were convicted for failure to file the returns and pay the tax as prescribed. They were fined \$5,000 each with double that fine for the agency, and sentenced to spend eight months in jail. It was an unfortunate break for the elder Alexander Edward, whose reputation was of the best. The shock so affected him that he retired from business.

Some 23 other brokers pleaded guilty of the same charges and their cases are being held in abeyance pending the final result of the Alexander decision, which is to be the test case, the brokers contending the law is illegal. Should it be upheld, the Alexanders face jail, while the others are liable to be freed with fines.

The U. S. Circuit Court of Appeals affirmed the Alexander con-

viction. While that was anticipated, it was hoped the court would be divided. All three judges agreed. An appeal to the Supreme Court is now being considered.

Late last month (December) a proposal to clarify the ticket situation was made. This came after conferences between the federal prosecutor and counsel for the brokers. This plan calls for the ticket agencies to make the proper returns and pay the government its 50 per cent. share of excess premiums. Guarantees would have to be made that further violations will not occur. Assurances are sought from the brokers that they will not charge abnormal premiums. Further prosecution of the pending cases and the appeal of the Alexander case may be dropped, if the new proposition is adopted.

The investigations proved that money was paid managers as concession fees, that box office men received gratuities, so that it was not all gravy for the agencies. Also they were forced to take losses by the managerial system of forcing the brokers to buy for poor shows to get tickets for the hits.

When Tuttle found that out he changed his mind somewhat as to placing all the blame on the brokers, but did not cease his endeavors to clean up the ticket situation.

From the brokers' viewpoint they welcomed the investigation in a way, feeling that the tax was uncollectible, but realizing that by withholding the money it was a violation of the law. Their error in that regard lay in the fact that they did not contest the legality of the statute, on the books for six years or more.

Shuberts Got Money

It was brought out in testimony that the Shuberts figured largely in the concession money paid by the ticket brokers. The Shuberts' auditor testified they got \$55,000 from the agencies in the past year, and in addition collected some \$12,000 more from their own box office people. The latter item is half of the gratuities paid the ticket sellers by the agencies. Tuttle advised the auditor to pay the government one-half of all such money, which he stated was based on the number of tickets sold by the managers above the box office price. The law calls for even split with government of such excess ticket money, the same as when a broker sells at more than 50 cents premium per ticket.

During the ticket investigation agitation, Joe Leblang, the cut rate ticket king, proposed establishing a central ticket office. He offered to finance the plan. It looked for a time as if the central office would be established, the managers meeting frequently on the matter. The idea was to charge 10 percent more than the box office prices on all tickets over \$2. The proposed agency called for at least 80 percent of Broadway's legitimate theatres to participate, meaning 56 houses out of a total of 70.

It was never proven that the re-



Ma and Pa wish everybody in the world a Happy and Prosperous New Year.

From me, too, sez

BILLY DIAMOND, JR.

quired percentage was committed to the Leblang plan, but most of those managers were completely sold on it. The Erlanger, Ziegfeld and Dillingham faction steadfastly refused to entertain the idea. They bluntly declared they would have nothing to do with any ticket agency dominated by the Shuberts. The reasoning was that as the Shuberts control more houses they might easily assume control of the proposed central office, if not at the start, later on.

The central office idea enthusiasm finally went into eclipse. Leblang apparently came to the realization that he would assume a heavy financial responsibility and he asked for guarantees in that direction. Also the individual managers started to ask the meaning of many points in the agency agreement that were glossed over. Following the collapse of the Leblang plan, the McBrides proposed a different sort of central office. The same managers were for that idea, too. It was to have a limited number of agencies and keep careful tab on the prices charged. It seems some producers used the idea for publicity, but it also fell through. On the inside it was known that the McBride plan was never seriously considered by any of the brokers. That was something the dailies never could understand, nor the publicity angle either.

Carroll's Error

In April Earl Carroll started for Atlanta to serve a year and a day for perjury in the famous bathtub case. He had given a party on the stage of his theatre and a nude girl entered a tub supposed to contain wine. He was indicted because he insisted that the nude girl never got into the tub. The grand jury discarded the dry law violation factor.

The conviction was regarded a sad mistake, punishment being meted out because of a prank. Bad advice appears to have gotten Carroll into the jam. He was promptly released when eligible for parole,

IN NEW YORK WITH A HIT

By VICTOR MOORE

When you have traveled, and traveled, and traveled,
And for a change, you travel some more;
And you've played in every one-horse town
That there is from shore to shore.
When you've had to stop in bum hotels
That almost gave you a fit,
You can appreciate how nice it is
To be in New York with a hit.

When you play the first half in Toledo,
And the last half in Kalamazoo;
And you have to do four shows a day in Dayton,
When you only expected to do two;
When you have signed for a whole week in one town,
And on Saturday they change it to a split,
Then is the time that it's kind of nice
To be in New York with a hit.

When you sit in the cold train and shiver,
And get so hoarse you can hardly speak;
When you are hungry and the only restaurant
Is the Vienna cafe run by a Greek.
Then you appreciate home and a good cook;
When you eat you clean up every bit,
And your legs are under your own table,
When you are in New York with a hit.

If you have a good home and you like it,
With kids that make a home worth while;
When you've had the same wife for over 20 years,
And she still knows how to smile;
When you have a bed that is a bed,
And "comfy" chairs when you sit.
Then's when it's kind of nice
To be in New York with a hit.

And on matinee days you dine at the club,
With the pals you like to know,
And there's always time for a pool or billiard game
Before you go back to the show,
And on Sundays, if there's no benefit to do,
You can stay at home and read or knit,
And life is really worth living then,
When you are in New York with a hit.

But after you have rehearsed for five long weeks,
And you buy a wardrobe you can't wear on the street,
And you keep saying you have a great part
To every friend you happen to meet.
You try out and come in for the big opening night,
Hoping you soon will be way up on top,
And the piece only lasts for just one week,
Then it's hell to be in New York with a flop.

CANADA

The past year held no startling change in entertainment conditions in the Dominion. There is no legitimate business to speak of there. Every attempt to start anything of this nature having met with failure.

American road shows, with second or even third rate companies, can now be assured of a cleanup if stopping over in two or three big towns while making the jumps through the northeastern part of the United States. Every town in Canada is show-hungry but the

grosses would hardly warrant stopovers in the smaller cities, leaving the few large centers the only possibilities.

Picture business has increased generally. Neighborhood houses are rolling up tremendous profits. Money for investments of any kind and especially for theatrical purposes, is not nearly as easy as in the U. S. so that the oversteering problem does not exist. Picture house construction can be undertaken, with few exceptions, only by those already controlling the field.

Stage Shows Keep

The stage policy adopted in the States, while not influencing the trend of picture house entertainment in Canada, has resulted in improved conditions in several instances. Picture houses operating at a loss for years, through being unable to obtain product, are now enabled to rank with the former leaders for grosses.

In Montreal, two houses operated by the same company, Palace and Capitol, resulted in an even break and possibly a loss previously through the losses of the Palace. The houses are within two blocks of each other. The Capitol formerly had preference over the Palace for pictures and profited accordingly. The Palace now rates first for pictures with the Capitol putting on a big stage show. As a result the Palace grosses are equal to the Capitol while the latter house has had no drop in business.

There are now approximately 1,000 picture houses in the Dominion. Exhibitors are without an organization and minus a trade paper of any merit. Taxes are levied and restrictions, from government and film producers, are imposed with little or no opposition.

Picture house grosses throughout the country register an increase over last year and show a large increase over preceding years.

CAPITAL INCREASES

The capital stock of Cleon Throckmorton, Inc., has been increased from \$5,000 to \$25,000. Throckmorton is one of the best known scenic designers working on Broadway productions.

Another Manhattan corporation that has filed notice of an increase in capital stock is Fleetwood Theatres, Inc., which has changed its 7,500 shares, valued at \$5 each, to 7,500 shares of common, no par value.



SIDELL SISTERS

Sensational Dancing Hit with Ziegfeld's "Showboat"

WE ARE EXTENDING TO OUR FRIENDS "A HAPPY NEW YEAR"

THE INDEPENDENT LEGIT

The past year has been signally a banner one for the independent legit—or, rather, the leading producers of that division. These independents have kept abreast if not having bettered the hit pace of the veterans.

Schwab & Mandel, rated as most prolific among the independents is the music show division again top with "Goods News," the collegiate musical current at Channing's New York and another company in Chicago. This follow-up on "The Desert Song" and "Queen High," also are musicals produced by this firm last season, gives them a par average and great standing for a young firm of young men.

Aarons and Freedley also lean toward girl and music show production have set the Adalres in "Funny Face" at their own new theatre, Alvin, New York.

The firm also has the Broadhurst, New York, on lease, and have cashed plenty of this since the tenancy of "Broadway," still current. "Oh, Kay," produced earlier in season also, cut some neat coupons for the boys, and has since been disposed of to the Shuberts for the road.

Eddie Dowling, who invaded production ranks last season as author-star-producer of "Honeymoon Lane" (in association with A. L. Erlanger) has paralleled that smash again this season with "Sidewalks of New York," starring Ray Dooley (Mrs. Dowling) and standing them up at the Knickerbocker, New York, the same spot where Eddie bowed in last season. Charles B. Dillingham is the presenter of the latter, although Eddie is claimed to have a good chunk of it.

In and Out

Edgar Selwyn, who got plenty with "Gentlemen Prefer Blondes," which went better on the road than in the cosmopolitan stands, dropped plenty in his first plunge at musicals, "Strike Up the Band." It closed and was scrapped before coming in. Selwyn may salvage it later. Selwyn's co-interest with C. L. Wagner in two companies of "The Barker" netted good coin. Selwyn has several new ones up the sleeve, which he will get busy on early in the new year.

Charles L. Wagner has not fared so well this season, save for "The Barker." "The Springboard" and "Ink" met sad fates practically simultaneously and slowed up the producer, but he will try again.

Jed Harris, whose "Broadway" smash landed him solid last year as a producer, has done it again with "Coquette." Crosby Gaige, interested in both of these with Harris, also is turning profit with "Shannon of Broadway" and "Nightstick." Earle Boothe is in on "Shannon" with Gaige doing a solo on "Nightstick."

Harris and Gaige are fast workers on bad ones and waste little time on them. Early in season they closed "The Good Fellow" after a single performance and paid the east two weeks' salary, after the New York reception had convinced them it was hopeless. Gaige recently did almost a similar stunt with "Wild Honey."

Arthur Hopkins balanced his output with one hit and a flop. "Burllesque" clicked heavy and is current at the Plymouth, New York, while Hopkins' other one, "House of Women," co-starring Nance O'Neill and Elsie Ferguson, had but a brief career at the Maxine Elliott. "Burllesque" will more than counterbalance the deficit on the other and gives Hopkins his first solid hit since "What Price Glory."

Brady and Wiman beat their previous flop average in landing "Road to Rome" and "The Command to Love." Both are a financial clean-up for the new firm which previously had dropped considerable on four or five bloomers. Two companies of "Rome" are currently raking in the shekels. Jane Cowl heads the New York company, while Grace George is touring in the western company.

One Producer Through

James La Penna, who last season dropped a fortune on "Sweetheart Time," took another fling recently with "White Lights" and sunk \$125,000 in a couple of months. La Penna says he's through with the racket, permanently. When pals kid Jimmy about his producing venture he points to Edgar B. Davis and "The Ladder," the latter having dropped over \$750,000 to date on his hobby that is still going at the Belmont with tickets free. The latter is the greatest freak of show busi-

ness extravagance, ever, but the wealthy angel doesn't mind.

Oshrim and Grisman, operators of the Waldorf theatre, also plunged with a musical, "All About Girls," which dropped much in two weeks. To make matters worse, they had shifted "The Ladder" cash customer to make way for their own show. Since, they have leased the house to Gene Buck for "Take the Air," Buck's second try on his own, and which looks possible. Prior to "Air" with Will Mahoney and Trini Cofer, Buck dropped on "Yours Truly."

Wally Glick also tried a musical, "Half a Widow." It languished a few weeks at the Waldorf, to be closed when salaries were not paid. Richards Reynolds, heir of the tobacco king of same name, was reported as having angled this one for Glick.

Robert Newman struck a perfect average with two outs in "Off Key" and "Pardon Me," the latter a musical. Both closed, but Bobby has another.

Daniel Kussell made two stabs for a comeback, with neither clicking. "Plastic Perjury" and "Very Well," the latter musical.

Edward Everett, downtown banker, went twice, first as bankroll for Texas Gulnan's "Padlocks," produced by Scibilia and Morganstern, also "The Girl from Childs," which quickly perished.

Others

Joseph Santley took a plunge this season with "Just Fancy," current at the Casino, New York, rating a class musical but hooked up too heavy on production and payroll to cut any big coupons.

Carl Hemmer, who staged the dances in "Dearest Enemy," came into the fold with "Allez-Op," later relinquishing interest when it took to the road.

Phillip Goodman holds to average only because of the click of "Five O'Clock Girl" at the 44th Street, New York, having flopped with "Wild Man of Borneo" and the road tour of "The Ramblers," having been off enough to dent some of the previous season's coup by the same "Ramblers" last season.

Lew Fields and Lyle Andrews maintain pace with "Connecticut Yankee" and "Peggy-Ann," both products of that prolific triumvirate, Herbert Fields, Lorenz Hart and Richard Rodgers.

Vincent Youmans in association with Lew Fields, launched "Hit the Deck," another musical smash, as an independent venture which would have rated him atop of the independents this season had not Youmans gone association with Fields' withdrawal some months ago. "Deck" has been doing capacity, but because of expensive cast and house hookup has not turned a profit despite its long run at the Belasco, New York. Two additional companies are out and reported doing good.

Flops

Henry Baron made another try with "Hearts Are Trumps," which wound up in Cain's after a few weeks. Murray Phillips has made several with little success with his latest "Happy," musical, at the Earl Carroll, and in doubt.

Marty Sampter in on "The Noose" last year, brought out "Weather Clear, Track Fast," with the show since passing to other managerial auspices.

Chamberlain Brown also did a nosedive on a quartet with his latest attempt, "Immoral Isabella," winding up on subway dates.

Paul Trebitsch made two unsuccessful stabs in "Collette" and "Footlights," both flops.

The Actors' Theatre, which had "Saturday's Children" as its big smash for last season, did not get a running start this season. Its first, "John," folded up in a few weeks.

Messmore Kendall landed with Katherine Cornell in "The Letter," staged by Guthrie McClintock, managing director of the Actors' Theatre.

Richard Herndon had three bad ones in a row in early season: "Up the Line," which lasted a few weeks at the Morosco; "Sinner," floundering briefly at the Klaw, and "The Merry-Go-Round," which followed in at the same house, raising very little dust, nothing in comparison to Herndon's former intimate revue "Americana." Herndon is currently represented by "Trigger" and "The Small Timer" in association with A. H. Woods.

Alex McKaig has also become an individual producer with "The Racket," which looks good. McKaig



RUSSELL JOHNS

After 13 weeks in "BLUE SKIES" at the VAUDEVILLE THEATRE, LONDON, booked for MONTE CARLO, NICE and CANNES.

Business Representative: T. D. KEMP, New York.

had been business manager of the Greenwich Village theatre producing group.

Conrad and Bryant brought out "Fog" and "Tenth Avenue," with both figuring moderately, and are now at work on "It Is to Laugh," by Fanny Hurst.

Clark Painter cut no heavy coupons on "The Hornet's Nest," neither did Harry Cort with "Love in the Tropics."

Mae West's "Wicked Age" did not parallel "Sex" and was withdrawn after a few weeks, but may start again. Dave Chasen took a flier with "Mating Season," but is not bragging about it. Lew Cantor, who brooded some seasons back with "Sunshowers," is in again with "Brass Buttons," another pass-out.

Charles Mulligan has "The Ban-see" at Daly's.

Myron C. Fagan, who manages to turn neat profit on near ones and whose "Little Spitfire" of last season is a mop-up for him on the stock releases, has another, "Jimmy's Women," at the Frolic, and while not panicking grosses, doing nicely in the spot.

Gustav Blum has a similar racket with the other upstairs theatre, Bayes Roof, with "Her First Affaire," current, and hovering between \$4,000 and \$5,000 weekly, profitable to Blum who has a lease on the house and cheap hookup on cast.

Sub Houses

The subscription theatres which rate independent classification are again topped by the Theatre Guild. The Guild struck a perfect average of an all success year last season with "Ned McCobb's Daughter," "Brothers Karazoff," "The Second Man," "Pygmalion," "The Silver Cord" and "Jaurez and Maximilian." The current season has the Guild off to a flying start with "The Doctor's Dilemma" at the Guild, "Porgy" at the Republic and the Guild Repertory company on tour in last season's hits, "Marco Millions" and "Strange Interlude," both by Eugene O'Neill, have gone into rehearsal simultaneously and will be due next month.

Eva Le Gallienne's first season of Civic Repertory was sufficiently encouraging and with the subscribers constantly increasing.

The Princetowners have not shown much activity thus far this season, but may get into action later, while the Playwrights Theatre has shifted from uptown to the former Cherry Lane, Greenwich Village.

A generally good year for independent production. More hits than usual and less sharpshooters by the short bankroll guys, due to their impression, from oft repeated tries, of the futility of getting away with it.

Actually Independent

The outstanding mark of the year amongst the independent legit is their actual independence. They have shown such marked advancement as producers not only of musicals but in the drama that instead of pleading for houses or routes, they are being pleaded with for their productions, to be placed in the pick of the Broadway houses and for the best time and terms on the road.

This is a condition never before reached in the legit business of this country. For the number of independents that have arisen and are current, the successful ones in the face of the former tyrannical situation and condition in legit theatres and bookings are phenomenal.

Without regard to the chain ownership of legit theatres in the larger cities or on the week stands, the independent producers at the present moment along with the increasing number of theatres they are

THE ALGONQUIN-SARDI CROWD

THE RUSSIAN THEATRE

Washington, Dec. 24.

George Canty, motion picture commissioner, has forwarded the following on the Russian theatres and films to the Department of Commerce:

The exterior and interior appearances of Russian cinemas are extremely varied. The installation, according to western taste, is modest, even primitive, but in accordance with the Russian general way of living.

Russians do not seem to care much for the musical part of programs, that is, the accompanying music to the film. The program itself usually consists of a feature film and a news reel, and the public seems to be quite content with this sort of performance, which could be qualified as ascetic in Europe and more especially in America.

The Russian theatres give generally two performances a day, from six to eight, and a night performance. The first performance is apparently reserved for members of the labor unions, and the second is for the general public. The minimum admission price is from 25 to 30 kopeks for the evening performance in better class cinemas.

The make-up of posters seems somehow neglected in Soviet Russia, unlike the highly artistic manner in which they make their pictures. The Russians seem not to miss the comfort and outfit of the theatre, nor the make-up of lighting effects, posters, etc., so natural to the western movie goers.

Lunatscharsky, the Soviet commissioner for public instruction and films, is not only a sensitive art and theatre critic but also a renowned author and busy journalist. In one of his numerous articles he describes what could be called the soul and essence of Soviet films. He says that the realistic and truth-bearing character of the film alone would not have called the attention of the whole world to their motion pictures. It is because they choose their truths themselves and also because the Soviets do not picture the "dreadful sides of life" without motive. Their best films are propaganda films in the highest artistic sense of the word, he claims. They are savoured with the strongest humanism, with a proud love for all the oppressed; they are filled with deep hatred, protests and indignation against oppressors. They are the bearers of a victorious irony of the Old World. "We understand very well that we can not clothe our propaganda in naked formulas and programs," he continues. "Our propaganda must remain artistic. It is transformed into a specific ideology which thus forms the characteristics of our films. Our films are serious films."

"It is no secret that the European and the American films are first of all commercial objects. The entertainment idea comes only in second place. A European or American film company would find it most ridiculous to make films for the sole purpose of conveying a certain doctrine. We make such films. Our films may be better or worse from the artistic or ideologic standpoint, but they are impossible without ideology. They are all expressing more or less our conception of art, but the special flavor of our films, which enthralls the sensitive European, originates from our revolution."—Film-Kurier.

operating may be said today to be nearly supreme in the legit. If those successful ones of this moment should wish to combine they would control the legitimate field. Without them the largest theatre owner of the \$3 class, the Shuberts, might be swamped over night.

The testimonial to this is found in the reported terms of the George White's "Scandals" playing the Shubert houses (road) this season. They are 80-20 up to \$35,000 weekly on the road with White to take all over \$35,000. These are extraordinary terms, and only previously allowed by the Shuberts for their own big shows, with the provision all to go to the show over a certain amount hitherto unknown. Some producers doubt the 80-20, but admit that 75-25 is quite possible for "Scandals."

The independent producers on Broadway now operating productions in their own theatres may be foretelling the future of the \$3 stage. And of course by \$3 is meant \$3 or more. Eda.

A tendency to glorify professional personages over a limited period has been going on ever since the first press agent phoned his buddy, "meet me at the Algonquin at 1."

And believe it or not, this little coterie of journalists and highbrow p. a.'s, priding themselves on singling out individuals who have already achieved a certain celebrity, and marking them as characteristic of their day, this Algonquin-Sardi crowd is actually able to set up these personalities as a tempo for the rest of the country.

It's the result of this Algonquin-Sardi crowd being writers themselves or with daily "column" connections which prove a means of spreading the propaganda in favor of the person chosen. This clique even has a habit of lifting gags or smart sayings from one another to help their own reps, although a certain esprit de corps is claimed to exist.

They are inveterate rounders, readers and tremendous conversationalists. Often they get across their ideas by sheer repetition. But they figure and, perhaps rightly, that once New York lends an ear the rest of America is apt to listen, with the new made personality reaping a harvest while the moon shines.

Candidates Selected

Among the early winter list of candidates converted to the rank of "classics" by the semi-literate who decide such things are Jim Tully, the ex-hobo; Harry Langdon, one-time hoke vaudevilian now in pictures and rated as "significant"; and Walter Winchell, the Ely Sobel graduate with a rough, tough Broadway vocabulary which he uses either in his column comment or dramatic reviews as circulated by Macfadden's "Graphic."

As a rule and after the shouting has died down, the "Classics" resume their normal importance. This is sometimes of note but it is never as great as during the puff the press aristocrats give them. While the vogue for them is on, those so designated gather the coin with a maximum of speed, the majority being well aware that it won't last long.

The Arlen Drop

Michael Arlen, who took America by storm not so long ago, is an example of a "classic" who quickly found his way to a lower shelf in the bookcase. It was not uncommon a few seasons ago to hear Ring Lardner compared to Mark Twain; Irving Berlin and George Gershwin to the great composers, and Corey Ford to Lewis Carroll. Others come and go on the same basis of comparison.

Apparently the semi-professional critics of the arts, letters and drama who hold court at the Algonquin and Sardi's are out to prove that modern times are quite as rich with individualists as former generations. Always they single out a person whose work is distinctly novel as John Held, Jr., Milt Gross, Ralph Barton, Tony Sarg or Anita Loos.

Meanwhile, there are numerous solid reputations existent without benefit of the lunch room endorsement.

Commonwealth Cast Out After 4 Weeks' Rehearsals

"The Medicine Show," scheduled for the Princess, New York, last week, was temporarily if not permanently called off.

The players were in on a commonwealth basis and without redress for the four weeks of rehearsals.

Internal troubles cropped up when Eugene Webber stepped out to join "What Do We Know?" at Wallick's. Some of the cast have been rushing around to interest new money in the venture with hopes of getting the show started at the Princess this week or next.

MARY BOLAND FORCED OUT

Owing to Mary Boland having trouble with her nose, which necessitated an operation, "Women Go On Forever" was obliged to ring down Monday night before the end of the first act at the Broad, Newark.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLORATIONS
PRESENTATIONS

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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).

(As this section of Variety's Anniversary edition went on the presses before the Christmas to New Year's week was completed, no grosses for that period are estimated. Average grosses during prior normal weeks are estimated or rating indicated.)

"A Connecticut Yankee," Vanderbilt (10th week) (M-882-\$5.50). With extra matinees last week and holiday scales tilted for the occasion of New Year's Eve (Saturday), biggest figures of season anticipated; "Yankee" climbed even week before Christmas; over \$22,000.

"And So To Bed," Bijou (10th week) (C-605-\$3.30). Third house to get costume comedy; appears to be making money, though grosses moderate; \$8,000 and \$9,000 average.

"Artists and Models," Winter Garden (8th week) (R-1,492-\$5.50). Reported around \$40,000 during Thanksgiving week, but estimated under \$30,000 week before Christmas.

"Behold the Bridegroom," Cort (2d week) (CD-1,043-\$3.35). Stood out among welter of holiday premieres; general critical praise and agency activity after opening indicates success.

"Bless You, Sister," Forrest (2d week) (D-1,015-\$3.30). Satirical play opened same evening; too early for definite forecast, but reported doing business.

"Broadway," Broadhurst (6th week) (CD-1,148-\$3.85). After another week run leader will move to Century; balance of engagement to be cut-rated; last season's dramatic smash.

"Burlesque," Plymouth (19th week) (CD-1,041-\$4.40). One of this season's smash successes; topped field during fall with "The Trail of Mary Dugan"; average \$24,000 and over.

"Caste," Mansfield (3d week) (C-1,117-\$3.30). Came in just before Christmas; did not really get started and business under expectations.

"Celebrity," Lyceum (2d week) (C-957-\$3.30). Satirical play with prizefighting champ as hero; regarded amusing and expected to make showing.

"Coquette," Maxine Elliott's (9th week) (D-942-\$3.35). Caught on week (D-942-\$3.35). Caught on week from jump and capacity ever since; last week, with holidays added, went considerably over average of \$18,500.

"Dracula," Fulton (14th week) (D-914-\$3.30). Figured strong enough to last into spring; started around \$14,000 and has averaged over \$12,000; highly profitable for this attraction.

"Escape," Booth (11th week) (D-708-\$3.30). Started out at \$16,000 pace, capacity for house; should have equalled or bettered that mark last week and looks set for run.

"Excess Baggage," Ritz (2d week) (C-945-\$3.30). Something of novelty and though not definitely rated, figures to have a good chance on strength of business after premiere.

"Fallen Angels," 49th Street (6th week) (CD-708-\$3.30). Disappointment so far; estimated under \$5,000, though probably more last week; new attraction for house likely soon.

"Five O'Clock Girl," 44th Street (13th week) (M-1,490-\$5.50). One of season's major musicals; normal pace around \$40,000, and last week estimated at considerably more.

"Follies," New Amsterdam (21st week) (R-1,702-\$6.50). Final week; going out sooner than anticipated, but attracted big money, with grosses over \$44,000 for several months; "Rosalie" next week.

"Four Walls," John Golden (16th week) (D-900-\$3.35). Two weeks more to go, then touring; "The Strange Interlude," lengthy Eugene O'Neill drama, due Jan. 23.

"Funny Face," Alvin (7th week) (M-1,100-\$5.50). Class musical comedy right up with leaders and figures to run through season; normal grosses around \$38,000; more last week.

"Good News," Chamin's 46th Street (18th week) (M-1,413-\$5.50). Most popular of musicals during first section of season; bettering \$39,000; more last week; always capacity.

"Happy," Earl Carroll (5th week) (M-997-\$3.35). Moderately paced musical which may go through winter; dependent on draw after this week; started around \$11,000.

"Hit the Deck," Belasco (37th week) (M-1,000-\$3.50). One of most popular of Broadway's musical offerings, though holding over since early summer; maintained pace of \$26,000 weekly.

"Interference," Empire (12th week) (D-1,099-\$4.40). English melodrama which, while not big money getter, has done satisfactory trade because of class draw; average \$15,000 until pre-holiday slump.

"It Is To Laugh," Edging (3d week)

(C-892-\$3.30). New play by Fannie Hurst came in on Christmas rush; while it did not stand out, chances better indicated by this week's trade.

"Jimmie's Women," Frolie (15th week) (C-602-\$3.30). Has occupied roof house for three months under rental arrangement; appears satisfactory at \$4,000 to \$5,000.

"Los Angeles," Hudson (3rd week) (C-1,094-\$3.30). Closed last Saturday; played three weeks; arrived during dull time before Christmas, getting little money.

"Lovely Lady," Sam H. Harris (2d week) (M-1,051-\$4.40). Opened late last week (Thursday); had several titles when trying out; one was "Ain't Love Grand?"

"Manhattan Mary," Apollo (15th week) (M-1,168-\$5.50). Among musical leaders; normally around \$40,000; slipped somewhat before holidays.

"Mikado," Royale (17th week) (O-1,117-\$3.30). Final week for Gilbert and Sullivan repertory which goes on long tour; no fresh attraction mentioned last week.

"My Maryland," Jolson's (17th week) (O-1,777-\$5.50). Doubtless making some money but away under expectations; estimated

average trade around \$25,000; house capacity double that.

"Nightstick," George M. Cohan (8th week) (D-1,111-\$3.30). Resumed Broadway engagement after appearing out of town last week (at Buffalo); expected to maintain pace better than \$10,000.

"Paradise," 48th Street (2nd week) (D-969-\$3.30). Like many others that arrived last week, no real line yet indicated as to chances for landing.

"Paris Bound," Music Box (2nd week) (C-1,000-\$3.35). This attraction arrived in town with favorable reports from tryout points; same play originally announced as "The Wedding"; excellent notices here.

"Porgy," Republic (13th week) (C-896-\$3.30). Distinct dramatic novelty which has good chance to go into spring period; getting \$14,000 and over; virtual all colored cast.

"Red Dust," Daly's 63rd Street (1st week) (D-1,173-\$3.30). Independently presented; drama of tropics; one of few New Year's week premieres.

"Restless Women," Morosco (2nd week) (CD-893-\$3.30). Another Christmas week entrant; no correct line on show's chances; no so good at tryout.

"Revels," Shubert (6th week) (R-1,395-\$4.40). Fast show, trade light for some reason; estimated averaging around \$16,000 before holidays.

"Rio Rita," Lyric (49th week) (M-1,406-\$5.50). Nearly year for classy show, musical smash of last season; around \$32,000 lately

Jessel and Jolson

Owing to the several inquiries by lay readers of Variety as to whom was whom in the play and picture versions of "The Jazz Singer," these are the facts:

George Jessel stars in the play.
Al Jolson stars in the picture.

but much more last week; moved here from Ziegfeld.

"Road to Rome," Playhouse (49th week) (CD-879-\$3.85). Final week; great run; held over through fall to strong trade; \$17,000 for many weeks; lately around \$11,000 but more last week; "A Free Soul" next.

"She's My Baby," Globe (1st week) (M-1,416-\$5.50). Presented by Charles Dillingham, Beatrice Lillie starred; very well regarded out of town.

"Show Boat," Ziegfeld (2d week) (M-1,750-\$5.50). New contender for money honors; few shows have come to town with such high rating on strength of out of town showing.

"Sidewalks of New York," Knickerbocker (14th week) (M-1,412-\$3.85). Final week dipped downward after Thanksgiving like most others, but was expected to last longer.

"Sisters," Klaw. Was taken off last Saturday, playing a week and one day. "Trigger" moved in.

"Spring Song," Bayes (3rd week) (C-860-\$3.30). Moderate money indicated; small cast, one set, which is right tie-up for roof house; cut rated.

"Take the Air," Waldorf (7th week) (M-1,111-\$4.40). Got off to fairly good start; been making money; average estimated over \$20,000.

"The Baby Cyclone," Henry Miller's (17th week) (F-946-\$3.30). Averaged \$10,000 during first several months; length of engagement indicated by trade from now on.



SEASON'S GREETINGS TO EVERYBODY FROM
CLAIRE LUCE

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"Rio Rita," Lyric (49th week) (M-1,406-\$5.50). Nearly year for classy show, musical smash of last season; around \$32,000 lately

"The Banshee," Moved to Bronx after playing four weeks to little grosses at Daly's; management claims show will be brought downtown again.

"The Command to Love," Longacre (18th week) (C-1,019-\$4.40). Got off to excellent start and up to end of November averaged over \$20,000; off before Christmas, but good trade assured.

"The Desert Song," Imperial (58th week) (O-1,446-\$5.50). Another week; stand-out musical last season and held over profitably; "The New Moon" next.

"The Doctor's Dilemma," Guild (7th week) (C-914-\$3.30). Agencies took it as buy when subscription season over; will run indefinitely, but alternating with "Marco's Millions," due soon.

"The Golden Dawn," Hammerstein's (6th week) (O-1,265-\$5.50). Difference of opinion, but indications are for run; claiming over \$30,000; better line after this week.

"The Ladder," Belmont (64th week) (D-517-\$3.30). Giving away all tickets for this freak, backed by oil magnate, who has dropped over \$750,000 with show.

"The Love Call," Majestic (11th week) (M-1,700-\$3.85). Leaving after another week or two; trade slumped away off; never was good; "The Patriot" due soon.

"The Marquise," Biltmore (CD-951-\$3.85). Costume play indefinite; business moderate; started around \$14,000; lately around \$10,000 with more last week.

"The Merry Melones," Branger's

PLAYS ON BROADWAY

SHOW BOAT

Florenz Ziegfeld production of Edna Ferber's novel, musicalized by Jerome Kern (score) and Oscar Hammerstein II (libretto). Settings by Joseph Urban, dances by Sammy Lee, dialog staged by Zeke Calvan, costumes by John Harkrider, musical direction by Victor Harnvalle, and \$5.50 top by Mr. and Mrs. Public. In two acts and 18 scenes. Opened Dec. 27 at the Ziegfeld, Phil York.

Windy Alan Campbell
Queenie Aunt Jemima
Steve Charles Ellis
Pete Bert Chapman
Fanny Ann Edna May Oliver
Cap'n Andy Charles Winninger
Ellie Eva Puck
Frank Sammy White
Rubber Face Francis X. Mahoney
Julie (as young woman) Helen Morgan
Gaylord Ravenal Howard Marsh
Valion Thomas Gunn
Magnolia Norma Terris
Dealer Jack Wynn
Gambler Phil Sheridan
Joe Jules Bledsoe
Backwoodsman Jack Daley
Jeb Jack Wynn
La Belle Fatima Dorothy Denese
Old Sport Bert Chapman
Landlady Annie Hart
Ethel Estelle Floyd
Sister Annette Harding
Kim (child) Eleanor Shaw
Julie (as young woman) Norma Terris
Jake Robert Farley
Max Jack Daley
Man with Guitar Ted Daniels
Charlie-Doorman at Trocadero J. Lewis Johnson

Lottie Tana Kamp
Dolly Hazel Jennings
Old Lady on Levee Laura Clifton

CHORUS

Ethel Allen, Costello Dinorah, Dorothy Foster, Rose Galante, Maudie Holmes, Hazel Jennings, Tama Kamp, Martha Marr, Ethel O'Dell, Mildred Schwenke, Frances Hope, Annette Harding, Modette Hunt, Peggy Udell, Peggy Cron, Helen Chandler, Adrienne Armand, Lillian Clark, Betty Collette, Mary Farrell, Sophie Howard, Betty Junod, Nancy Kaye, Gertrude Lowe, Constance MacKenzie, Fanny Maness, Nellie Mayer, Essie Moore, Clemantine Riebau, Kathie Rinequist, Roselyn Smith, Eleanor Tierney, Una Val, Berly Wallace and Kathryn Downer.

MEN

John Daly, Ted Daniels, William Ehlers, Dell Brandenburg, William Galpin, Ed Hale, Rles Jenkins, Ralph Knight, Roy Mace, Pat Mann, Joseph Minello, Earl Sanford, Phil Sheridan, Jack Wynn, William Lawless and Joseph McGuire.

JUBILEE SINGERS

Blanche Thompson, Henrietta Lovelace, Estelle Floyd, Bertie Wright, Josephine Gray, Mamie Carter, Lolo Waters, Gertrude Harris, Bertha DeVernay, Maudie Briggs, R. Jamison, Maudie Simmons, Angeline Lawson, Emma Williams, Julianne Barbour and Gladys Greenwood. George W. Nixon, James A. Lillard, J. Mario Brown, Willis Bradley, Clarence Hill, William Walthe, J. Berni Barbour, J. Lewis Johnson, L. Pinard, D. E. Killingsworth, Richard Cooper, J. W. Moberly, H. G. Iuano, Edgar Hall, R. S. Conn and George Myrick.

JUBILEE DANCERS

Nettie Anderson, Rita Walker, Billie Cain, Ethel Sheppard, Lail Williams, Gilliard, Theresa Jentry, Elida Webb, Catherine Pease, Dorothy Bellia, Betty Allison and Vivian Baber.

A Ziegfeld black and tan at \$5.50. That's "Show Boat," and a Levitation of a show. Meaty and grip-

(15th week) (M-1,500-\$4.40). Stand-out musical; one of Geo. Cohan's best productions, with Cohan appearing; average over \$30,000.

"The 19th Hole," Little (13th week) (C-530-\$3.30). Moved here from Cohan theatre Monday; getting around \$8,000; more last week.

"The Racket," Ambassador (7th week) (D-1,200-\$3.30). While not spotted in most advantageous house, has been doing fairly well; rated over \$11,000.

"The Royal Family," Selwyn (2d week) (C-1,067-\$3.35). Came in Dec. 28.

"The Shannons of Broadway," Marlin Beck (15th week) (C-1,198-\$3.30). While not among leaders appears to have been making money; average around \$12,000 weekly.

"The Trial of Mary Dugan," National (16th week) (D-1,164-\$3.35). Dramatic smash and clean-up; average over \$24,000 weekly prior to pre-holiday slump and bigger last week.

"The White Eagle," Casino (2d week) (O-1,477-\$5.50). One of last week's entrants regarded having excellent chance; substantiated favorable out-of-town reports.

"Trigger," Klaw (5th week) (CD-831-\$3.30). Moved here from Little Monday; business picked up so well last week that it may land.

"Venus," Masque (2d week) (CD-700-\$3.30). Indications not favorable.

"What Do We Know?" Wallack's (3d week) (D-770-\$3.30). Arrived during pre-holiday lull and did not get much of break from critics.

"Companionate" for Reps

"Her Companionate Marriage" is a topical play for the tent and rep shows around the country, based on the recent Judge Ben B. Lindsey theory-of-matrimonial companion-ship.

Fred Fisher has been musically inspired with a "My Companionate" song which the songwriter-publisher sang to several of the other music publishers over the telephone as a stunt to sell the song. He may publish it himself.

ping, rich with plot and character, it's almost a pity the Edna Ferber novel wasn't dramatized "straight," sans the musical setting.

But, musicalized and Ziegfeldized, it's a worthy, sturdy entertainment. It has everything, and tops everything ever done before by Ziegfeld. It has story, music, production, casting and consistent entertainment from the 8.30 to 11.30 curtains, and is a show which defies fidgeting as the conventional zero hour of theatre curtain time approaches. One forgets the clock.

The principals are Norma Terris, Eva Puck and Sammy White, Howard Marsh, Charles Winninger, Helen Morgan, Edna May Oliver, Jules Bledsoe (colored barytone) and Aunt Jemima (big Tess Gardella of the varieties), rating in order named.

Miss Terris, who was with the Shuberts, is a revelation under Ziegley's glorification. Puck and White, recently featured in their own right in an intimate Vanderbilt theatre musical comedy, as actually the axis of plot motivation, with their appearances most prolific and their talents registering most consistently. March, the perennial juvenile, is of nice voice, fine carriage and dramatic ability. He is the ideal male lead.

Winninger scored a personal triumph as Cap'n Andy Hawks, master of the Mississippi show boat. Edna May Oliver as his unbending spouse was perfectly cast.

Miss Morgan, from the nite clubs, could have made her impression a wow click, instead of passably fair, with a song specialty in lieu of the mild "Bill" number. Striving hard for a "Mon Homme" type of song, Hammerstein and Kern just missed out in that reach. Were it not for a natural desire against an interpolation, the song from George Gershwin's flop, "Strike Up the Band," comes to mind as an ideal number for Miss Morgan. It is the nearest approach to an American "My Man" yet, and Harma, Inc., Gershwin's as well as Kern's publishers, knows the title referred to. Still, Miss Morgan, perched atop the upright, as in her nite club, registered with this serenade to her "Bill."

Bledsoe, the colored barytone, introduced "Old Man River," one of the song hits, early in the proceedings, and dovetailed neatly into the ensuing developments.

Aunt Jemima (white), doing her familiar mammy, was ideal for the assignment.

The Caucasian and Aframerican girls and boys of the ensemble number 96. The whites are in the majority with 52-36 girls and 16 boys. Jubilee Singers (colored) number 32, equally divided as to sex, and the Jubilee Dancers total 12 girls. In combination a great flash.

On costume and production, Ziegfeld's characteristic sumptuousness and pretentiousness are here. Nothing stinted, and a pretty penny does that costuming bill come to, considering those trick pre- and post-Spanish-American war periods. (Action starts in 1890 and develops through three generations.)

The Nerve at Natchez on the Mississippi shows Cap'n Andy Hawks' popular show boat. The daughter, Magnolia, marries the happy-go-lucky leading man of the troupe. Their joys and sorrows are in direct ratio to Gaylord Ravenal's fortune at the gaming table. An inveterate gambler, he decides it's best to leave Magnolia and their child, Kim, who is being raised in a convent.

The passing years bring fame and fortune not alone to Magnolia but her daughter as well. The transition takes the characters from the "Cotton Blossom" (the show boat) into the Chicago World's Fair, a Windy City hinky-tonk, the Trocadero Restaurant on New Year's eve and finally back to Natchez and the show boat.

Youth, romance, mellowed retrospection and genuine pathos has "Show Boat," a somewhat incongruous conglomeration for a musical comedy on the face of it, but charmingly motivated. The reunion of Magnolia and her likeable but profligate husband after 20 years is a throat-catcher and a larynx-tickler. Great for the femmes and just the right touch to top off a corking entertainment.

Jerome Kern's music is typically Kernian, titillating, infectious, refreshing and never tiring. "Ol' Man River," "Can't Help Lovin' Dat Man," "Why Do I Love You?", "Only Make Believe," "Bill" and "You Are Love" are among the likeables. That latter, the waltz, is the dark horse of the score and will surprise Ziegfeld, Kern, et al.

"Why Do I Love You?", by Miss Terris, Marsh and Puck and White, develops into the theme of the second act. "Only Make Believe," "Ol' Man River" and "Can't Help Lovin' Dat Man" are the themes of the first stanza.

Of the principals, Constance MacKenzie under an eccentric, and Una Val registered with a specialty (both choristers) and the Sidell Sisters with two wow dance specialties were a card in themselves.

The Urban settings are typical, although that convent scene with a full length statue of the Christus on the Cross, very prominently

spotted to the fore, is open to question. The stained glass setting, the sisters' cowls and appropriate sacred musical background are sufficient unto the purpose. "Show Boat" should stay a year on Broadway. It may be handicapped by what is already asserting itself as a keynote of comment, that it's muchly overrated. Word of mouth advertising, from the second night on, had it that the dailies spread it on a bit too thick.

And deservedly so. It's a corking production and the best in its class. If the public is led to anticipate radium studded cuspidors and diamond embossed props that's an expectation that is the fault solely of a superlatively-inclined homo New Yorker.

Still, a condition like that almost assumes the proportions of a problem despite its seeming negligence. The third night evidenced that. After the Wednesday morning reviews the "wise" mob that attended the premiere and the second night commenced opining that while it's a great show there's nothing phenomenal about it. An elementary psychology manifested itself along Broadway for the two days after the premiere, and with that mental handicap a third night reviewer's opinion is all to the Ziegfeld. "Show Boat" defies disparagement in any respect or any attempt of analysis. To consider the basic ingredients and assets of the musical will only enhance the retrospective opinion of the show.

Worth five "tears" and the public will shed them copiously.

Abel.

THE ROYAL FAMILY

Comedy by George S. Kaufman and Edna Ferber, presented by Jed Harris at the Selwyn, December 28. Staged by David Barron.

Della.....Josephine Williams
Jo.....Royal C. Stout
Hali Boy.....Wally Stuart
Dermott.....Murray Alger
Herbert Dean.....Orlando Daly
Kitty Dean.....Catharine Calhoun-Doucet
Gwen.....Sylvia Field
Perry Stewart.....Roger Pryor
Fanny Cavendish.....Haldee Wright
Oscar Wolfe.....Jefferson DeAngella
Julie Cavendish.....Ann Andrews
Anthony Cavendish.....Otto Kruger
Another Hali Boy.....Lester Nielsen
Chauffeur.....Frank Vollmer
Gilbert Marshall.....Joseph King
Gunga.....Hubert Courtney
Miss Peake.....Phyllis Rose

Author! Author! In this case there are two authors. When George S. Kaufman and Edna Ferber get together to write a play, they ought to turn out a good one, both having such a sure sense of the satirical, and they did.

For two acts it was so good that the first nighters could hardly repress their enthusiasm. The last act goes with a "however." Seemed too long, was the most quiet of the performance. Had the comedy value of the earlier going, "The Royal Family" would be something of an outright smash.

Little doubt that the premiere was especially appealing to the initiated out front. This group knows considerable about the theatre, and the play is about a supposedly famous family of actors, named Cavendish. Yet the comedy content is certainly there and is bound to wring laughter from metropolitan and visiting patrons alike.

It was said that "Family" was built around the Drew-Barrymore family, but that is a stretch of imagination. Cavendish and Barrymore are three syllable names, and the latter is a family of star players, but the resemblance to the characters in the play hardly goes further. The authors appear to have taken the actor-family idea, but that's about all.

The action occurs in the duplex apartment of the Cavendishes in the east 50's, and it is an excellent setting. The story has much to do with the temperamental side of an actor's character, how one born to the life never gives it up. Julie Cavendish is the dramatic toast of her day. She has an 18-year-old daughter and is thrilled at the prospect of the chit appearing with her. The father is out of the picture. But Gwen is in love with a lad not of the theatre, and she refuses to turn aside from marriage with him.

Julie's brother, Anthony, is out on the Coast in pictures. A telegram arrives saying he is on the way back. He had wallowed the director and got into a row. But worse yet, he is fleeing from a Polish screen star who wants to sue for breach of promise, asking \$200,000. Nothing else but he must leave for Europe that very day. The to-do he creates makes the finish of the first act uproariously funny.

Wolfe, the manager, is for putting the elderly Fanny Cavendish on tour again. She is a real trouper, unlike cousin Herbert, who is described as a Lamba club actor and therefore of no value on the road. It turns out that the old lady is too feeble to travel, and at the end she passes on after toasting Gwen's infant as the future great Aubrey Cavendish, named after her husband. Julie is for relaxing and marrying an old sweetheart. But when she listens to the man tell of his plantation in South America, her matrimonial ambition wanes, and she asks Wolfe to let her read the play he has selected.

While the authors impressed as starring in "The Royal Family,"

Jed Harris has selected a fine cast. Too bad some of the players did not get all their lines across. David Burton has directed well, but he either had his characters talk too fast at times, or they were nervous.

Haldee Wright, as Fanny Cavendish, radiated the purple of her stage reputation, a delightful performance. Ann Andrews hasn't had such a role as Julie in a long time and played it with absolute sincerity. Orlando Daly, as the maturing cousin who hasn't had a real engagement in a long time, was always effective. Sylvia Field was the very sweet Gwen. This girl has got something.

Otto Kruger was the fun in the temperamental episodes. Here, too, was an actor in a part that does not come his way often. His summing up of the picture racket was immense. Tired of Hollywood, the sunshine, the camera. "God, the sunshine." And there was Jefferson DeAngella as the manager, Wolfe, using a slight dialect. A lovable character, that. In the smaller parts there was good work by Josephine Williams, Royal C. Stout and Roger Pryor.

"The Royal Family" is among the blue-blooded shows of the season. Even with that last act, it is "in."

Ibee.

EXCESS BAGGAGE

Barbour, Crimmins & Bryant, Inc., present this three-act comedy by John McGowan. Staged by Melville Burke. Stage designs by P. Dodd Ackerman. Technical director, Edward Clark Lilly. At the Ritz Dec. 28.

Jimmy Dunn.....Frank McHugh
Sarah Benton.....Maud Blair
Jack Merrill.....Nace Bonville
Bob.....Vladimir Dubinsky
Charlie.....Charles Dalton
Bill.....Merald Tolleson
Frank Arnold.....John H. Dillon
Mabel Ford.....Suzanne Willa
Marvin.....Lawrence O'Sullivan
Eddie Kane.....Eric Dressler
Betty Ford.....Doris Eaton
Elsa McCoy.....Miriam Hopkins
Herbert Crummon.....Boyd Marshall
Val D'Errio.....Herbert Clark
Al Kent.....Frank Horton
George McCarthy.....Mort Downey
George DeLeon.....William Boullia
Harry Hart.....Denton Vane
Rita Rydell.....Frances Goodrich
Dad.....Howard Morgan
Admirals Band.....Direction Bruce Healy

A play of backstage life, written by Jack McGowan, who knows his footlights and deals with the subject with profound insight and humor. The night clubs have had their day on the Broadway stage; so has burlesque. It is almost too perfect that Jack McGowan, the oldtime booper, should do as much for the small time and the big time, for it is with these divisions of the theatre that "Excess Baggage" concerns itself.

It doesn't seem to be the same McGowan who turned out "Tenth Avenue." Here he writes with kindly, mellow humor, spiced with sometimes cutting and hard-boiled wit. It is upon the intimate peek at backstage vaudeville and the human comedy of the grease paint types that the new piece will rest, and rest safely, for these things are dealt with in broad comedy terms understandable to the generality.

The future of the piece is bound up in mechanical considerations. There are more than 30 people in the cast, counting a special orchestra of nine men, and the payroll is said to represent nearly \$6,000 a week. In a medium-sized house like the Ritz it will have to be a consistent draw for a profit. But even considering these things, the piece looks promising for a run. It has a broad appeal, especially on the comedy side, and there seems to be a vogue on just now for dramatic studies of the inside stuff of showdom.

The gem characterization is a self-assured vaudeville single, Jimmy Dunn, a thoroughgoing show-off played to the life by Frank McHugh. Companion pieces in portraiture are the Ford Sisters, a pretty innocent kid and her hard-boiled mother (Doris Eaton and Suzanne Willa).

Jimmy wants to marry the kid, but mama won't have it. So they go into a three act, and finally reach the Palace. But their career is a delight. Jimmy's brag and fast talk don't go far with mama, who has a murderous comeback for each of the kiddie's wisecracks. Mama's only weakness is that she will fall for the young men on the bill.

All this is just one angle of the backstage picture. The main story deals with Eddie Kane, wire-walker, and his wife, Elsa McCoy, who does "atmosphere" in the turn and hates everything about the shabby little theatres they play. She gets her chance when a movie sheik sees the act and falls for her across the footlights. Straight to Hollywood for her at \$500 a week, while Eddie fades out of the picture, until for publicity purposes they publicly get married a year later.

Now it is Eddie who finds himself the excess baggage of the family. He suspects that Elsa has an affair with the movie sheik and breaks away to go back to his old act. This brings the action to the Palace, where Eddie is making his first big time date. Here is staged a novel dramatic climax, when Eddie as the wire-walker does his sensational feat of walking up to the gallery top on an inclined wire and doing the slide for life back to the stage. With its background of

dramatic situation the stage business is a wallop. Of course, as one might anticipate, Eddie falls and is injured, and Elsa, who witnesses his accident from out front, rushes back to his dressing room for a tearful, happy reconciliation.

The piece is full of meaty bits. There is one scene in the N. Y. A., where Mort Downey, known to metropolitan vaudeville and night clubs, has a bit at the piano that is a riot. Downey is the song plugger, who is selling a number to the three-act and at the same time being "made" by the mama of the sister act. His two sympathetic ballads in a syrupy tenor killed that \$3 audience dead, while the comedy was a hurricane.

The first act is largely persiflage between performers as they pass from dressing room to stage in a Los Angeles dump, but rich with

when she is in the act that she has decided to divorce. All his arguments cannot change the decision. Something else does. Mary in's she too can have that certain feeling when Richard Parrish, a young musician with whom she worked during Jim's absence, takes her into his arms. She cannot understand it, loving Jim the way she does. Nothing really happens, however. Nor is it proven that Jim did stray. Upon his return, it isn't long before the couple are again the joyous pair as before.

Arthur Hopkins drew a prize



"B. B. B."

HUMAN BROADCASTING STATION

ANNOUNCING JOYOUS SEASON'S GREETINGS
Through Station F. U. N. Nightly at Coffee Dan's, Los Angeles, California,
"City of Movie Stars and Sunshine"

humor, such as a male quartet rehearsing new arrangements made by the bullying head of the act, who thinks they're great, while the others call them lousy; the passe legit pair, who are sour on all vaudeville hicks.

Eric Dressler does extremely well with the sympathetic role of the wire-walker, while Miriam Hopkins is a heroine who blends into the picture.

The five sets represent quite an investment, making an always convincing background for the play.

Rush.

PARIS BOUND

Comedy in three acts by Philip Barry; presented by Arthur Hopkins at the Music Box, Dec. 27; Madge Kennedy starred; directed by Mr. Hopkins.

Mary Hutton.....Madge Kennedy
Jim Hutton.....Donn Cook
Nora Cope.....Ellen Southbrook
Helen White.....Martha Mayo
Fanny Shipman.....Hope Williams
James Hutton.....Gilbert Emery
Richard Parrish.....Donald MacDonald
Peter Cope.....Edwin Nicander
Noel Farley.....Mary Murray
Julie.....Marie Bruce

That college graduate, Philip Barry, has been oncoming for some time. Several of his plays attracted attention but not much money, such as "White Wings" and "In a Garden." More recently there was "John" from his typewriter and it was a solid flop. Barry's latest, "Paris Bound," first known as "The Wedding," looks like a winner.

It is a sophisticated comedy of married life, a play that should enjoy a class draw if not the wholly popular success the critics heralded it as. "Paris Bound" has a silken web of romance, has shafts of high intelligence, has some laughter and change of pace between comedy and drama.

What is more in its favor is the propulsion of the theory of "understanding" matrimony. Jim Hutton, an upstanding lad, has just married the sweet Mary and at the reception Jim's father and mother, who were divorced 15 years prior, meet for the first time. Father had blamed mother entirely. True, he had been caught in an affair with another woman. To him that was nothing. Always devoted to his wife, he still wants her to come back. As he states his case: "I may have committed adultery, but I never committed divorce."

To Jim and Mary nothing like that could ever happen. Mary wanted Jim to have all the friends he wanted and as her theories conformed to that of his father's, she believed if Jim should fall into a vagrant love affair on the outside it would make no difference. But

when he cast Madge Kennedy as Mary. Sure a sweet girl who not only looked the part but made her audience feel the changing moods of her sadness and happiness. Donn Cook seemed excellently spotted, too, as the eager, adoring, human Jim. Gilbert Emery as the father handled the telling lines with extreme care and his points never failed if they did not always prevail.

Edwin Nicander, called upon again to enact a polite, witty incubate, delivered most of the laughs. Trouble was he didn't have as much to do as could be wished. Hope Williams with her long stride and decisive manner shared in the comedy honors. Miss Williams has not been noticed before, but she is a type and attractive. Donald MacDonald attracted attention as Richard, the young composer. Mary Murray as Noel had a small but effective part.

"Paris Bound" is good entertainment. It probably isn't a smash but is an agency show and should last until warm weather. Its attractive title is not the smallest factor either.

Ibee.

BLESS YOU, SISTER

A. E. and R. R. Riskin present John Meahan and Robert Riskin's three-act play starring Alice Brady. Staged by Meahan and George Abbott; settings by Yellenti.

Grand Dec. 26 at the Forrest.

Rev. MacDonald.....George Allison
Sandy MacDonald.....Mildred MacLeod
Mary MacDonald.....Alice Brady
Freddie Griddle.....Robert Andes
Senator Griddle.....George Lessey
Timothy Bradley.....Charles Bickford
Esther Lewis.....Dorothy Estabrook
Tony Nazarro.....Eugene Donovan
Daisy.....Klaine Keeler
Miss Hyde.....Marie Iika
Miss Quigley.....Marjorie Dalton
George Hunter.....Dennis Gurney
Choir Leader.....Olivia Martin

If sufficient controversial discussion can be created for this inside stuff on evangelism, "Bless You, Sister" has a chance for a run; otherwise its chances are limited. High pressure bible salesmanship, coupled with a rather interesting romance, and the asset of a feminine star, portend optimistically for this Riskin venture. Basically it just misses being an unquestionable click.

From the daughter of an obscure pastor, Mary MacDonald becomes a champ gospel merchandizer under Timothy Bradley's efficient and efficacious sponsorship. As Tim admits, he is getting good results from this wholesaling of the gospel. Not only does he praise Hall-in-jah and sing hosannas, but his showmanship does much to fetch the fat cheques via the mails.

The second act is the play. It is in two scenes: the executive tent

of Mary MacDonald "on the road," and the tabernacle tent where she exhorts her flock to hit the trail after her manager had induced said flock to hit the bankroll for suitable donations.

The punch lies in the evangelist's backhome sweetie falling for the spiel. Mary MacDonald's strong arm squad (an ex-pug) puts the hero out of commission. In the last act, back in the executive tent, the evangelist admits it's all the bunk and that she never meant a line of the honey she was spilling. As a background, a song-and-dance tale by the heroine's kid sister, who has the torch out for the hero, complicates matters. However, the flap-fuses up her "affair" is a pipe, and so, the happy ending.

While the patchy prolix of the surname suggests a McPherson "inspiration," it ends there. Sinclair Lewis' chapters on evangelism in "Elmer Gantry" may also have inspired a thought or two here.

The show has a corking cast with the value of the star's name unquestionably an asset, although her predecessor, Ann Davis, for all of her lack of cognomen distinction, did her stuff creditably on the out-of-town break-ins.

Robert Ames (by arrangement with Dwight Deere Wiman) is a good bet as the boy friend, and Charles Bickford, best remembered for his "Outside Looking In" performance, scores a personal triumph as the high-pressure Gideon peddler who admits that the way he sells the testaments, "you'd think it was forbidden literature."

Some of the nifties, and a touch here and there of the stinky colloquialisms, listen very much like George Abbott who co-staged with Meahan; the latter in turn co-authored with Riskin who is co-producer. Such co-operation must have its rewards.

"Bless You, Sister" is a problem. If the exploitation is right, and opportunities are there for freak stuff, the opus may land. As is, and with Miss Brady as an asset, it should fare moderately well anyway.

Abel.

RESTLESS WOMEN

Comedy-drama in three acts by Sydney Stone. Staged by Warren Lawrence. Produced by Anna Held, Jr. At Morosco Theatre, Dec. 26.

Betty Fawcett.....Lella Frost
Fred Russell.....Robert Crozier
Alice Fawcett.....Mary Young
Arthur Van Winkle.....Eric Kalkbrenner
Sonia Jamieson.....Marie Churchill
Ethel Jamieson.....Madeline Grey
Neil Jamieson.....Alfred Kappeler
Wilma Fawcett.....Katie Hill
John Fawcett.....Wilfred Lucas

Santa Claus played a mean one on Anna Held, Jr. (Lianne Carrera), when he slipped her this one for her initial entry into the legit producing field. It's diverting in spots, but much too tame to stand the gaff of Broadway competition. Warren Lawrence and his producer boss have great faith in the play and are conscientious about it, but it will be a battle to put "Restless Women" over.

Mary Young diverts from a dancing mother to a romancing one, and snarles a struggling artist, much younger than her previously acquired spouse. Daughter Wilma is dispatched from Paris by the paternal provider, and plans a campaign to snare the dauber away from her mother. She's gonna make him fall hard and let him stay there. But the plan boomerangs in the second act, and in the final chapter Wilma exits with the canvas dauber as her own. No sympathy from the family, but plenty from the audience. And there you have it.

Miss Held confessed prior to performance that she plucked this one out of a grab bag in the dark in order to make an inauspicious start as a producer. She's a smart young woman and will hit sooner or later.

Miss Young gives an adequate performance of the romancing mother, but despite her stellar featuring, Lella Frost as the flapper daughter cops honors through a great part and ability to play it. Wilfred Lucas gives a superb interpretation of the resigned husband and Eric Kalkbrenner qualifies as the great lover. Robert Crozier makes much of the juvenile sap lover, while Elsie Hitz does well by the none too fat part of Wilma. Marie Churchill, Madeline Grey and Alfred Kappeler are adequate in their assignments.

"Restless Women" is not here for long. Too bad, for its a game try.

Edna.

JOLSON'S WINTER ON COAST

Los Angeles, Dec. 31.

Al Jolson is arriving here the morning of the premiere of "The Jazz Singer," at the Criterion, and will leave the next morning for New Orleans, where he will sing on the Dodge Brothers' radio program Jan. 4 over a network of 43 stations.

Following the broadcast, Jolson will return here to spend the balance of the winter.

"WEATHER" SHOW CLOSED

"Weather Clear; Track Fast," starring Joe Laurie, which took to the subway circuit following its New York premiere at the Hudson, where mismanagement upset its playing plans there, with Earl Carroll's name as its presenter later, closed Saturday.

HARLEM—THE BLACK BELT

Not long ago nobody knew much about Harlem other than it was considerably kidded as being New York's most fertile goat pasture.

In a remarkably short time, due to New York Negro commercial progression, the international fame that its theatrical celebs achieved, the popularity of books having the section as its locale, stage pieces that included its atmosphere and characters, these and a host of other reasons have made Harlem one of the best known spots in the entire world. And the New York Negro today wherever he goes points with pride that he's from Harlem and to the professional is really the happy playing ground from which he is never separated. It's the Black Belt in fact as well as name.

Harlem in yesteryear had its dead lines but its amazing growth from the Negro angle has swept aside the heretofore established dead lines. It is still taking in latitude that for years since the Indians sold the old island for a few slugs of white man's liquor was out and out white man territory. Yet steadfast rock-ribbed holdings of the whites slowly were acquired by the Negroes until today the blacks are up to 155th street and still reaching out for new areas.

125th Street

Edgecombe avenue and St. Nicholas place are now unquestioned colored sections and one recalls for years that the colored folks never went below 125th street, a dead line that in the sweep of the territorial conquest in Harlem went down to 10th street on the south. And in the southern flood comes the fulfillment of the Harlem colored man's dream that of seeing a Negro business concern established in 125th street.

The big wide 125th street thoroughfare was always kept clear of the colored business encroachment until a colored dentist got office room and started what is expected to be the vanguard of all kinds of Negro business interests in that street. And one of New York's oldest department stores, Koch & Co., on West 125th, seems caught in the stream.

Going uptown, 145th street, was pointed out as the dead line. Bets were readily waged that the day would never come when a colored man would live or own property beyond that point. Today hundreds of the race have swept past that street and are within a stone's throw of the old Polo Grounds.

And so the residential and business area of Harlem has acquired unusual significance for the Negroes who now regard Harlem as "Nigger Heaven." Carl Von Vechten wrote a book of that title and centered his story about a colored romance in Harlem. While Harlem Negroes didn't like the word "nigger," they had to admit that Van Vechten's book added popularity to Harlem.

When Florence Mills recently died (Miss Mills was regarded as the colored folks' leading stage exponent in her characteristic style of stage entertainment) over 100,000 people turned out for her funeral. And the attention the New York papers paid to Miss Mills added to Harlem's prestige as the home of the little songbird who had been such a tremendous success on both sides of the ocean.

The Fame of Harlem

The fame and popularity of Harlem as a Negro section of New York has been taken to all parts of the world and especially in Paris and London. The old plantation melodies, the spirituals, the hotly tosy shimmering shuffles of all the old dances known to the southern and northern Negroes were shown to foreigners by the dusky Harlem natives.

The population of Harlem has grown by bounds. An estimated total of its colored population is 350,000, perhaps more. What evidenced more than anything else its unprecedented increase was the unusual plurality that was tabulated by Fred Moore, Republican, in the recent primary election. It was the biggest and by far the most astounding yet recorded in all Harlem.

Harlem has long been a stronghold for the Democrats, and Tammany Hall has ruled there, with Ferdinand Q. Morton, colored Democratic leader, turning in large Democratic pluralities. Moore, Republican, sweeps in, and the after comment said that the Harlem Negroes gave too much credence to the report that seeped from abroad that Mayor James J. Walker, Democratic Mayor of New York, had

walked out of a Rome cabaret because there were Negroes there at the tables.

This was later branded as a political story, but it was vicious propaganda that did the Democrats a world of harm in Harlem. And all this despite Mayor Walker's personal appearance in Liberty Hall, Harlem, the night before election and Jimmy vehemently making a personal denial.

Rockefeller Gardens

Another proof that Harlem is getting a break is the construction of Rockefeller Gardens, a living section for colored people that occupies a full city block, from 148th to 149th street and from 7th to 8th avenue. This is the work of J. D.'s son, who plans to rent from three to eight-room units for \$10 and \$14 a room, or less. Incidentally, young Rockefeller engaged a Negro, Roscoe Bruce, of Washington, former assistant superintendent of the public schools there, as supervisor of Rockefeller Gardens and to see that all Negroes taking rentals got an even break. Bruce's reported annual stipend is \$10,000.

Harlem has everything that a colored man could desire. There are schools, churches, Y.M.C.A., Turkish baths, dance halls, theatres, boxing arenas, skating rinks, playgrounds, speak-easies, homes, business places, and night clubs galore.

Only recently it opened a colored highbrow night club, Ebony Club, at 65 West 129th street. It has added to its popularity by now weekly broadcasting its entertainment via WGBS. Of the old stand-bys, Connie's Inn and Small's Paradise still remain. There are any number of lesser noted places, although Harlem for years had Baron Wilkins' old place, which was perhaps the best known to whites seeking diversion in the night life section of the black belt.

None of its theatres are exceptionally large. The biggest no doubt is an out-and-out movie, the Douglas at 143d and Lenox avenue, seating close to 1,800. Its oldest vaude and musical theatre is the Lincoln, operated by a white woman, Mrs. Maria C. Downs, who only last week took over the Alhambra, to be devoted to exclusive Negro shows.

The Lafayette is at 132d and Seventh avenue. This house is more colorful than the Lincoln at 58 West 135th street, due to the fact that were one to stand outside its front for 12 hours he would see every known stage and professional celeb in the country, i. e., any colored person worthwhile. It seems to be human nature for them to either congregate there or pass by every day in the year.

It is believed the day is not far distant when the biggest colored combination house in the U. S.—and this takes in Harry Crandall's Washington house—will be built in Harlem. Even the oldest of Harlem's Negro denizens believes that is certain to come.

Like White Dancer

Many shows given in Harlem theatres are white. It seems strange that of all the dancing acts that one white boy, Ginger Burke, plays, the Lincoln some seven or eight times a year and is hailed with applause; this considered all the more remarkable as Negroes are natural dancers and to them the whites go to pick up steps. The acid test of any kind of hoofing comes from an appearance at either the Lincoln or Lafayette.

Harlem has long been the Mecca of whites of distinction seeking color for books or offering some uplift movement for the race. Of all the whites that within the passing years have visited Harlem the outstanding favorites are Clarence Darrow and Louis Marshall. Mr. Darrow, America's famous criminal lawyer, has entrenched himself so solidly in Harlem that when he visits Harlem it is almost a Harlem holiday.

Harlem has its sordid side; its tragedies and its underworld romances. It springs into the limelight now and then with an intermarriage such as that of Kip Rhineland and Alice Jones, the former of one of the richest of New York's old families, and the latter just a plain Negro girl.

Harlem has long boasted of one of the greatest of all colored basketball teams, the old Commonwealth Five, now the Renaissance Five, that made it possible for Jess MacMahon (white) to become as popular as he did and who later became the matchmaker for the Madison Square Garden bouts. The

Well Gowned Pick-Up

Apropos of a newspaper syndicate's desire to use the photographs of celebrity attendants at the "Show Boat" premiere, the news photographers had an eye only to superficial outward appearances.

When a well-meaning newspaperman pointed out such and such notable, the photographer was not interested. A striking looking blonde exiting from the Ziegfeld theatre caught his eye because of her ermine coat and other "glad rags." Boom-boom-boom! went the battery of flashlights.

The newspaperman, inquisitive as to who this personage was, asked the photographer. The latter said, "I don't know, but she looks good. She must be somebody. Wait, I'll ask her escort."

He did. The escort replied: "Tell you the truth, I don't know who this woman is; I just picked her up in my hotel lobby and brought her along."

MacMahons, Eddie and Jess, ran the old Commonwealth Sporting Club in East 135th street where fights and basket ball were the features, and particularly basket ball.

Celebs

There are so many Negro celebs living in Harlem and engaged in business there that a list would be impossible. The name of Madame Walker, who not only amassed a fortune through the Walker Hair Straightener, and the Madame Walker system of organizing schools is still magic; the Walker interests and business being carried on by her daughter, Mme. Alelia Walker. The Walkers have a show place as a residence on the Hudson but in Harlem the Walker money still piles up.

Up in Harlem names in fistic circles like the late Tiger Flowers and Harry Wills are spoken with reverence. Flowers has passed on, but his ring career is just as well known in Harlem as though enacted yesterday.

Harry Wills, though now deposed as a heavyweight contender, is still loyal to Harlem. And that Wills will always stick by Harlem was further evidenced last week when he bought two apartments overlooking the National League baseball grounds on 155th street as an investment. Wills became more the beloved of Harlem clubs when he refused to raise the rents of those two flats. It is always customary among Negroes buying apartments to immediately raise the rents. But not Wills. The rents remain at \$10 and \$12 a room. The Wills holdings are on St. Nicholas place.

Up in Harlem another fact looms up. Irvin C. Miller, now regarded as the Plo Ziegfeld of his race, owns one of the most centralized buildings up there. Some day it may be torn down and house the biggest colored theatre in Harlem. Yet it now stands as a monument to the success Irv Miller has made in producing colored musicals.

Mark.

Acts on Air

Joe Cook and Dr. Rockwell take the air shortly over WEAF on the Eveready Hour. It includes 29 stations.

Cook broadcasts Jan. 3 and Rockwell a week later, Jan. 10. Both bookings were arranged by Leo Morrison.

WMSG Sold for \$20,000

Madison Square Garden's radio station, WMSG, has been sold to the group operating it under lease. Purchase price was \$20,000.

Harry Propper, Bill Norrins and another partner from Cleveland are in on the buy. The station has been selling advertising on monthly contracts averaging around \$150 for 30 times, etc.

THAW DOESN'T KNOW

Los Angeles, Dec. 31.

Harry K. Thaw, in his defense against the \$100,000 breach of promise suit brought by Forest Hope Wall, categorically denies every point in the Supreme Court complaint, with the comment that he doesn't know what the girl is talking about.

BILLY CURTIS BETTER

Billy Curtis, vaude and cabaret agent, who was forced into retirement three months ago because of illness, has recovered.

He will shortly resume his agenting activities.

MUSIC TRADE IN ENGLAND

London, Dec. 15.

The music business in England, so far as the sheet end is concerned, still seems to suffer from loss of vitality—in fact, the slump in some cases is so acute that music men are wondering just where it is going to end.

This condition is not entirely confined to the popular music houses. Some of the standard music houses have suffered from diminished sales and profits perhaps to a greater extent than their brothers handling the lighter side of music.

During the last 12 months one famous standard house, Enoch & Sons, has passed out of existence, and two or three others are preparing to give up the ghost, while one firm which has been established over half a century recently issued a balance sheet showing a paper profit of under four figures.

All kinds of explanations are advanced to account for this lack of interest in the personal playing of music. They include phonographs, radio, dancing and the popularity of cheap cars purchased largely on the time system. Undoubtedly all four are factors in the situation. In any case, they are all enjoying a boom, particularly the phonograph industry, and the royalties received from the latter business to some extent help the music publishers, especially the popular section, to keep going.

Records of popular numbers are marketed at all prices from the 12c. discs sold in the Woolworth's Stores to the more expensive makes retailed round the 75c. figure, and apparently they are all doing well. For some time past publishers, authors and composers have been agitating for an increase in the statutory royalty of 5 per cent payable on the double-sided disc. With the evidence of the prosperity of the recording companies before them it is felt that they have a very good case.

Easy Money, but Costly

As an accompaniment to diminished sales the expenses have gone up—in fact, expenses have an uncanny knack of ascending in the inverse proportion to the sales. One of the biggest items in the publishers' overhead is graft (payments) to performers, whether they be orchestral, radio or vaudeville artists. They all come in for their share. Never was there a time in the history of the business when it was so rampant. An orchestra leader who combines broadcasting with the

making of phonograph records can gather in the easy money in large lots.

Once in a while the music men, through their association, meet to discuss this evil. After agreeing that it is an iniquitous state of affairs and should be stopped, they go straight out of the meeting and again outbid one another for the services of the performers.

No Outslanders

During the season there have been no outstanding successes, and this has perhaps had a wilting effect on the business. The public are a little tired of the sameness of the everlasting fox trot and waltz and are looking for something new. When it does arrive, it may help to revive interest.

The best of the current hits are "Charmaine" waltz and "The Doll Dance," which have brought Keith Prowse back again into the music publishing business. Francis, Day & Hunter is in strong with "Russian Lullaby," "Spanish Town," "Blue Skies," "Just Like a Butterfly" and "Me and My Shadow."

Lawrence Wright is working hard on a new number, "Souvenirs," but has had a good season with "Shepherd of the Hills," "Ain't She Sweet?" "Crazy Words," "Crazy Tune," and "Shallimar." Feldman has nothing very big in the popular field, but is trying to put over "Leonora."

The most enterprising of the new firms, Campbell, Connelly & Co., has done well with "So Blue," and is going out after "One Summer Night."

Chappell & Co., though not considered as competitors in the popular field, have winners in "Birth of the Blues" and "My Heart Stood Still"—these in addition to their long string of musical comedy hits.

With these to go on with, publishers are still looking forward with that irrefragable optimism that seems to bulk so largely in their make-up to a better season next year.

Ash Home; Fisher Back

Chicago, Dec. 31.

Mark Fisher goes back to his own band at the Senate this week after six weeks of subbing for Paul Ash at the Oriental. Ash returned last week, Fisher taking a week off before making his return.

Sammy Kahn, who rotated with Al Belasco at the Senate and Harding theatres during Fisher's absence, is out.

WORDS and MUSIC

The elevated intelligence plane of the American public has developed of recent years a higher standard in the nation's song output. Particularly on the quality of the pop song lyrics, even more so than the melodies is this improvement manifested.

For the main, the musical tastes remain simple. For every "Rhapsodie in Blue" or "Dancing Tambourine" there are hundreds of simply constructed melodies that prove more effective in intriguing the public ear.

It is the lyrics with their more intricate phraseology and poetic smiles, at times, that are complementary to the intelligence standards of the popular music public. It wasn't so long ago when the conventional moon - June - spoon-croon and the blue-you-two-true doggerel were still the accepted standard in production and popular song lyrics.

Along came some new thoughts, new rhythms, new rhymes and new constructions by such expert lyricists as Irving Berlin, Irving Caesar, Lorenz Hart, Howard Dietz, B. G. DeSylva, et al., and put the Billy Roses and Benny Davises to shame. Not that the Rose-Davis clan does not grow as much and more than their high-falutin' contemporaries, because, after all is said and done, a simple idea simply retailed clicks biggest with the great American Babbity, but considering songs and song styles relatively, the cleverer word-tricksters and lyric contrivers who dared to introduce something of a higher standard to the public are to be highly commended for their initiative.

Progression

The development, of course, was suggested by a certain natural pro-

gression. First a Berlin tricked up a punch-line; then a Caesar or a DeSylva improved on that with flowery expression; and from that the Hart and Dietz school were inspired with courage to dare something really fine in the field of song lyrics.

A contention that Hart and his team-mate, Richard Rodgers, rate as America's nearest approach to Gilbert and Sullivan has been vigorously disputed on occasion, and while the odious comparison is considerably far-fetched, the question of relativity should not be overlooked. If they are not the nearest approach, it's a subject of debate how near or far that approach may be. Concededly, it is too much of a tribute for a writing team as young as Rodgers and Hart.

10 vs. 25c.

It is the Hartian lyric flavor that reminds of W. S. Gilbert in their general sophistry and expression, although lacking the Gilbertian finesse, necessarily so, considering the varying tempo motifs of a contemporary era and that of yesterday.

In line with the improved styles in wordsmithing, the general tenor of the nation's songs is of a higher plane. Whether it has had its commercial advantages or not, is another topic for debate. The retail price figures in comparing the 1,000,000 copy Woolworth syndicate sales with the present-day 300,000 and 400,000 gross of a present day sensational seller; a matter of 10 cents vs. 25 cents retail.

This dovetails into the radio slant and its effect on songs and song sales, a matter that has been debated and mulled over time and again. Radio "makes" and "kills" a song with equal efficiency and expediency.

Abel.

THE DYING NITE CLUBS

That the great American intelligentsia is tired of being buncoed and covert-coveted by gyp and fake and take night club managers, under the subterfuge of dispensing nocturnal joy, is evidenced by the terrific brodie the New York night clubs are taking, and have been taking from the start of the new season.

No sooner had the majority of places opened than they closed. Several tried reopenings, but with the same negative results, as witness the 300 Club [the former Texas Guinan "human museum"], over which Ethel Waters presided for a brief spell. The 300 Club again flopped after five days' existence as the Club Hitchy, with Raymond Hitchcock as the shining light. Hitchy was paid off in laughs.

The Broadway spenders just ain't and haven't been from the start. Seemingly tired of, or sensitive to, the butter and egg appellation, the heavy sugar boys are taking their financial punishment, if any, on the q. t., either in apartment hideaways or in less ostentatious or more personally satisfactory directions.

Even chump spenders, unless doing an occasional tourist trip through the joints, are acquiring a little dignity to their profligate night deportment. The boys are going in for the "polite" stuff with the girl friends, starting moderately in some conservative hotel or restaurant, perhaps, or in a hideaway speakeasy, but getting real hot and low-down towards dawn in the thousand and one saloons and bars frequented by the sophisticates.

The Bar at \$1

It's the bar at \$1 a throw that's doing the trade these days. They can afford to overlook the down-stairs couverts and food checks—little food is sold, anyway, regardless of conditions—and do better on the gross at the buck per copy liquid dispensing. Many of the night clubs have bar adjuncts adjacent to or on the premises, but "independently" operated and thus clear of the enforcement law's machinations and machinery in the event of an unsocial visit from the gendarmes.

So heavy was the rush on one popular bar's liquid dispensary for a time that the clients complained the five bartenders did not give 'em fast enough service. The trade stands several deep waiting its turn, with the thing this season being for extensive broadcasting of the latest gossip and manifestation of ultra sophistication.

As the booze lends freedom to the tongue, plenty of wise stuff and Broadway dirt are aired.

For the Element

Those who want after theatre diversissement around a table are few and epicurean in their tastes. Broadway can only hold forth a handful of popular attractions for this element. The Shoozles, yclept Clayton, Jackson and Durante, are the sure-fires for the element, although the boys' radio hokum has been drawing plenty of the Strand Roof type of patronage.

The Club Richman, with George Olsen the particular draw this season, is going great guns, attracting the Park avenue mob as well as the hybrids. But their consistent patronage is what counts on the gross with a stiff covert, so what's the diff?

Then there are the Silver Slipper, Frivolity and Everglades, with their undress revues and name draws, like Van and Schenck at the former. They do consistently well, but all under par compared to last year's takings.

Texas Guinan was an in-between-er at best this season. Her Century theatre's basement was against her, her "hello sucker" boomeranged, her over-exploitation scared away the tourists who dared not risk exaggerated conceptions of what the tariff might total, and her draw slipped generally. Last month she transplanted the scene of her activities to the Salon Royal, as co-star with Tommy Lyman, having the advantage of a hotel room and a non-curfew restriction. Tex was in bad with "the boys downtown" which forced the closing of her Century spot owing to their insistence of the 3 a. m. closing law being observed.

Like everything else, fickle New York has established itself elsewhere as the place to see and be seen.

The past summer the Chateau Madrid, the roof atop the 54th St. Club, operated by Louis Schwartz, one of Broadway's most astute

night life entrepreneurs, enjoyed that vogue as the see-and-be-seen spot.

With the Hi 'A's

Of the high hat places, the Lido, Mirador and Montmartre, with shifting attractions and so-so trade, have been drawing but mildly. Somehow the Broadway lure for the smart east side has waned. They're sticking east of Fifth avenue at the Colony and the Embassy as of yore. Even the Ritz is a social risk, considering the conglomerate collection of femmes attracted there for tea—anything from a dowager with a payrolled gigolo to a demi-mondaine frankly on the make.

On the question of hotels, some have been doing well, before and after theatre. The really "nice" people are strong for the hostilities with their conservative charges for water and food, and their good dance music. That takes 'em all in, the Biltmore, Roosevelt, Waldorf, McAlpin, Astor, Park Central, Plaza and Savoy-Plaza, Ritz and Ambassador.

Dance music accounts for Vincent Lopez's draw at the Casa Lopez with the shows changed and the takings good but meriting better response for the value. This is the best indication of New York's general apathy to night life.

Two other jazz maestros opened their own nite clubs the past month: Ben Bernie at the Intime and Harold Leonard at Harold Leonard's, nee the Mimic. That made four nite club synopating impresarios including Olsen and Lopez.

After the Raw

It's the familiar rouser who is the backbone of the night clubs. With strict curfew restrictions, the booze thing and the type of attractions offered, the wise 'uns revert to form and look for nocturnal playing in the raw—raw liquor, raw comedy, raw companionship.

Off and on, a black-and-tan pops up like Florence's (formerly Guinan's 48th Street Club) in midtown, or the old Harlem standbys, Small's, Barron's Exclusive Club, Cotton Club and the new Ebony, but their play is spotty and their existence ever precarious.

Other established cafes hang on and hope for the best. Switching from the black-and-tan idea to straight entertainment, the Little Club (nee Alabam) has been drawing some. The Kentucky, now the Club Monterey, has its own following, chiefly personal, while the Knickerbocker Grills and the like stick along hoping for and getting little.

Eating Places

The popular eating places, Caucasian and Chinese, get a heavy play. That includes the Strand Roof, a standard Meyerowitz holding, and the several Chinese restaurants, like the Palais D'Or, Chin's, Chin Lee's, Yoeng's and the new Jardin Royal. All offer dance orchestras and revues to pop food scales—\$1.25 or \$1.50 table d'hôte dinner, and no covert at all times. A restaurant like the Palais D'Or is said to have grossed as much as \$25,000 a week in receipts in the season's height. The same Palais has paid its stockholders 600 percent in dividends.

But this pop price figures unimportantly in relation to the spending night lifers.

They're the cafe going bunch that is willing to pay and pay well for its manufactured fun. With conditions what they are, this bunch is not particularly keen for stepping out. They can make their fun where they find it, and if a convenient apartment, shielded from the arched gazes of strangers, is available, that's the spot.

Reduced to its fundamentals, the sex equation makes the night life. The sex urge accounts for the high scales and the low ceilings, the hard liquor and the soft lights, the expensive tolls and the free love.

The dance halls cash in on this premise in generous measure and gets 'em coming night after night because of the moderate tap. That's more than any night club can do. And there isn't enough of a majority to distribute it profitably for the supper rooms to thrive consistently. *Abel.*

Milton Weil Continues

Chicago, Dec. 31. Milton Weil denies his political duties will force him to leave the music publishing business.

Besides holding a high State office, Weil will continue as active president of the Milton Weil Music Company.

What Hitchy Did

When Raymond Hitchcock was kidded into becoming master of ceremonies in the former 300 Club (nite), New York, some weeks ago, it became evident after the second night the thing was a bust.

At the opening the gross receipts were \$1,200. For the remainder of the only week Hitchy played there, less than \$800.

On the second evening Hitchy told the proprietors who were on a short bankroll and knew that Hitchy had to bring them the coin to pay off, that he would remain for the full week, without salary or percentage, so that the chorus girls and waiters would receive their money.

Hitchy kept his agreement, but neither the girls nor the waiters were paid. The waiters were working for \$1 a night.

Booze Raiders Wreck Chez Helen Morgan

The descent of Prohibition Director Major Maurice E. Campbell and 25 of his enforcement agents and 15 moving van truckmen on Helen Morgan's Chez Helen Morgan, one of the most iridescent spots in Broadway night life, was the most drastic and destructive visit of any prohibition squad on any single night club. The complete demolition of the cafe, with damages totaling \$50,000, and the removal of all properties and belongings, lead wise Broadway to believe that "Washington" had been nursing a particular grouch.

The room was stripped bare, the tables and the chairs removed to the Knickerbocker Warehouse and even the bandstand was carted away. Axes and hammers were in active use from the start of the raiding party at 2 a. m. Friday morning until dawn, when the nite club at 145 West 54th street was no more.

Two bottles of liquor were found in the barroom on the second floor of the club; a few others, including flasks on or under tables where the guests were seated.

The room was crowded with convivial souls, many of the Park avenue haute monde, when the agents in evening clothes, some accompanied by women, invaded the premises. Several had been making scouting visits to the Chez Helen all along the week gathering evidence.

Hideaway Liquor

However, the anticipated large liquor cache was not discovered, proving the wisdom of the liquid dispensaries in hiding their wet goods at remote spots.

It is believed that the Morgan club, which had been wide open for a number of months, was giving up plenty. Nick Blair was the leading spirit behind the "torch song" warbler.

Major Campbell made no statement on the raid, but it is understood the dry agents admitted Attorney General Sargent had issued instructions to create as much discomfort as possible for the owners of raided premises.

Campbell stated his enforcement squad did not exact the names of guests at the Chez Morgan, but there have been statements to the contrary. The guests were permitted to secure their wraps and coats and pay off before departing.

Biggest Business

The Chez Morgan is a wreck on the inside. Booths and walls were wilfully defaced and mutilated by the axes of the raiders. Superstition must have halted any damage to a big mirror behind the bar which was a feature of the old Club Anatole before it became the Chez Morgan.

The club had been doing the biggest nite trade in New York, although it fell off following Miss Morgan's departure on the short road tour of Ziegfeld's "Show Boat." Its top receipts for a week had been reported at \$15,000, phenomenal business. At times the crowd in the place looked like a waiting line to get service. Several were concerned in the club, running in "pieces" from 5 to 55 percent, about six partners in all.

Lopez at Kingsway

Kingsway, 2,300-seat picture house which A. H. Schwartz has added to his chain, reopens tomorrow (Thursday) with Vincent Lopez and his Cam Lopez orchestra as the feature.

PAYING THE PLUGGERS

Slipping the pluggers.

The practice still exists in the music business but not under the former system of weekly easing \$10, \$15 or \$25 to the vaudeville and specialty revue performers. The acts have lost out while band directors, master of ceremony and stars have come in—on a royalty basis.

The new racket runs anywhere from \$1,000 to \$20,000 a year as salary charged against any royalty these names are likely to run up on the song supposedly written by them and published by their respective firms.

For instance, a big Chicago picture house band name has been working for 12 years, but has never been known to write a song in his life. For the first year or two in the Windy City this band leader was considered a great plug medium by the publishers. It wasn't until after an undeniable wave of popularity had carried him to the public front that he was put on the payroll of various firms. In the past year this personality has blossomed forth with around five songs to his credit and admits to being a staff writer with one concern for \$10,000 yearly and acts in the same capacity with another for \$7,500. Well known

modern composers appear on the title page as collaborators.

As to Isham Jones

Chicago has a number of these now, as also has the Coast and New York. The most shining example is, perhaps, Isham Jones. Riding the crest with his band at the College Inn, Jones started "writing" numbers which had his name on them and which were all popular successes. So much so that Jones started a music firm as all his numbers started to edge into the money. The following year he met with reverses, practically disbanded his orchestra and for the two years he was away from the spotlight his name did not appear on any song or in connection with any music house.

Some of the latest luminaries to be mentioned as song writers include Ruth Etting, who carved a niche for herself in the Ziegfeld "Follies" and on Columbia records, and Mrs. Jesse Crawford, wife of the Paramount organist and herself at home before a console.

Band leaders, picture house m's and c's and organists all now become staff writers over night if their popularity warrants. It's a 1,000 per cent. coin increase over the former routine of putting songs across.

It's the same old racket having its clothes made by a more expensive tailor.

10% "Breakage" on Discs Called Out by Publishers

Music publishers have decided to eliminate the 10 per cent reduction evil which mechanicals have been taking advantage of for many years. On the record and roll royalty accountings, the canned music firms made it a habit of discounting 10 per cent on the gross for breakage, a practice dating back many years when the phonograph disk was a brittle subject and apt to break.

In later years with the composition much improved, the breakage on records has been negligible, but nonetheless the mechanicals accepted the benefit of the 10 per cent, costing the music publishers and songwriters many thousands of dollars annually.

LESLIE OPENING CALLED OFF

Low Leslie was to have opened his Ambassadeurs Thursday night, but the turn-outs at the opening were turned back. Fuse trouble was alleged by Leslie, stating some competitor might have cut the electric cables in retaliation.

The Ambassadeurs is Roger Wolfe Kahn's ertwhile Le Perroquet de Paris, nee Ciro's.

COMIC STRIP CELEBS

WGBS induced a number of comic strip celebrities to talk over its air last week, including Harry Hershfield, Rube Goldberg, Jack Lait, Jack Callahan, Zere and Walter Hoban.

The stunt was primarily a boost for "All the Funny Folks," a privately published colored story book in which the famous characters of the strips live in a mythical kingdom, and to which Gimbel's had the exclusive retail sales rights.

COWAN BACK WITH FEIST'S

Returning to the firm he first started with, Rubey Cowan becomes a staff writer with Feist's this week.

The veteran songwriter has since been head of his own music house, Stark & Cowan, and also writing extensively for the presentation houses, doing special songs and lyrics for Public units.

Broadcasting Morris Dinner

Old Gold cigarettes may broadcast the coming William Morris dinner at a cost of \$5,000.

The tribute to Mr. Morris is scheduled for Jan. 8 at the Commodore Hotel.

Girls' French Date

Helen Gray and Maria Kearns from the Broadway nite clubs sails Jan. 14 on the "Paris" for an engagement at the Ambassadeurs, Cannes.

Lou Irwin booked.

Feist's "Blue Heaven" And Other Best Sellers

Considering the holiday season, the music business is pretty fair, with sheet music selling nicely and including a couple of outstanding hits in "My Blue Heaven" (Feist) and "Among My Souvenirs" (DeSylva, Brown & Henderson) along with "Charmaine" and "Diane," both the Sherman-Clay song hits based on the musical themes of the film features, "Big Parade" and "Seventh Heaven."

Other good pop song sellers include "Broken-Hearted," "Baby Your Mother," "An Old Guitar and an Old Refrain," "Cobble-Stones," "Give Me a Night in June," "Highways Are Happy Ways," "Did You Mean It?" "Rain," "Sweetheart of Sigma Chi," "Without You Sweetheart," among others.

The dance follies marketed by the larger firms like Feist, Remick, Shapiro, and DeSylva, Brown & Henderson are also selling big.

Of the production music, there is a wealth of selling stuff from shows like "Good News" (DeSylva) and "Five O'Clock Girl" (Harms) which top everything followed by "Desert Song," "Funny Face," "Show Boat," "Tosatic."

HERE AND THERE

Royce Taylor's Orchestra has replaced Ted Florito's at the Hotel Sinton, Cincinnati.

Henri Keates, until recently solo organist at the Oriental, will rotate with Eddie Hansen at the Uptown and Tivoli beginning this week.

Milton Charles replaced Keates at the downtown house.

Al Payne will head the Paul Specht band unit at the Club Lido Venice, Palm Beach, opening Jan. 14.

Egyptian Serenaders at the new El Torreon dance hall, Kansas City.

William J. Smith has published "Ukulelepop," a book collection of 18 comic uke ditties by John Milton Hagen and F. Henri Klickmann.

Vodery in Nite Club

Although there was spirited bidding between Fox and the Keith-Albee bookers for the Will Vodery Orchestra, with Fox giving the colored aggregation several weeks in New York with other time offered, the act turned down all further vaude time to go into the new night club that Low Leslie is promoting in New York.

CANTON'S NEW DANCE HALL

Canton, O., Dec. 31. Green Mill Gardens, dance hall, was opened last week as a combination ballroom and supper club. Location is just a few miles east of Canton.

Alie Fryer and band will be the attraction for an 8rd-nite period.

RADIO SHOW BUSINESS

Next to the growth of the picture business and picture theatre, the radio show business is the outstanding development in the commercial theatre. The expansion of commercial broadcasting on behalf of nationally famous merchandizers who are cashing in on a radio-created good-will has brought about a new form of advertising and exploitation, greatly to the advantage of the artist.

The many commercial broadcasters in the field, all anxious to command as much concentrated attention for their regular weekly "hour," have brought about a bidding for name talent at fabulous rates of compensation for the few minutes they are on the air.

The \$100 a minute standard for average names has given rise to the sensational top of \$500 a minute to Gene Tunney for five minutes of radio "performance" early this month for Palmolive.

The utilization of the ether for exploitation purposes has been established as to value, direct and indirect. Where for a time it was deemed abstract good will publicity, merchandizing experts soon found that increased sales in radio-covered sectors were the direct result of the ether plugging. It was best manifested when a commercial company broadcasting on one station or over a limited network of three or four stations, added one or two embracing new territory. Ergo, the call for their product jumped upwards in that new field before long, and so the commercial firms were definitely sold on radio's value for advertising purposes.

Names and Salaries

As competition grew keener and commercial broadcasters battled each other for ether importance, the battle of big names and big salaries developed. Competing commercial firms on rival stations decided one or the other must ultimately annex the majority of audience reception. The greater the ether "circulation," the greater the effect of their radio campaign.

It was decided that only the names or outstanding radio talent would command this concentrated attention. Hence, the booking of important people for radio performance.

Eveready the Pioneer

Eveready started things with its \$100-per-minute scale for Eddie Cantor. The Eveready Hour, makers of Eveready radio batteries and allied electrical products, were pioneers in the name thing, and paved the way for Socony with Van and Schenck, the General Motors gigantic entertainment programs that include such celebrities as Weber and Fields, Leo Carrillo, Willie Collier, etc., the recently new Palmolive Hour with Tunney and the Duncan Sisters among the high money-getters, et al.

Radio entertainment as a new show business is concededly in its infancy. It is developing whatever it will develop as a natural result of its own growth. Whatever shortcomings there may be or faults that exist, are generally ascribed by the radio broadcasting powers—that be to a simple case of "growing pains."

No Showmen Wanted

All the well meant advice about a radio program czar or arbiter is consciously ignored. Radio does not want showmen experienced in the theatre to mix into their own field. Radio feels that radio will from its own source develop an outstanding broadcasting luminary who will be best qualified to advise about and foster the growth of ether entertainment.

Right now, commercial radio seems to be taking the initiative. Those who control the broadcasting facilities, i.e. the physical operators of the stations, are not doing so badly on their own, on a straight leasing arrangement for the use of their facilities.

An organization like the National Broadcasting Co. contributes but a fraction of the millions spent by commercial broadcasters for entertainment. The N. B. C.'s \$500,000 budget for 1927-3 entertainment is only for the maintenance of permanent organizations to fill in and round out the "hours" consumed by the commercial advertisers.

The beauty of radio from the theatre's standpoint is that its effect on the box office is almost negligible in proportion to its tremendous grip on the entertainment-hungry public. Where there are instances of concert recitals being "killed" by advertised broadcasts; where there are complaints from colleges, as happened last

month, that broadcastings of college football games were hurting the gate receipts at the gridiron stadium; where an occasional radio artist's brodie in a theatre or on a personal appearance may prove to be the fault of too much ether publicity, there are innumerable instances when the reverse is true.

Tex Rickard after first frowning on radio, built WMSG atop the Madison Square Garden and encourages flight-by-round broadcastings, concluding radio is a stimulus to the leather pushing racket, than otherwise.

Radio name talent like Lopez, Happiness Boys, Ipana Troubadours, Davis Saxophone Octet, command fancy salaries in picture houses on their radio rep exclusively. Two of the biggest male names of recent years came to fame via radio alone—Harry Richman, when a WHN broadcaster from the night clubs, and "Whispering" Jack Smith, whose \$1,250 salary does not compare with the \$75 he earned as a Waterson-Berlin-Snyder song plugger.

Compensation

The long advocated campaign of compensation-for-the-artist by "Variety" was but a natural development in radio's growth. No such vital American influence could long exist on the type of programs first offered in the days of radio's youth. It was paramount that after the song pluggers and the free-for-all warblers and the tin-pan bands had had their sway, radio would be forced to keep the ball rolling.

Twenty million American families with 20,000,000 radio sets involving an estimated population of 50,000,000 listeners-in, could not be trifled with. America prospers; families grow; new sets, new apparatus, new tubes, new batteries, new this-and-that underwrote a gigantic business enterprise from the start which was economically obligated to maintain the pace, for financial if not for other reasons.

The important money concerned, and the ether magic of spanning tremendous distances for the selection of this and that source of entertainment, were two vital factors in the growth of radio. The juvenile spirit in all of us of playing with a graduated circular spindle and making certain marks bring forth certain things at certain hours could not be denied. The mature capitalization of this take-it-easy and sit-by-the-fire means of enjoying warm or chilly evenings paved the way for the advance of radio entertainment.

Romance and humanitarianism were but incidental elements. The gratefully emotional responses from shut-ins and convalescents were but a by-product of radio's purpose. Radio can only exist on the reaction from hale and hearty and prosperous humans and it was this commercially-responsive majority that the radio advertisers appealed to and are capitalizing on now.

Commercial Radio

And so, with the radio public radio-wise beyond the years of radio existence, commercial radio finds that only the importance of their programs and program talent will continue to command radio audience attention. For, unlike the movies and the legitimate theatre, with its handful of trade and fan periodicals, radio finds media of publications galore at its beck and call. Every evening newspaper is a miniature radio fan magazine. Every week end newspaper devotes special sections with millions of inches of free space devoted to radio programs, radio artists, inventions, developments and improvements.

All this has tended to educate the radio fan to become epicurean in his tastes for the free ether entertainment. He must now be "sold" on when and where to twirl that magic disk which, only three or four years ago, satisfied his hunger if only a broadcast phonograph disk were etherized. **Abel.**

Larry Stry Incorporates

Albany, Dec. 31.
Larry Stry, who for several years has been playing with his unit at "class" hotels in New York, has incorporated under the name of "Larry Stry's Music" to engage in the general orchestra business. His attorney, D. F. Feldman, of 475 Fifth Avenue, drew up the incorporation papers, the capital stock being set at \$5,000.

Paul Scott, veteran dramatic agent and caster, after an accident, is back at his N. Y. office.

Miss Morgan's Personal Nite Club Draw, \$3,500

A personal draw of \$3,500 weekly for the house was attributed to Helen Morgan. She was the entertaining head of the nite club in New York named after her up to Friday morning, when prohibition enforcement raiders demolished the premises.

It's the first and only estimate yet made of the amount any cabaret star could draw on their own standing.

Miss Morgan was reported receiving \$1,000 weekly and a percentage of the gross in the Morgan nite club, where the gross receipts have reached as high as \$18,000 in one week this season.

BRITISH FILMS

(Continued from page 15)

Ormiston, who is touring the country boosting the scheme, took the usual line about the danger of pre-releases and key theatres, and declared Paramount-Famous, in spite of assurances to the contrary made by J. C. Graham, was still acquiring theatres through nominees, instancing the Capitol, Cardiff, and the Scala, Dublin (latter house ostensibly acquired by Major Charles Bell, but as he has been employed in various ways by Famous for some ten years and has been in charge of their building operations in France, no one took much account of the alibi).

Replying to questions, Ormiston stated there would be no difficulty in getting films despite the attitude of the distributors, but he did not explain where or how, nor mention the failure of the promoters of the Scheme to tie up with the independent distributors. Those of the big Scottish exhibitors who were at the meeting kept out of the discussion, and the general result can be safely said to be that Scotland is by no means sold on the Scheme.

Days of Frost

What with the mercury several degrees below and the closeness of the holidays, there is a good old fashioned Christmas slump all round this week. Several theatres are playing releases to save money on their film hire and the others are doing bad business, too.

"Uncle Tom's Cabin," at the London Pavilion, is costing around \$14,000 a week, what with the house rent, the colored show and the overheads, and it would need good to capacity business to get away on this.

"King of Kings" is doing thin to fair. Overhead here much less than the "Tom" show, and P. D. C. may break even. But not this week.

Flood Before Quota

One of the most noticeable effects of the passing of the Films Bill has been the extraordinary number of trade shows (pre-views) of American and other foreign films. These are being shown and booked ahead so as to have the field clear, for when the bill starts to operate next year the limitations on booking in blocks and ahead would seriously handicap those distributors who were loaded up with product.

In the current week, at this writing, 32 American, two foreign and one British film have been shown, including "King of Kings," "Uncle Tom" and "The Garden of Allah."

The De Mille film does not create the furore its pre-publicity led one to expect. As it is presented here there is nothing to offend anyone's feelings, save they have a fundamental objection to the living representation of Christ in any form. Apart from this, the film is innocuous, and in parts almost static.

Why "The Garden of Allah" has received so much praise at its first Tivoli showing this week I do not know. As entertainment it is not in the "super" class, and as a production it simply serves to show how much Hollywood, despite its perpetually canvassed defects, does contribute to the manufacture of a polished article.

More Revivals

Besides those mentioned last week, other Christmas week revivals include "Ben-Hur" at the Tivoli for afternoons only, "Vaudeville" at the Capitol, and a general reissue of "Safety Last."

A Film Score

Police around the ports were busy this week watching out for a film on the life and execution of Sacco and Vanzetti, which someone was trying to smuggle in. It is said this film was made in the States, and Communists were using every means to get it here. If made in America it has been kept mighty quiet. There was one made, or going to be made, in Germany, and maybe that's the one all the time.

SPEAKEASIES

A mechanic's wife haled her spouse before the Court of Domestic Relations, charging wilful neglect because of his membership in too many clubs.

Agreeing he provided adequately financially, she admitted it was the club thing that burned her up. The wife offered in evidence a packet of cards, purporting to be membership cards to organizations without sick or death benefits he had joined.

The husband stepped to the bar. Addressing the justice, he volunteered: "Your Honor, they are merely okay cards for speak-easies."

His honor perused the bunch of vari-colored cards, smiled sardonically, handed them back to the defendant and dismissed the case.

The growth of the speak-easy, flourishing since prohibition, has put it upon the basis of New York's nearly second largest industry, with bootlegging the first.

The last unofficial census of the whisper-lows showed that there were over 20,000 in operation in Greater New York. At least a quarter of that number operate between the Macy-Gimbel line and Columbus Circle, taking in East and West.

Since the obliteration of the majority of public thirst quenching parlors of the old-fashioned saloon variety during the regime of the Mullen-Gage law, its subsequent repeal has increased the locked and unlocked joints quadruple of the number slowed through the State enforcement act.

The 20,000 or more in operation provide a variety to appeal to the whims and taste of all.

Where Speaks Are Thick

Within the past year the blind tigers have gone through a process of evolution, with most now aping the better grade night clubs and getting the play from the in-betweeners with limited coin through cut-rate prices and entertainment without cover charge.

The speaks are spotted so thick in the upper 30s, 40s and 50s that a stranger in town need but pull a phoney collapse in front of any spot to be dragged in and resuscitated with the cup that jeers.

An out-of-towner recently stumbled into a traffic copper on crowded Broadway, imploring he must have a drink, and wanted some inside info as to where to get it. The cop, having a sense of humor but still unwilling to commit himself, pointed to a bootblack stand and imparted to the stranger that that was the only place around where he couldn't get a drink. Sounds like a gag. But there's more truth than fiction in it.

The evolution of the speak-easies, starting originally with stag and stagger joints, has progressed within the past year to such an extent that the mixed points (those permitting women) have eclipsed the stags by several hundred per cent.

It's the latter that have been doing the real dressing up to catch the fem eye and hold them as regulars. In these places escorts are desirable but not necessary.

Class Joints

The so-called class joints of the racket are well appointed as to decoration, offer entertainment and dancing and with drinks scaled moderately. Beer brings two bits; gin, four bits; Scotch or rye, 75 cents; same for Canadian ale (pint) and \$1 for mixed drinks, brandies or cordials. Some have kitchens attached. Most haven't. Food is inexpensive, with the joints figuring on the liquor for the big take.

Those offering entertainment offer a one-man orchestra (pianist), some singing waiters, few paid hostesses and many more voluntary hostesses. The latter depend upon how adept they are in running up a check for their remuneration, aside from what other revenue they may acquire on the side. The vols rarely get a real live one, but do get the overflow of saps from the regular hostesses when the latter are unable to handle.

The growth of the speak-easies and their "dame" angle has revived the old Tenderloin in New York, the only difference being that its boundary now is unlimited. It practically runs from the Battery to the Bronx, but with the most lucrative spots in Times Square.

The matter of entertainment for the speaks is a small item. The pianist gets a moderate stipend and his rum. The waiter-entertainers depend upon tips. The paid hostesses rate \$25 weekly or less with a percentage on checks.

Despite the high hat joints being

in majority around Times Square, the more moderate price shock parlors, where one can name his poison from 25 cents up, prevail east and west of Broadway. Also various take-out joints, where a concoction labeled "Cape Smoke" or "Squirrel Whiskey" can be had from 75 cents to \$1 a pint, made while you wait. These are reported as doing land office business from those with the inclination, if not the price, for regular stuff.

Student Trade

The better class places with long bars are getting much of the student trade once monopolized by Greenwich Village places. Women—young and old—just stepping out love the thrill of drinking up against the bar. In most of the class places drinks over the bar are 15 to 25 per cent. cheaper. This, of course, appeals to the student out with \$5 and his girl. Previously Leblanged he can make it a big evening on a ten-spot.

While the speakeasy racket has increased by a large margin in 1927, not all are doing business. Many are resorting to all sorts of subterfuges to build up a steady trade. Taxi drivers, pedestrian steerers, male and female, are sent out nightly to steer those who look good sans flat feet or pocketbooks. In with percentage arrangement as reward.

Less police molestation since the repeal of the Mullen-Gage law has provided less headaches when business is good. Despite the number operating and seemingly not enough patronage to go around, others are still coming in when able to get spots. The latter has been tougher than ever of late, with landlords holding out for high rentals and insisting upon a year's rent in advance. The latter is protective measure for the owners, two ways, in case of flop or padlock.

It goes without saying that the dolled-up speakeasy has nicked much of the night club trade around New York. The clubs may claim they don't want the cheap ones, but their attitude is much after that of the proverbial fox and the grapes.

Speakeasies are flourishing, some more than others. And it seems as though they are here to stay until prohibition goes into effect. **Faba.**

HOTELS GOT BEST OF NEW YEAR'S EVE DRAW

Olsen Copped Record with \$15 per Couver Charge—Everything But Water Extra

Nite club biz was disappointing generally New Year's Eve. Reservations were slow, and whatever materialized in the cafes was last minute trade, although a few did big biz.

That went most for George Olsen, as the Club Richman draw, where he was booked, sold a week in advance for the 500 capacity limit at \$15 a head as covert alone, this charge including mineral water, but nothing else. Food, etc., were a la carte, making this a record high for nite clubs.

Hotels did the record business. A hostelry like the Roosevelt had 1,300 reservations weeks in advance. The hotels opened all their dining rooms for the patronage, including the grills, main dining rooms and additional banquet hall. Each room had its own band, with the stellar luminary of the hotel shifting from room to room to conduct a set of dances.

The hotel reaction is the direct result of last year's holiday celebration, when it was found the hostelry's charges and other tolls were nominal, and that one could have a great evening at normal cost and with much more convenience and elbow room than in the cafes. The favors, too, equalled anything given away in the nite clubs.

The house party thing was an important factor in the off-holiday eve trade. The many stagger-in and stagger-out household oases appealed more to the celebrants.

Paul and Lloyd Waner, the Pittsburgh baseball brothers, are set to play three weeks of Orpheum time. On the west coast they open in Frisco Feb. 4. The Pittsburghs will train on the coast in the spring.

OUTDOORS BUSINESS

In the future of the outdoor show business in the U. S. and Canada can be seen but little brightness. That business has been growing less profitable annually for many years.

For the past three or four years the breaks were all against the outdoor showmen. Not only was the weather continuously against them in the open air season, but everything and everyone else appeared to be.

The fixing of previous seasons doesn't seem to get over so well nowadays. Long ago the outdoor fixer only had the local authorities to square. Now there is the other showman, the indoor man who runs a picture palace the year 'round and he won't have the outsider coming inside to take the show money out of town. Nor can he be squared.

And the reformers have grown more numerous. They are more familiar with the tricks of the outdoor trade. Anything there's a chance in the reformers call gambling and then they call upon the sheriff or local police to stop it. As the church is almost always behind the reform element the sheriff or the police listen.

The carnival man argues there is no gamble and presents his arguments but the reformers seem to know the tricks too well. Whether they have been wised by the picture exhibitors or studied the many exposes of the outdoor racket of the recent past, the fact remains they know and hamper the carnival operator.

No Advancement

Nor has the carnival, as the years have flown by, advanced their prestige, standing or credit. They are still the roving gypsies, waiting for a break, either at the fairs later or next season. Obligations are a gag. Catch me if you can and if you do I'll show you the chattel mortgage.

And when the coin is scarce, on goes the gaff. To hell with the other fellow. Let him fix, too, or crawl out of town.

The few responsible carnivals with reliable showmen at their head are dwindling. But a meagre few remain, very meagre. Even those acting and playing right, without the gyp, gaff or dirt, must stand for the ignominy of their calling as erected for the outdoor business by the crooks of that trade.

But the grifters of the outdoors don't believe they are crooks—they just think the Ford owners are chumps and let it go at that. That some of these outfits can return time and again to the same towns, with the same kind of show, doing the same things may be the reason why the carnival people believe everyone else but themselves are chumps.

In the picture exhibitor the outdoor men have found someone they can't get to. They have also found the exhibitor is a local political power and they know they are being curbed continuously. When not actually closed or shut out of a town they are held down to where they dare not take much of a chance.

More Cities Closed

More cities each year are being closed to the traveling carnival. If not for one reason, for another. Boards of Health have had considerable to do with this successful agitation, even when the native exhibitor may have been disposed to be lenient. Health boards get behind adverse legislation. Books like Jim Tully's "Circus Parade" will work an injury as well. Tully sounded as though he had been a common roustabout with a cheap, grift circus but the inaccuracies in the Tully story can't be explained to a public that prefers to believe the worst of all of the time.

Even in "The Barker," the stage play that was a season's hit on Broadway last year and with a company of it now on the road, the immoral side of the carnival was given the greatest attention; that of the show owner having a mistress and the Barker mixed up with a cooch dancer. That play has not improved any standing impression of the carnival show.

Fairs as Life Savers

Fairs throughout the country are the life savers for the carnivals. But all of the carnivals can not play the fairs. And the fairs can't guarantee good weather or good crowds, for the week or less that they run once yearly. Anyway the outdoor showman

looks at it, there isn't much hope. He finds mighty few outside his business with him and he can't trust those in the business. The net result is the outdoor man feels he must stand by himself. The single trade paper, "Billboard" clinging to the outdoor purveyor has lost whatever influence it ever had, which was never much outside of that weekly's publisher's own estimate of it. "The Billboard" has but little good will left in the very field it represents. Too many outdoor showmen have smarted under the "Billboard" lashing to forget easily or quickly and the outdoor racket is fading away.

Whichever way it jumps, the current carnival man is going to have a tougher row than before, despite weather conditions. If weather has been his chief worry in the past, he still has that, and with it now, everything else.

If the roving carnival owner of the gyping type is unpopular, he did it. He cheated his chumps and his creditors, but cheated himself the most.

There's no principle in that kind of a showman and all others appear to know it; they don't like him and they don't want him. He's got to go.

Hunt Carnival Worker In Murder Indictment

Utica, N. Y., Dec. 31.

Oneida County authorities have renewed efforts to locate Roy Scott, alias Frank Marton, carnival worker, indicted for second degree murder in the stabbing of Frank Hess at Boonville, N. Y., Sept. 7.

Sheriff John G. Thomas is mailing circulars containing a photo and detailed description of the fugitive to all sheriffs and heads of police departments in the United States and Canada.

Scott is 30 years old, five feet 10 in height, weighing 160 pounds, hazel eyes, dark sandy hair, medium erect build, southern accent and good personality. He has an Indian girl tattoo on his center breast, a butterfly tattoo on the right side of his breast and tattoo on both arms and wrists.

Scott was in Boonville selling tickets for the Traversa Carnival Shows at the time the crime was committed. Homer Scofield, colored carnival worker, is being held in connection with the crime. The stabbing was in Hess' roadhouse, adjoining the fair grounds, where the carnival was held.

OLGA WALTERS

(Mrs. Guy Harrington)

Olga Walters, 30, in private life wife of Guy Harrington, stock actor, now playing in Wilkes-Barre, Pa., was found dead Dec. 29 in the bathroom of her apartment, 617 West 190th street, New York, the police advancing the belief that the actress had met with foul play.

Mrs. Harrington had filed suit for divorce in Binghamton, N. Y., which Harrington had failed to contest. A final decree was expected some time this month.

Mrs. Harrington had come from Binghamton just before Christmas, with the understanding she would

YEAR IN PICTURES

(Continued from page 7)

house nor the picture industry at large a whit of harm.

Talkers

Since the Vitaphone made its sensational debut on Broadway over a year ago the "talkers" have engaged and are still engaging much attention. Not only "talkers" in the mechanical way, and that takes in Movietone, which seems to have found its best value so far on Fox's news weekly, but screen talking in the actual picture, and in the sound instruments, such as are employed by Paramount's "Wings."

With the talking of dialog in the actual films on the screens by the actors in it and the studios working out inventions along this line, there is no foretelling what they may lead to, no more than what will happen after the first natural color film at over 10c. a foot is located.

News reels this year have also displayed their drawing power.

Bankers are as highly interested in the picture business as ever. In two or three important directions they are more so and in some channels the manipulations of the chains they are behind.

Foreign Trade

In the foreign trade is a more determined antagonism to the U. S. picture product than ever. So far the foreign elements desirous of promoting the native industry have found themselves against the unsurmountable wall of commencing to equal the American film. Continued propaganda, however, has loosened money and incited much feeling against the American made, also its manufacturer.

Taking the example of Great Britain if the British Quota Film Bill should prove profitable for the English producer, much of the same thing as far as possible may be found throughout the world. While it will have no immediate effect upon the American distributors, its effect will be felt in other ways and cause the U. S. film men considerable money, trouble and annoyance. France but lately threatened to follow the model of the German contingent 1-for-1 legislation.

It is now estimated that the foreign distribution of an American made in demand outside the U. S. is 40 per cent. of the entire gross of that picture. Percentages of American showings in Europe have been cut down within the past two years, this occurring through Euro-

YEAR IN BURLESQUE

The recent Columbia-Mutual working understanding, scrapping of deadwood stands on both circuits and the flop of the attempted Stair & Haylin policy for the Columbia burlesque wheel, with a general agreement of burlesque or nothing characterized this year's activities in the only twice-daily field left.

With the dramatics dropped through and the opposition angle abrogated, with both wheels working for the same principle of making communities as they were for real burlesque, it gives this class of theatricals practically a new start.

The truce effected in the near-merger solidifies wheel burlesque as common enemy to stock burlesque. Through its wide scope of bid lifting, stock figured as dangerous opposition to the wheel shows at one time.

In certain spots the resident outfits had gone beyond the limits of decency in order to force the box office and for the most part got away with it for a while.

The regular wheel shows out for a season could not take such chances and were figured mildly against the stocks and naturally business dropped all around.

The wheel show future was in a bad way but the merger fixed it. Stocks figuring the sky the limit in indecency extremes have been checked, with most out. Authorities of various cities that have attempted to slough burlesque entertainment on argument of the stock indecencies have since been won over and assured the wheel shows will adhere to legitimate burlesque.

The merger happened in preliminary set with Sam S. Scribner, head of Columbia, shaking hands with I. H. Herk, head of Mutual. It was noised then that the mitting stuff had more significance than a handshake. The succeeding get together of both wheels has borne this out. Mike Joyce of Columbia and Emmett Callahan of Mutual form a censorship committee and tour from time to time to see that the joint attractions are up to standard.

Producers on Cuff

The merger was a veritable god-send to Columbia with many of the

producers on the cuff to their performers for past salaries and crying the blues otherwise. Since the guarantee arrangement many of the Columbia deficits are being lifted via weekly payments deducted from weekly profits. On the new arrangement Columbia shows receive \$2,000 weekly guarantee against Mutual's \$1,740. The Columbia shows remain and all genuine burlesques have shaved their former overhead to keep within the guarantee and at a profit for the producer. The flat guarantee obtains for all with a possibility of an additional percentage arrangement after this season, as soon as Scribner and Herk can work out the plan.

When Herk swung over in the merger he convinced Scribner that a nondescript policy would not be practical for burlesque. He convinced that burlesque did not want the legit mixed in. Lew Talbot roadshowed "White Cargo." Phil De Angelis did the same with "Kongo." Gus Hill withdrew "Bringing Up Father" and staged another unit, "Peek-a-Boo," title formerly used by Jean Bedini and backed it with a regular burlesque show. The other legit just passed off the Columbia wheel.

Herk's Policies

Herk's policies had weight with Scribner since Herk had taken the Mutual out of chaos and placed it upon a profitable basis. Herk in his star chamber conferences with Scribner convinced the latter that the idea of "refined burlesque" was out and that the shows should be burlesque without attempt to ape Broadway musicals with less expensive casts. The latter just made them "turkeys."

The working understanding, although in infancy, has done much for the betterment of burlesque. It has given performers assurance as to where they are at, houses an assurance that burlesque is here to stay instead of petering out, and has also removed the former petty jealousies which naturally obtained between the two wheels because of opposition.

Everybody's happy. Even the girls on the runway are grinding more vigorously. **Edna.**

pean pictures penetrating more freely into the foreign territories hitherto held almost exclusively by the Americans.

Stage Shows

An extreme advance this season in the picture houses has been with the stage show, the presentation, stage band unit, master of ceremony or merely a vaudeville addition to the picture. With it has come resentment from that division of picture people and its trade papers that do not want to see the screen submerged. Exhibitors have a simple answer—to give them pictures that will draw by themselves. That is a terrific argument, and simple. If the film producers can fill 4,000 capacities with their pictures only, the exhibs, chains or Indies will gladly throw out the stage show. But the producers must do it every week.

It's the same old box office figuring, and the argument is only on the side. With a theatre's capacity elastic enough to drop from \$29,000 to \$30,000 below full capacity, the theatre manager deems himself crazy if missing an opportunity to fill in that void. Smaller picture houses, taking the lead from the larger ones, have followed suit, using stage shows as special attractions according to their means.

Better Business

In drawing talent from vaudeville and musical comedy the picture managements have been doing business for their stage attractions with the vaudeville people, and the latter are perfectly satisfied. They are free from the bother of the former big time booking methods, the exactions and vexations.

In the picture booking offices they are given action, prompt answers, quick contracts if agreeable and a reasonable salary. There is no cheating as in vaude, no "copy" acts attempted, no effort to steal people or acts, and all of the picaresque tactics of the former big time find no place in the better picture house operations for its stage units.

While it is undoubtedly true that the payment of \$15,000 as one week's salary to Al Jolson by West Coast Theatres circuit of California for that week in W. C.'s Metropolitan, Los Angeles, excited the actors and the trade, Harold Franklin's judgment was vindicated through the house netting \$19,000 itself the Jolson week, also a record for the profitable side of the theatre as well.

as a record for its gross, as Jolson did \$57,000.

Increasing Scales

The recent Capitol (Loew's), New York, change of policy into "big names" lasted but briefly. This may have been a reaction from the Jolson engagement, with Loew's and maybe Publix agreeing that too much is too much. Notwithstanding the Capitol's grosses fell backward as quickly as they had gone to \$95,000 the first week of the change. They were normal again within four weeks. Meanwhile the striking Capitol bills had been subdued until the "name" portion was almost entirely dropped.

It should not be overlooked, and it's a peculiar point with some picture house managements, that they think the opportune moment to increase the scale is with a change in policy. Thusly the Capitol held to the 99c. it used for "Ben Hur" when changing policy immediately afterward to names, and still has that 99c. top, although the business tumbled back. The Strand did the same thing, going from 75c. to 99c., with a slight variation of its stage show policy that endured but shortly. With the Strand, however, the top reverted to 75c. with the next policy switch.

Always remembering that on Broadway and almost without exception the screen feature is always a big factor. The only one who has consistently beaten that to date has been Roxy; he has made them come to see his stage picture and hear the orchestra, for Roxy has had to play many cats and dogs upon his screen.

As ever, the picture industry is whirling as fast as its cameras. Even as this year goes out there are big deals under way, and no one can tell or foretell. A year from now there may be a different story, for a year in filmville is a long while nowadays. And the swift changes may occur in production, theatre operation or stage shows, one or all, and at any time.

ALLIGATOR FARM AT PARK

Canton, O., Dec. 31.

Cal Sinclair, manager of Meyers Lake Park, has announced that on the site of the old theatre, recently razed, an alligator farm will be installed. The park will open its 1928 season after the middle of May.

OBITUARY

EVA RANDOLPH

Eva Randolph, 64, legit actress, died in Metropolitan Hospital, New York, Dec. 27. Miss Randolph had been stricken while on the street and she was rushed to the hospital but failed to rally.

Miss Randolph's last stage appearance was in "The Auctioneer" in support of David Warfield. She had also appeared in "The Whip," "Alias the Deacon" and E. H. Sothern companies.

The veteran actress left the stage to care for her husband, the late Fred W. Lindo, manager, who was under the care of the Actors' Fund for several years.

Marcus Loew

Miss Randolph is survived by her sister, Mrs. Elizabeth Seelig, and a niece, Mrs. Hattie Jacobs, New York.

Under auspices of the Actors' Fund, Christian Science services were held at Campbell's Parlors Dec. 30.

Thomas Joyce, 74, father of Mona Lamar, wife of Ed Milne, New York booking manager for Pantages Circuit, died Dec. 27 in New York of heart trouble. Interment in the Gate of Heaven cemetery, Mount Vernon, N. Y.

The mother of Fred W. Hixon died Dec. 28 in St. Louis.

dispose of her New York apartment and make Binghamton her permanent home.

Miss Walters, as she was known professionally, had appeared with the Harrington Players at the Stone, Binghamton, for several seasons. After Harrington's stock opening in Wilkes-Barre, his engagement was published with Mrs. Grace Lake, widow, named as his prospective second wife.

Police examination in New York stated that Miss Walters had come to death from four or five blows struck by an instrument carried away by her murderer. Jewelry, pocket-book and a winter coat were missing from Miss Walters' apartment.

AT ATLANTA

(Continued from page 13)

carceration for, due to their addiction, they are usually denied all but the most inferior working assignments; they are the perpetual menace of prison discipline and morale.

The customary first term for narcotics is one year, for narcotic peddlers two years—and "up." From their first to last day behind bars they undauntedly scheme and fight to get hold of drugs. This makes the drug problem at Atlanta, as at all prisons, one which turns the warden's hair white.

Every now and again the "source" of the deadly contraband will be located and grave punishments administered; in a few weeks it is discovered that drugs are again coming in. A masterly watch is kept on mail and packages, the favorite mediums of transmission; for this reason every register in the prison has the "punks" names in red ink and everything they get from outside is rigorously censored. In addition a searching physical exploration is made on all narcotic admits—often it reveals hidden one and two-ounce phials of heroin or morphine.

Warden Snook is the protagonist of a movement that, if successful in Congress, will most effectively solve this momentous penal problem. He has advocated for a long time the institutional segregation of addicts. It is his idea that the addict is not so much a criminal as a sick person with no right to be dumped in among other violators. In a separate structure the addict could receive the special hygienic hospitalization his case warrants. It is amply proven that even two years at Atlanta is ineffectual in removing narcotic hunger.

The Raw Recruit

In this penal world in miniature all is not gloom and shadow. It is a peculiar thing how committed men so soon learn to accommodate themselves to conditions such as—if first offenders—they never have even conceived of, much less known. The raw recruit is an interesting study. For the initial four or five weeks he is in process of depressed ad-

justment to his novel career among bars and concrete. Bit by bit he comes to adjustment, makes new friends or—as so often happens—finds old ones, starts to attend chapel or night school, sees movies once a week, learns to toss the medicine ball or play tennis on the stockade and works eventually into the odd equilibrium of confinement.

His abruptly-found companions advise him to "forget it," to plan out his life just as he would on the outside, to take "interests" wherever they expose themselves, to realize that he's "in" and must make the best of it or he will soon furnish material for the nearby morticians of Atlanta.

With a thousand complexes thus suppressed he slowly falls into the drab and frightful routine of prison; now and again—if a "weak sister"—he actually gets to like it.

I recall the case of a 50-year-old convict, who had served a long sentence, working on the prison ledger, who wrote back—not long after release—saying he wished he could come back; he said he missed his old pals and the irresponsible existence of the fortress. Light a pipe on that!

Still Planning

Few of the men at Atlanta seem to suffer from compunctions for their misdeeds. It was really comical to hear some planning fresh coups among safes and second-story windows when once they got out. Unanimously they decided that only for some slight defect in technique—now perfectly plain to them—they'd never in God's world have been caught. The next time—ah! they'd know how to handle the "rod" (gun) or the "soup" (nitro) without that miserable bungle they made before.

I often wished I could have followed their post-release dolings to see how the "improved technique" worked out. Such men as these are, it is needless to say, congenial criminals, who will—in 95 per cent. of the instances—spend virtually the remainder of their lives in prison. Neither the grace of God nor that of their fellows can save them from such awesome destiny.

Yes, there are many men who will go out to "go straight"—no doubt of it. The one trouble with incarceration, however, is that its rigors and disgrace often metamorphose into life-long delinquents men who otherwise would have stopped short at one crime—a crime, in such cases, often indicated not from a twisted brain but arising from social environments and domestic ordeals against which they fought unsuccessfully.

Of course the most hope consequently resides with the "first offender," though Warden Snook has never been convinced that "the greatest sinner" may not "return." He will point you to innumerable instances of second, third and fourth offenders who left Atlanta to completely rehabilitate themselves as honored and useful members of society.

Awaiting the Show

As I said, life at Atlanta is not all gloom. Perhaps one of the most

welcome and popular reliefs from its dull chronology is the annual prison show. This is put on usually on Lincoln's Birthday each year, repeated the day following. For weeks previously the place is in a state of feverish anticipation and preparation. Talent lies around loose, and there is always some especially efficient inmate, formerly in theatrical lines without, who takes charge of the presentation. The 1927 production, for instance, was generated by B. F. (Cowboy) Hughes, prisoner-dentist, who spent many years with shows and circuses out where the west originates, and he made this year's show the high spot in prison history. Hughes "took up a collection" of about \$200 with which to buy costumes and props, superadding from the sartorial department of the institution, more vulgarly known as the "tailor shop"—that's the place they make your ideal of what the neatly dressed man should wear when going out!

B. F. worked in and out of hours training and rehearsing his singers, artists and stage crew, and on the two fatal days flashed several "beauty" ensembles that would not have disgraced Union Hill or Philadelphia on "dog" nights. The villagers sat entranced; the encores were as loud and long as at a Rotarian blow-out.

But in prison circles the clock and the gongs don't combine for encores—and a bow or two was all that got through. At that the show ran for over two hours and the dramatic editor of "Good Words," the prison monthly, offered as his opinion that "no more artistic and classy performance has ever graced the stage of our institution."

On the two consecutive show-days the gallery gods are composed of specially invited ornaments of the Atlanta elite, and there is a wild scramble each season for one of the Warden's coveted red admission-cards. In former years it was occasionally the practice to allow the entire production to go in to Atlanta under guard and repeat the performance there but the new discipline forbids it.

In the 1927 show was a colored chap who told me he had been with Eddie Leonard for many years. Hearing him sing "Ida" to vociferous acclaim I had queried him. Replendent in old rose and glistening silk and shining topper he was the hit of the occasion—a dreary memory to many down front of other places and other times, and other happier environments.

Everybody was agog in the early weeks of 1927 as to the possibility of Earl Carroll coming in time to produce the show. But that unique experience was denied the captive thespians, for Earl lay gazing helplessly at the ceiling "way up north" in S. C. for a long time after the event had been staged. What entrepreneur will guide the destinies of the 1928 production is in the lap of the penal gods. For the famous "B. F." is due to leave in the meantime.

Religion and Attention

Another striking feature at Atlanta are the chapel services. For over a year a little cheery Scot, Fred Laddow, has been chaplain, an Adjutant of the Salvation Army. Into the religious dolings he has brought much of the atmosphere and mannerisms of his far-flung organization; a beautiful spirit of kindness and service never before known. His Sunday morning services are crowdedly attended; a thousand men in blue in the pleasant auditorium respond to his magnetic appeals, and the old gospel hymns rise in thunders as he paces the platform, with hands upraised, leading the familiar tunes. Clear of his inspiring supplications, no one will easily reckon what cheer he has brought, through vast Army connections, to impoverished sisters and mothers and brothers of inmates scattered over the entire land. An heroic little figure, that Chaplain—working largely for the love of it there, for his salary is weekly not half of what a favorite night-club cigaret girl makes in one evening from tips.

At Atlanta you will never have cause for complaint as to medical attention. They have a prison hospital, equipped and manned just as perfectly as the best on the outside. All operative procedure is under the care of Atlanta's most celebrated surgeon, and his triumphs in saving by the knife are widely known. There are resident and visiting physicians, two men of the first calibre in their line. Indeed, with such hospitalization as Atlanta affords it is little wonder that many inmates go out proclaiming that the medical service received was not only superior to

what they could have purchased outside—and outside many of them could not have paid a nickel—but that their lives had been indefinitely prolonged through the chance of their incarceration. I saw one man, the major part of whose stomach had been extirpated six weeks before, spryly stepping out to a taxi; the most unbelievable surgical feat of which I have ever heard!

Atlanta a Builder

Governors, mayors, district-attorneys, bankers, lawyers, ministers, beggars, thieves—there they are, crowding one another; as odd a company as life can exhibit.

It's prison, sure enough; but it's a federal prison, with all the traditional humanities the adjective connotes.

Atlanta is a builder of men. A spot of mental stresses and comparative ignominy it may be—but it is not a place that should end a career, if the man is still a man.

but the place to begin a new and better one.

Its own recidivists are few, whether by violated parole or new delinquency. Maybe some of them go "somewhere else" east of Suez the next time—God knows! But it is mainly a place of new faces.

Nothing is more pathetic, of course, than to see a man come back there. In my own incumbency there were a few. But it is not remembered against them in any retributive way. In a few days they're plumped back into the old routine they knew so well—and start all over again at the prisoner's favorite indoor sport of counting the days to release.

When the morning arrives for repeating the old "checking out" routine they skip forth like boys freshly dismissed from school.

If only all of us had claustrophobia!

NEW YORK THEATRES

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Ziegfeld Follies
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VILLAGE AND SQUARE

Semi-official playgrounds for the chump and his money, Greenwich Village and Times Square.

Greenwich Village has been staggering from a knockout wallop for two years but won't throw the towel into the ring. Times Square has bettered its previous record as a sucker baiting lane. Auction rooms, museums, palmist shops, penny arcades, nondescript novelty shops, street vendors, fakers and sharpers, patent can openers and counterfeit Parisian naughty pictures have all moved uptown from the Bowery and 14th street.

Talk to a few of the take 'em quick boys and they'll tell you the uptown chump is much softer than the downtown one ever was. Tilt-tilt prices for bunk stuff you don't want and can't use won't stop the chumps. On Broadway it must be good—much better than the Bowery—so they buy.

The average bunk commodity, regardless of classification, that had been spurned on the Bowery for a dime brings two bits in the Square and no questions asked.

Greatest Midway

Times Square is the greatest midway of the world. Its chump population has got the stix district beaten 40 ways. The carnival boys have found that out and are cashing in heavily, offering their wares with the former lot spiel while keeping the eye peeled for a possible hostile copper who may either move them on or grab them in.

The lower section of the Square which once held thirst-quenching emporiums, take 'em in and knock 'em down joints, has passed forever. The Old Tenderloin has gone to the sordid '70s, where aside from a select few fashionable menages are whisper low joints and call houses. A little off the Square but part of the former Square's night life. Also maintaining contact through chauffeurs and waiters who can fill any want of the lonesome out of town or localite.

As to structural changes the erection of the Paramount theatre on the former site of the old Putnam Building was probably most important. The theatre is topped by a skyscraper modern building and particular about tenants.

High rentals and rigid reference system have kept the gyps out. The Roxy, in the '50s, was another notable addition, while the Chanins have temporarily halted theatre erection of the district to go in for two skyscraper hotel buildings on 45th street between Broadway and 8th avenue.

The really boys are certainly copping on the inflated values of Square property, enhancing their coffers through leaseholds and other really manipulations by far more lucrative and quicker turnover than show business.

Lucrative For Beggars

The beggars, maimed, blind, paralyzed and what not have also found the Square a lucrative spot. Despite activity of the Mendicant Squad of the Police Department they are there aplenty and doing well. Grosses may fluctuate but they're away ahead on the year despite many bad nights. Tabloid exposition of professional mendicancy hurts temporarily, but is soon forgotten by the madding, gay, albeit, four-flushing mob that plays the main stem.

The phoney joints that have been unable to stand the gaff of Broadway rentals have diverted to 6th and 8th avenues, many getting in for soft rent because of the devastated condition of the street or possible demolition of their present quarters on 30-day notice.

Since the short term lease arrangement went into effect the upper '40s on 8th avenue are getting gypsy fortune tellers, crystal gazers and other seers and seeresses which lower 6th avenue claimed before that section went cloak and suit. "Model Exchange"

While on the commercial angle it would be well to take in the "Model Exchange" which hovers between 34th and 42nd street. Former choristers have diverted into the "modeling" racket, finding the remuneration far better than disporting themselves before out of town hicks for practically half the sum they get modeling. The scale ranges from \$50 weekly up. No rehearsals and short hours are the lure, with plenty of entertainment thrown in for girls who don't carry their mothers as chaperons.

In touching the Square this report adheres mainly to the avenues, leaving the side streets untouched

because of their classification as "Speakeasy Alley" and commented upon elsewhere.

Village Sloughed

As for the Greenwich Village cabaret belt, it's shot and has been for years. Many of the former playgrounds where the collegiate and his sheba had staged heavy necking have been sloughed to make way for the subway extension. The few places existing are just about.

Former note of optimism is gone. The big joints with uptown followings are getting the business spasmodically. Not because they're in the Village. It would be the same in Yonkers for the joints with a following.

Smaller places are hard hit as usual. Proprietors hold on with meager profits because they can't think of another racket.

The little theatre groups profit more or less, usually less, and talent is practically voluntary for the Village shows. Mostly newcomers hoping to be discovered but seldom are. Still they gamble and like it.

Some may call it a deterioration for both. Perhaps. But neither believes.

Both areas still think there's a Santa Claus, at least on the surface, even though tongueing their cheeks in accompaniment with such declaration.

Both playgrounds headed toward nowhere but happy. Edna.

2,000 INDIE EXHIBITS' REPS CONFERRING IN N.Y.

Los Angeles, Dec. 31.

Sam Saxe, head of Gotham Pictures, is en route to New York to confer with a committee reported representing 2,000 independent exhibitors, planning an extensive producing-distributing organization.

This organization would be similar to First National, making and distributing pictures on a negative cost plus basis.

Labor Comm'r Calling Columbia Studio Men

Los Angeles, Dec. 31.

Chief Deputy State Labor Commissioner Thomas Barker is conducting an investigation on the observance of the eight-hour labor law in regard to mechanical departments of the independent studios, especially in Hollywood and also the laboratories.

Barker's first step will be to summon Sam Briskin, studio manager for Columbia, to answer questions as to why the law was not being obeyed and also to explain the reason for which his company refused admittance to a deputy sent to the studio to investigate working conditions. Everybody connected with Columbia will visit the Labor Department offices this week for a hearing on the matter. It marks the first time any studio has been indifferent to investigations made by the Labor Bureau.

Also to appear during the week will be officers of the Chester Bennett Film Laboratory.

Harry Arthur Reported As Head of T-S. Chain

Portland, Ore., Dec. 31.

It is reported here that Harry Arthur is to head the theatre interests of the new Tiffany-Stahl combine which contemplates the exhibition end of the business on the coast.

Arthur is with West Coast Theatres circuit. Tiffany-Stahl deal involves Casper Fischer of Washington Theatres Enterprises, Inc., presently building a large first-run house in Seattle and another in Astoria, to be operated by Tiffany.

M. H. Hoffman, president of Tiffany, is reported en route to Seattle to confer with Arthur about the proposition.

125th St. Quits Stocks

Stock burlesque at the 125th Street, New York, closed last week, with the house reverting to pictures.

Too much burlesque opposition precipitated the closing.

With Minsky's Apollo also with a stock policy and Hurtig & Seamon's playing wheel shows, the section was overburlesqued.

LETTERS

When Sending for Mail to VARIETY, address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Braase Stella
Braudies Bob
Budd Nace
Budd Ruth
Burns & Wilson
Bussey & Case

Calanie Ed
Calm & Dale
Cannone Vera
Caplan Harry
Cardiff & Wales
Cathbert Rupert
Clark Florence
Clifford P
Cook Eddie
Cowan Thomas

Davies E
Davies J
De Tongo
Doyle James
Drouillard J C
Faery Irene
Faust Billy
Flaher M
Flak Francis
4 Playmates

Gillette Bob
Greenleaf Ralph
Grenville Claire

Hafter & Paul
Hershen Louis
Howard's Ponies
Homburg Robert
Houourt Daisy
Howard William
Huebner Mary
Hulen Bob
Huntley Bruce

Joyce Gladys

Kaye Muriel

Albano V F
Bayer Babe
Bennett Joseph
Bennington Charles
Bunnies Merrett
Bunt Charlie
Bunt Walter
Butch Wade
Butler Genevieve

Cameron Kathryn
Catho J L
Chamberlain H J
Churchill Ben
Clifford & Healy
Coffman & Carroll
Conlan Paul L
Corbett Selma
Cragle Geo
Craig Catherine

Darrell Emily
Dei Delano
Devine M
Doherty L & V
Drew Virginia
Dumont Adolphe

Early & Late
Evans E
Gibson & Betty
Gifford W C
Gilbert Bert

Hamblet Vlene
Hammond Al
Hart Anne
Hart Lyle
Harter Kathryn
Hartman Marie
Havens Morton
Hassen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley
Haines F W
Hunter George

Iversen Fritzle
Kawakama Alda

Lamont Alice
Landry Robert
Larry's Ents Bob
Lee Mrs

Lowell Gordon
Lester & Clarke
Henri Gendron Bd

Ansonia
Marie Stenford
Al & Pete
Madelon McKenzie
Grace McKenzie
Hazel Vorges
Grace Johnston
Al & Pete
Carlson & Louise
Bill Krantz Bd

Chester-Pierre
Pierret Nuyten Rv
Earl Hoffman's Rv

Colombos
Royal Russian C

Keenan P J
Kenna Sis
Kramer Mae

Lea Mabel
Lerner Girls
Lucking Melita
Lyman Abe

Mohoney Jack
McNally Ben
Marsh Charles L
Marsh Lloyd
Martine Janet
Marvin & Davis
Mason Lois
Maye Billie
Mathewson Mrg't
Meehan Jimmie
Moore George A
Moore Ray

O'Mara Emmett

Page Sid
Paggart Hal
Parson Joseph
Perry Harry

Rehfeld Dave
Reno Eddie W
Renshaw Rose
Reser Harry
Rieser Sidney
Riley Joe
Rose Mae
Rose & Thorne
Roth Lillian
Roy Harry
Ryan James

Seville Sylvia
Seymore Harry
Silvers Sam
Spencer Helen
Stevenson May

Tanis Fay
Tucker Sophie

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Wall Al
Wells Ben
Western Helen
Weston Nellie
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McGuire J S
Mole Florence
Morgan Chas
Morris Elmer
Murray H & M
Myers & Sterling

Oliver Marie
Oliver & Vespo
Palmer Ily
Pym F & P

Ray & Dayton
Reid & Lucey
Regent H
Rene Mignon
Rhea Mle
Robinson Charlie
Robinson & Pierce
Rogers & King
Rome & Dunn
Ross Katharine
Ross & Gilbert
Rothchild Irving
Russo Mabel

Seymore Grace
Shannon Helen
Sharp Billy
Shaw Beta
Sherry Edith
Sigle
Sigworth & Snow
Smeck Roy
Steinbeck Bruno
Sylvester & Vance

Tingley Lillian
Tip Tops
Tishman Irving

Vet's Am Beauts
Wayne Clifford
White Joseph
White Pierre
Whitman Flo
Williams Dixie
Williams & Weston
Woody Arch
Wright Geo
Wynn Ray

Zeliger L & H

London "Dugan" Co.

A. H. Woods has completed a cast for London's "Trial of Mary Dugan." It will rehearse here and sail late this month.

Company includes Morgan Farley, Genevieve Tobin, Lenore Harris, Anita Kerry, John Milton, Helene Sinnott, Maud Gilbert, Sylvester Polk, Kenneth Hull and Elwood Bostwick.

BURLESQUE ROUTES

COLUMBIA

Week of January 2 and 9
A Perfect 36—Casino, Boston, 9.
Columbia, New York.
Pure Facts—Columbia, New York.
9, Empire, Newark.
Be Happy—Palace, Baltimore; 9.
Gayety, Washington.
Cock-a-Doodle-Do—Gayety,
Rochester; 9-11, Colonial, Utica.

Dancing Around—Gayety, Pittsburgh; 9, Olympic, Cincinnati.
Flying Dutchman—Empire, Providence; 9, Casino, Boston.
Foolin' Around—Olympic, Cincinnati; 9, Gayety, Toronto.
Gaieties of 1928—Gayety, Toronto; 9, Gayety, Buffalo.
Here We Are—Gayety, Buffalo; 9, Gayety, Rochester.
High Hat Revue—2-4, Colonial, Utica; 5-7, Capitol, Albany; 9, Gayety, Boston.
Lid Lifters—Empire, Brooklyn; 9, Casino, Philadelphia.
Let's Go—Casino, Philadelphia; 9, Palace, Baltimore.
Merry Whirl—Gayety, Boston; 9, Casino, Brooklyn.
Nothing But Girls—Casino, Brooklyn; 9, Empire, Newark.
Saratoga Chips—Empire, Newark; 9, L. O.
Snyder, Razo—Gayety, Washington; 9, Gayety, Pittsburgh.
Tip Top Revue—Miner's Bronx, New York; 9, Empire, Providence.

MUTUAL

Band Box Revue—Gayety, Montreal; 9, Howard, Boston.
Banner Burlesquers—Hudson, Union City; 9, Orpheum, Union City.
Bathing Beauties—Lyric, Newark; 9, Hudson, Union City.
Big Revue—H. & S Music Hall, N. Y.; 9, Gayety, Brooklyn.
Bowery Burlesquers—Strand, Washington; 9, Gayety, Baltimore.
Finnell, Currie—Gayety, Scranton; 9, Gayety, Wilkes-Barre.
Follies of Pleasure—Gayety, Minneapolis; 9, Gayety, Milwaukee.
French Models—Gayety, Wilkes-Barre; 9, L. O.
Frivolities of 1928—Troadero, Philadelphia; 9, Strand, Washington.
Ginger Girls—Grand, Akron; 9, Garden, Buffalo.

Girls From Happyland—Gayety, Baltimore; 9, L. O.
Girls From the Follies—Lyric, Dayton; 9, Empress, Cincinnati.
Girls of the U. S. A.—Gayety, Louisville; 9, Mutual, Indianapolis.
Happy Hours—Garden, Buffalo; 9, Corinthian, Rochester.
Hello Paree—Corinthian, Rochester; 9-10, Geneva; 11-12, Oswego 13-14, Schenectady.
High Flyers—Gayety, Kansas City; 9, Gayety, Omaha.
High Life—Empire, Cleveland; 9, Grand, Akron.
Hollywood Scandals—Empress, Cincinnati; 9, Gayety, Louisville.
Kandy Kids—L. O.; 9, Star, Brooklyn.

Jazztime Revue—2-3, Geneva 4-5, Oswego; 6-7, Schenectady; 9, Gayety, Montreal.
Lafin' Thru—Star, Brooklyn; 9, Troadero, Philadelphia.
Moonlight Maids—Gayety, Omaha; 9, Garrick, Des Moines.
Naughty Nifties—Garrick, Des Moines; 9, Gayety, Minneapolis.
Night Hawks—Empress, Chicago; 9, Cadillac, Detroit.
Night Life in Paris—Plaza, Worcester; 9, State, Philadelphia.
Parisian Flapper—Garrick, St. Louis; 9, Gayety, St. Louis.
Pretty Babies—Orpheum, Paterson; 9, Gayety, Scranton.
Record Breakers—L. O.; 9, Academy, Pittsburgh.
Red Hot—Cad Mac, Detroit; 9, Empire, Toledo.
Social Maids—Empire, Toledo; 9, Empire, Cleveland.
Speed Girls—Gayety, Brooklyn; 9, Lyric, Newark.
Step Lively Girls—Gayety, Milwaukee; 9, Empress, Chicago.
Stolen Sweets—Academy, Pittsburgh; 9, Lyric, Dayton.
Sugar Babies—Mutual, Indianapolis; 9, Garrick, St. Louis.

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NOW,

"THE CHASER"

RECENTLY,

"THREE'S A CROWD"

"THE STRONG MAN"

"LONG PANTS"

"TRAMP, TRAMP, TRAMP"

RELEASING THROUGH FIRST NATIONAL

It will PAY you to READ EVERY WORD of this Variety review—

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 Sprotte
Ajax	Mario Carillo

A corking . . . 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 splen-

did production, including some-trick camera work that commands admiration. . . .

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 the 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. . . .

"Helen" . . . is 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.

Already **FIRST NATIONAL**

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

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and the
class dance
tune of every
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by Johnny Hamp
at the Westchester
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different rhythm
that's dance
compelling!!!

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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

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Here's A Song
You Can Sing!

ARTIST'S COPY

My Ohio Home BALLAD

Lyric by
GUS KAHN

Music by
WALTER DONALDSON

Andante Moderato

pa tempo

Some-how it seems
Feel-ing this way,

just at the close of the day Wher-ev - er I roam, I think a-bout
just 'cause it's get-tin' toward spring, Each blos-som-ing tree is beck-on-ing

home. I seem to drift far-ther and far-ther a - way,
me. On - ly to - day I heard a mead-ow-lark sing,

— But I'd nev - er be blue if wish-es come true. I'm blue 'cause
— And his lit - tle old song said "Hur - ry a - long." I'm blue 'cause

CHORUS

I want to wake up in the morn-ing, And hear the bird-ies say "Good Morn-ing!"

— The way they al-ways say "Good Morning" In My O - hi - o Home. I want to ram-ble 'mid the

ro-ses, I know just where to find the ro-ses; I used to ram-ble 'mid the ro-ses, In

My O - hi - o Home. Got to think-ing it o - ver. At the close of the day,

— Got to dream-ing of o - ver, And the new-mown hay, and say,

I want to wan-der in the moon-light; And meet mysweet-ie in the moon-light

I used to meet her in the moon-light, In My O - hi - o Home. Home.

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Reeds—Voice

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Trumpet

ART MOST
Trombone

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Director

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NED MILLER

Kiss And Make Up

Music by
AL BOGATE &
CARL HOEFLE

Fox-Trot Song

Moderato

Al-though I know that
I re-al-ize that

I've made you an - gry, Please don't be an - gry with me, I've tried to show you
I was mis - tak - en And now it's break-in' my heart Am I to be a -

that I am sor - ry, I need your sym - pa - thy. What's the dif - fer - ence if we quar - rel'd,
- lone and for - sak - en? Are we to drift a - part? Let me hold you and en - fold you

can't you for - get? Give me one more chance you know that I love you yet. Let's
just like be - fore, Tell me you for - gave me, make me hap - py once more. Let's

CHORUS

kiss and make up, Why can't we kiss and make up? I'm so lone - ly and I'm
aw - ful - ly blue, and so are you, My lit - tle sweet - heart, Why should we cry,
- re - gret - ting? Why can't we try for - get - ting? You ought to know I love you
so, Lis - ten to me hon - ey, Why should we two be brok - en - heart - ed and blue?
Don't you re - al - ize that I have your heart? You've my heart, too, Oh, tell me,
Why should we have to be part - ed? Let's go back to where we start - ed,

Kiss and make up, Let's kiss and make up a - gain. gain.

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Good Luck to You

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Wishes You a Happy and
 Prosperous New Year

SEASON'S GREETINGS

RAMON NOVARRO

SEASON'S GREETINGS

BENNY RUBIN

OPENING JANUARY 6 FOR A 14 WEEKS' ENGAGEMENT AS

MASTER OF CEREMONIES

LOEW'S STATE, LOS ANGELES

Direction MAX HART

Season's Greetings from Paris

DORA MAUGHAN

A NEW ACT

"They Say I've Gone to the Devil, But I Am Having a Heavenly Time"

JENIE JACOBS

HENRY SHEREK

The Bells of Christmas

When the final curtain boomed down upon the Great War there were those blind enough to say that never again would the Bells of Christmas have the same meaning to the world.

The war-makers had proven their power. Brotherly love was a joke when dollars, francs, marks and pounds were at stake. What was the lesson of Gallipoli, of Verdun, of Ypres, of Chateau-Thierry? Christianity was a failure, a farce, a laugh. Thereafter Christmas Bells and Christmas Carols would fall upon deaf ears.

Right-thinking folks found such pessimism sickening. They knew that the world had been boiling in the great crucible of Fate and that from this would surely come far finer metal than we had ever known. Certainly, in the meantime there would be the scum of crime, vice and hate, but all those enemies of life would pass with the years.

Gradually, as the fires are smouldering and the great mass of molten humanity is simmering, we behold that more and more the finer virtues, the glad and noble ideals, the music of joy and of love, are being reclaimed and the baser elements eliminated.

Out of the Master Refiner's moulds come new Bells of Christmas, ringing more joyously than ever.

New Bells of Christmas everywhere! Can't you hear them pealing the same old glorious song of Bethlehem, with greater sweetness, greater richness, greater power, greater ecstasy than any music the world has ever heard?

PEACE ON EARTH, GOOD WILL TO MEN!

MERRY CHRISTMAS TO EVERYONE!

Tom Mix

SEASON'S GREETINGS

FREDDIE MARTIN

THE ORIGINAL AND ONLY

"LEGAMANIAC"

Featuring my original character and comedy dances

NOW PLAYING LOEW'S DE LUXE PICTURE HOUSES

Week Dec. 24—LOEW'S PALACE, WASHINGTON. Week Dec. 31—ALDINE, PITTS-
BURGH. (With entire Publix Circuit of Theatres to follow)

Personal management, MAX TURNER, WM. MORRIS OFFICE

Spent Xmas with my friends in Washington, Congressman Noble Johnson and Secretary to President, Everett Sanders

A Happy New Year to Everybody

GEORGE SIDNEY

SEASON'S GREETINGS

LILLIAN

FLO

BERNARD AND HENRIE

THE FEMALE VAN and SCHENCK

WITH JACK PARTINGTON'S "FLYING HIGH" UNIT

TOURING PUBLIX CIRCUIT OF THEATRES

Direction: WM. MORRIS OFFICE

Personal Management: JOHNNY HYDE

Introducing the new— ROOSEVELT HOTEL

When in Pittsburgh, Pennsylvania

Stay at

THE ROOSEVELT

A BETTER HOTEL

FOR THE

DISCRIMINATING

Six Theatres Within the Radius of a Block

Shubert Pitt
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Gaiety
Academy

Loew's Penn
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Penn avenue at Sixth street

HAPPY NEW YEAR

From

COLLEEN MOORE

Season 1927-28

ARTHUR HAMMERSTEIN

ATTRACTIONS

"THE GOLDEN DAWN"

Now Playing the New

HAMMERSTEIN'S THEATRE
NEW YORK

"ROSE MARIE"

On Tour

"ROSE MARIE"

In England

"ROSE MARIE"

In France

"ROSE MARIE"

In Australia

Executive Offices

ARTHUR HAMMERSTEIN
HAMMERSTEIN'S THEATRE, Broadway at 53rd Street

BEST WISHES

OF THE

SEASON

TO MY FRIENDS

AND TO

"VARIETY"

**JACK
MULHALL**

FIRST NATIONAL

SEASON'S GREETINGS

FITZPATRICK

&

McELROY CO.

202 South State Street

CHICAGO, ILL.

COMPLIMENTS

of

**VARIETY'S
FRIEND**

*Who Felt It Was Time He
Was Heard From*

WILF

FANCHON and MARCO Present

AILEEN

CUSHING and HUTTON

IN THEIR 3d YEAR

FEATURED IN THE "LACE IDEA"

NELL KELLY Sends
Holiday Greetings
To All Her Friends



"SPEEDY"

Heartiest Greetings and Worlds of Good Luck to All for
THE NEW YEAR

from

"SPEEDY"

and

"THE HAROLD LLOYD CORPORATION"

TED WILDE

DIRECTED

HAROLD LLOYD

IN

"SPEEDY"



UNDER LONG TERM CONTRACT TO HAROLD LLOYD CORP.

Season's Greetings



From

**ED
LOWRY**

AMBASSADOR THEATRE

ST. LOUIS, MISSOURI.

Season's Greetings



From

**SKOURAS
BROTHERS**

ST. LOUIS, MISSOURI.

Joyful Season's Greetings and a Happy New Year

GENE AUSTIN

VICTOR RECORDING STAR

TOURING THE ORPHEUM CIRCUIT

A HAPPY; PROSPEROUS NEW YEAR
TO ALL

W. S. BUTTERFIELD THEATRES, INC.
BUTTERFIELD MICHIGAN THEATRES COMPANY

Michigan Circuit of Theatres

W. S. BUTTERFIELD, President

E. C. BEATTY, General Manager

DANIEL FROHMAN, Chairman

Joyful Season's Greetings and a Happy New Year

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W. S. BUTTERFIELD, President

E. C. BEATTY, General Manager

DANIEL FROHMAN, Chairman

LAURENCE SCHWAB & FRANK MANDEL
at 234 West 44th Street
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"THE DESERT SONG"

New York—Chicago—London and Provinces—Australia

"GOOD NEWS"

New York—Chicago

"QUEEN HIGH"

On Tour—England—Australia

IN REHEARSAL

"THE NEW MOON"

Opening at the Imperial Theatre, New York City
Early in January

CHANIN'S 46TH ST. THEATRE

SCHWAB & MANDEL, Lessees and Managers

We, Too

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Trio of Successes

Brooks Costume Company
Brooks Uniform Company
Brooks Costume Rental Co.

1437 Broadway
New York City

The Happiest of Happy New Years
To

My Friends in the Profession

HENRY J. SCHIRESON, M.D.

Plastic, Facial and Decorative
Surgeon

Suite 716-718, State-Lake Building
190 NORTH STATE STREET
CHICAGO, ILL.

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EDWARD I. LUDDY

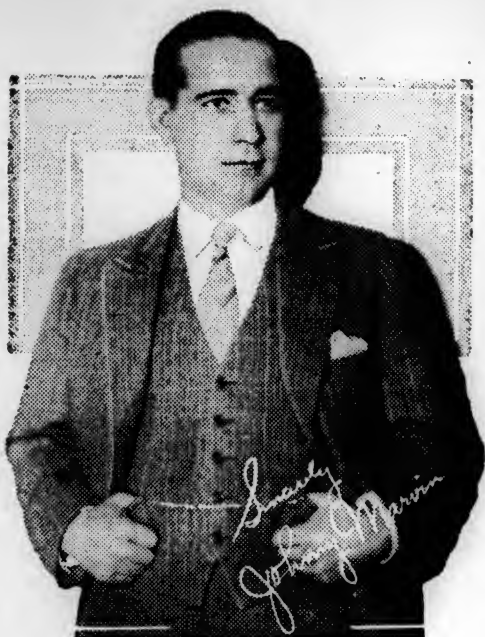
DIRECTOR

"MAN WHO WAITED"
PRODUCED FOR PATHE

"SPUDS," with Larry Semon
PATHE

"PLAY SAFE," with Monty Banks
PATHE

"JAKE THE PLUMBER"
F. B. O.



1927 Releases

"JUST ANOTHER DAY WASTED AWAY"

Victor's Biggest Seller for Four Months

"AFTER I CALLED YOU SWEETHEART"

"GIVE ME A NIGHT IN JUNE"

"BLUE SKIES"

"SIDE BY SIDE"

"RED LIPS"

"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"

"AIN'T THAT A GRAND AND GLORIOUS FEELING?"

"DEED I DO"

"IN A SHADY NOOK"

"IT'S A MILLION TO ONE YOU'RE IN LOVE"

"I WALKED BACK FROM A BUGGY RIDE"

"I'M AFRAID YOU SING THAT SONG TO SOMEBODY ELSE"

"MAGNOLIA"

"MEMPHIS BLUES"

"OH! HOW SHE COULD PLAY A UKELELE"

"THERE'S SOMETHING NICE ABOUT YOU"

"TWELFTH STREET RAG"

"MARVELOUS"

"IT ALL BELONGS TO ME"

SEASON'S GREETINGS

JOHNNY MARVIN

Exclusive Victor Artist

1928 Releases (Forthcoming)

"FROM MIDNIGHT TILL DAWN"

"SWEEPING THE COBWEBS

OFF THE MOON"

"IS SHE MY GIRL FRIEND?"

AND MY OWN

"JUST AN

OLD FASHIONED LOCKET"

HEADLINING

KEITH-ALBEE CIRCUIT

1927-1928

Direction PAUL DEMPSEY

in Association with FRANK EVANS

HOLIDAY GREETINGS!

Paul Bern

METRO-COLDWYN-MAYER

Success for the New Year

is the Wish of

RICHARD WALLACE

Director of

"A TEXAS STEER"

BEST WISHES

FOR THE

NEW YEAR

HARRY CROCKER



R U S S E L L E. M A R K E R T

SEASON'S
GREETINGS
TO ALL

Producer
of

SIXTEEN
AMERICAN
ROCKETS

and

BALLET in
JONES & GREEN'S
Latest Production

"RAIN or
SHINE"

Address Variety,
New York

VICTOR HEERMAN

DIRECTOR

"LADIES MUST DRESS"

COMING

"LOVE HUNGRY"

FOX FILM CORP.

GREETINGS—"VARIETY" READERS

ANNOUNCEMENT EXTRAORDINAIRE!

HOOT GIBSON

IS NOW MAKING HIS OWN

Hoot Gibson Productions

FOR UNIVERSAL RELEASE

DORIS

Solo Organist
STRATFORD
THEATRE
CHICAGO

GUTOW

ARTHUR

Solo Organist
MICHIGAN
THEATRE
DETROIT

SAM H. HARRIS

ATTRACTIONS

THE MARX BROTHERS

— IN —

"THE COCOANUTS"

Music by IRVING BERLIN
Book by GEORGE S. KAUFMAN

FRANCINE LARRIMORE

— IN —

"CHICAGO"

By MAURINE WATKINS

(In Association with ALBERT LEWIS)

JOHN HALLIDAY

— IN —

"THE SPIDER"

By FULTON OURSLER and LOWELL BRENTANO

"THE SPIDER"

WITH

WILLIAM COURTENAY

GEORGE JESSEL

— IN —

"THE JAZZ SINGER"

By SAMSON RAPHAELSON

"MIRRORS"

By MILTON HERBERT GROPPER

SEASON'S GREETINGS

GEORGE AMY

FILM EDITOR

JOHNNY HINES' PRODUCTIONS

"ALL ABOARD"

"WHITE PANTS WILLIE"

"HOME MADE"

Coming

"CHINATOWN CHARLIE"

SEASON'S GREETINGS

ANGELO VITALE AND HIS ALLEN THEATRE ORCHESTRA

CLEVELAND, O., INDEFINITELY

BIGGER *and* BETTER

Entering its third year of catering to the discriminating theatregoers of America's leading cities, the Publix Theatres Corporation pledges to the pleasure-seeking public of the country an ever-new continuity of that supreme and varied entertainment which it has been its privilege to originate. Since its inception the Publix Theatres Corporation has ever been on the watch for the best in the theatrical field. Millions of theatre-patrons in the finest de luxe theatres in New York, Boston, Chicago, Detroit, Denver, Dallas, San Antonio, New Orleans, Birmingham, Omaha, Des Moines, Atlanta, New Haven and elsewhere around the country have enjoyed healthful relaxation and wholesome diversion from the freshness and youth and the talented experience that comprises its unit shows.

Publix has brought to the stage, at the minimum in admission prices, artists that it would have been impossible to otherwise see except at a greatly advanced scale of prices. Such stars as Gilda Gray, Paul Whiteman, Eddie Cantor, Borah Minnevitch, the Duncan Sisters, Mae Murray, John Philip Sousa, Gertrude Lawrence, and others have appeared behind the footlights of Publix Theatres.

Since its inception, Publix has felt the public pulse, and knows what that public wants in entertainment. The unit shows have become better and more entertaining. That playboy of Broadway who, through the medium of a cigar and a derby, became famous overnight—Joe Frisco—once happened to ask a brother actor where he had been.

"Out on a route," was the reply.

"H-h-how m-m-many w-w-w-weeks?" stuttered Frisco.

"Fifty-two," came the answer.

"A route," sputtered Frisco, "th-th-that's a c-c-c-career."

And that's just what the Publix unit system is becoming. Denver opened a new house a few weeks ago, Fort Worth followed, and later Birmingham.

Artists are insured of real contracts and plenty of work. Publix uses the cream of talent. That means bigger and better unit shows and they mean bigger and better opportunities for artists.

Hitch your vehicle to the star.



Thanksgiving Day

This poem appeared on the call board of the
ALVIN THEATRE, NEW YORK

"BE THANKFUL"

Be thankful, every **"FUNNY FACE,"**
And each one do your bit,
And thank the Lord some time today
That you are in a hit.

And when in silence you will kneel
And say your little prayers,
Just add another thank or two
For **THOSE MARVELOUS ASTAIRES.**

Drop a thank for **"BILLY" KENT,**
The boy we all adore;
And say a pair of extra thanks
For dear old **VICTOR MOORE.**

A thank for **BETTIE'S** nimble feet
And **GERTRUDE'S** graceful turns.
And don't forget a real big thank
For Mr. **ALLEN KEARNS.**

For **SMITH'S** and **THOMPSON'S** clever wit,
And **GERSHWIN** melodies.
And don't forget **those wonder boys**
Upon piano keys.

And the members of the **"CREW,"**
The **RITZ BOYS,** with song a hobby.
And when you kneel, please don't forget
Our own big patient **BOBBY.**

And those soldiers in the ranks,
They have been a blessing for us.
For there will never be again
A sweeter, gamer **chorus.**

And just before you say Amen,
This thank please twice repeat.
You're working for TWO DEAD GAME MEN
Who never got cold feet.

TED MacLEAN
"Funny Face" Co.

CLARENCE BROWN

DIRECTED

"THE TRAIL OF '98"

M.-G.-M.

A. L. JONES and MORRIS GREEN

present

BLANCHE YURKA

IN

'THE SQUALL'

ADELPHI THEATRE

CHICAGO, ILL.

NOW

JOE COOK

IN

'RAIN or SHINE'

WITH

TOM HOWARD, DON VOORHEES

and His Recording Orchestra
and a star cast

48th STREET THEATRE, NEW YORK CITY

IN PREPARATION

Eastern Company of "THE SQUALL"

"TAMPICO," by Bartlett Cormack

Dramatization of Novel by Joseph Hergersheimer

"FOR TWO CENTS," by George Brooks

SAUL ABRAHAM

General Manager

WILLIAM A. FIELDS

Director of Publicity

HAPPY NEW YEAR

EDDIE HARKNESS

and his VICTOR RECORDING ORCHESTRA

TAIT'S-AT-THE-BEACH, SAN FRANCISCO

(The show place of the Pacific Coast)

P. S.—Just completed a successful tour of California

JACK—

LEWIS and LA VARRE

Offer Their 1928 Version
of Podunk

The Rural Classic of the
Day

SAM ROBERTS—West
BOB BAKER—East

—SKISH



Guerrini & Co
The Leading and
Largest
ACCORDION
FACTORY
in the United States
The only factory
that makes any
of kinds — made in
Italy
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The Musical Supervisor of Loew Stage Bands
International Syncopated Impresario
Radio and Phonograph Artist



Wishes All of His Associates, Friends, Public
and Press All Over the World

A VERY HAPPY NINETEEN-PLenty-EIGHT

Particularly to

Mr. LOUIS SIDNEY Mr. JOE VOGEL
Mr. J. H. LUBIN Mr. MARVIN SCHENCK
Of LOEW'S, Inc.

To the CAPITOLIANS; Major EDWARD BOWES,
Mr. MORT HARRIS, Mr. WALT ROESNER,
Of the CAPITOL THEATRE, NEW YORK

To the STAFFS of the COLUMBIA PHONO-
GRAPH CO. and Other LOEW THEATRES

To the ARTHUR SPIZZI AGENCY
and Mr. SAM SMITH

PAUL SPECHT

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EDWARD LAEMMLE

Director of

EDWARD LAEMMLE

PRODUCTIONS

for

UNIVERSAL

THREE of the BIGGEST BOX-OFFICE SUCCESSES of 1927

"HELD BY THE LAW"

"CHEATING CHEATERS"

"THIRTEENTH JUROR"

NOW IN PRODUCTION

"FALLEN ANGELS"

WITH AN ALL-STAR CAST

HAPPY NEW YEAR

LEO A. STAHR

ART DIRECTOR

PUBLIX-BALABAN & KATZ

CHICAGO

HAPPY NEW YEAR

ULDERICO MARCELLI

CONDUCTING IN BALABAN AND KATZ THEATRES
CHICAGO



CORDIAL GOOD WISHES
OF THE SEASON

RICHARD DIX

JEAN HERSHOLT

Universal's Character Star, who has been loaned to Paramount for the featured role of "SOLOMON LEVI" in "ABIE'S IRISH ROSE," wishes everyone a Fortunate NEW YEAR.



HAL NEIMAN

"One of the Four Horsemen"

Direction NORMAN JEFFRIES

A HAPPY NEW YEAR FROM

**THE AMERICAN
THEATRICAL AGENCY**

O. H. Johnstone Helen Staniland

Holiday Greetings

VIRGINIA COX
Organist

PANTAGES, SAN FRANCISCO

At Peace with the World
Greetings to you
Very Sincerely

Mary Farrell

SEASON'S GREETINGS
To All My Friends from



Eddie Gordon

FORMERLY OF

THREE BOUNDING GORDONS

Past 10 Years in Pictures

NOW STARRING IN

**EDDIE GORDON
COMEDIES**

FELIX YOUNG
MYRON SELZNICK
INC.

TAFT BUILDING—HOLLYWOOD

NOAH BEERY
LAWRENCE GRAY
JOHN FARROW
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SONIA KARLOV
NEIL HAMILTON
LEWIS MILESTONE

Under Exclusive Management to
FELIX YOUNG
MYRON SELZNICK
INC.



SEASON'S GREETINGS
TO EVERYBODY

FROM

MADGE BELLAMY

"SUMMER BACHELORS"
"ANKLES PREFERRED"
"SILK LEGS"

FOX FILM CORPORATION

SEASON'S GREETINGS

JEAN GOLDKETTE

AND HIS
ORCHESTRAS

DETROIT

SEASON'S GREETINGS

J. G. BLYSTONE

Director, WM. FOX STUDIO

"PAJAMAS"

"ANKLES PREFERRED"

"SLAVES OF BEAUTY"

"SHARPSHOOTERS"

"WINGS OF THE STORM"

SEASON'S GREETINGS FROM

JANETTE GILMORE



EMBASSY CLUB, 5 WEEKS
GREEN PARK HOTEL, 5 WEEKS
CAFE DE PARIS, 4 WEEKS
LONDON HIPPODROME, 17 WEEKS
LONDON PALLADIUM, 7 WEEKS

nating comedienne America has sent us since Adelle Astaire landed here. She reminds one curiously of Miss Astaire, though she is taller, fair and has not quite her elfin quality. She has much charm, and she dances with great cleverness. She achieves feats of remarkable gymnastic skill, yet carries them off without ever losing grace of movement. A free interpretation of a hornpipe which she danced to the tune of "Every Little Movement" was singularly fascinating.

"NEWS OF THE WORLD" (London), July 24

Miss Gilmore surely is the high priestess of high kicking and bewildering acrobatics. The old-fashioned contortion act that used to make us shudder at the music halls has been transformed into a thing of sinuous beauty by this fair lady from the United States. She is easily the most fascinating performer before the West End public today.

"Shake Your Feet" suggests a riot of dancing, and so it is, but even in this assembly of talent Miss Gilmore is incomparable.

"MORNING POST" (London)

"SHAKE YOUR FEET"

"Shake Your Feet," the successful revue, was transferred last night from the Hippodrome to the Palladium, where it started off again with a rush. Miss Janette Gilmore, the dancer, is worth at least all the rest of the show put together; she is quite the most remarkable dancer who has reached this country for many years.

"NEWS OF THE WORLD" (London), Oct. 10

JANETTE

No matter how many times one sees "Shake Your Feet" the conviction remains that Miss Janette Gilmore is still the best dancer in London. She was a perfect furor when she first came among us, and her popularity has increased as the weeks have gone by.

"THE STAGE" (London), July 14

The only member of the company whose ability was not known and appraised beforehand by English audiences is Miss Janette Gilmore, an American comedienne, who in a sense was at home in Liverpool, since her parents' home was in the city before they went to America. Miss Gilmore is clearly destined for a great success. She is perhaps the most fasci-

Season's Greetings



John Francis Dillon

DIRECTING FOR FIRST NATIONAL

SEASON'S GREETINGS

FROM

"CREOLE"

CAROLYNNE SNOWDEN

(PEP)

AND

HARVEY O. BROOKS

PIANIST



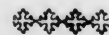
SEASON'S GREETINGS

RENEE ADOREE

METRO-GOLDWYN-MAYER

William M. Conselman

Supervisor



WILLIAM FOX STUDIOS

SEASON'S GREETINGS



MARIE SAXON

MANY HAPPY RETURNS OF THE DAY

TO OUR PAL, SIME SILVERMAN

VARIETY

AND ITS STAFF

ON THEIR

22ND ANNIVERSARY

BUDDY DESYLVA
LEW BROWN

BOBBY CRAWFORD
RAY HENDERSON

**JOHN
FORD**

WILLIAM FOX CORP.

Completed

"FOUR SONS"

*World Premiere Carthay Circle, Los Angeles,
Following "Sunrise"*



"MOTHER MACHREE"

WISHING EVERYONE A HAPPY NEW YEAR

**DAVE
GOULD**

AND HIS

DANCING MISSES

UNIT 1

RUTH BROUGHTON
VIRGINIA VERNON
ELSIE KUBES
CHARLOTTE TURNER
PAULINE BENSINGER
NELL MCCARTHY
FERN SNYDER
EDITH BERG

UNIT 2

MARIE PETERSON
ALICE LALIBERTE
ALTA WARSAWSKY
OLIVE AILL
MICKEY RANAL
CLEO CARTER
PEGGY LEAS
VIRGINIA SULLIVAN

UNIT 3

ANN DELIKAT
LEONA NEAL
JEAN REICHARD
BETTY MAY
FLORENCE PLATT
ADRIENNE SPRINGS
ELEANOR DEVIANNE

*Chicago's Cleverest and Most Versatile Dancing Misses,
Captivating Audiences at Balaban & Katz' Harding,
Senate and Norshore Theatres, Publix Circuit*

Season's Greetings

to

ALL OUR FRIENDS IN THE THEATRE WORLD

PUBLIC SERVICE TICKET OFFICE, Inc.

JOE LEBLANG, President



I wish everyone the same as I have been
wished this year

ROSCOE "FATTY" ARBUCKLE

STILL BREAKING
HOUSE RECORDS

Ask Our Opposition

Address care WM. MORRIS AGENCY



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The Most Convenient and Popular Hotel in London
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FINIS FOX

Screen Author

of

"RAMONA"

and

"RESURRECTION"

**LEAH WARWICK
and Frisco Harmonists**

Featured on Loew Circuit
Booked by SAM ROBERTS

**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

Season's Greetings from Richard Obec, T. P. R.

*In dear memories of those who have departed;
In good thought of those who are absent and present;
In giving and in receiving;
In feasting and making merry;
In parent's gladness and in children's mirth.*

"God Bless Us—Everyone"

1052 Jackson St.
San Francisco.

RICHARD OBE. E.

WISHING YOU ALL A "WAY BETTER THAN LAST YEAR" 1928

W. S. PERUTZ, Manager
ARNOLD FLINK, Assistant Manager
United Artists Theatre, Seattle

MINER'S

64th SEASON

SEASON'S GREETINGS FROM

THE MARX BROTHERS

Al---RAYMOND and CAVERLY---Frank

Are Going to Hop Off in Their Aeroplane, "Spirit of Nothing"
and Surpass

LINDBERGH-BYRD-CHAMBERLIN-LEVINE-ELDER

In Their New Comedy

"THE AERONUTS"

Suitable for Picture and Presentation Houses and Revues

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Phone: SCHuyler 4425

IN CHICAGO EVERYONE IS SAYING—
"DON'T FAIL TO SEE THAT INIMITABLE COMEDIAN"

FRANK LIBUSE

AMERICA'S GREATEST CAFE ATTRACTION

NOW 20th WEEK, ORIENTAL ROOM, DAVIS HOTEL, CHICAGO

22 WEEKS AT CASA LOPEZ, NEW YORK—BREAKING ALL PREVIOUS RECORDS



MORRIS & GREEN

Present

BERT
GORDON

in

"DESPERATE SAM"

BERT
GORDON

Presents

VERA
KINGSTON

in an

AFTERPIECE

with

BERT
GORDON

Entitled

"A Recital Classique"



HOLIDAY GREETINGS

NATHAN
BURKAN

All Best Wishes to "Variety"
and the Show World

ACKERMAN & HARRIS

Vaudeville Circuit
ELLA H. WESTON, Booker

HEAD OFFICE:
Phelan Bldg., San Francisco

"SEASON'S GREETINGS"

WILL J. HARRIS

PRODUCTION DEPARTMENT
BALABAN & KATZ CORPORATION, CHICAGO

Happy New Year to All My Pals

AL BEILIN

Irving Berlin, Inc.—Chicago Office

SEASON'S GREETINGS
TO ALL MY FRIENDS

EVA MANDEL

I Wish You More Pleasure and Prosperity

E. C. JEFFRESS

Still Fighting for Business Under Herschel Stuart's Banner

Compliments of the Season

From

F. B. WITBECK

Producer, and
MYRON C. FAGAN

Author of
"JIMMIE'S WOMEN"

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ON TOUR

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"Music Box Revue"
"It Pays to Advertise"
"Castles in the Air"
"The Girl from Cooks"
"Mr. Prohack"
"Robin Hood"

I Did—

"Cecile Sorel"
"The Guitry's"
"Duse"
"White Birds"
"Black Birds"
"Pirandilla"
"Juno and the Paycock"
"One Dam Thing After
Another"
"Piccadilly Revels"
"The White Rose"

I Did—

"Wembley Amusement Park"
"Jack Hylton's Band"
"Kit Cat Club"
"Suzanne Lenglen"
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ZANE GREY STORIES

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"SHOOTIN' IRONS"

"OPEN RANGE"

"UNDER THE TONTO RIM"

In Preparation:

"WHEN ROMANCE RIDES"

Under the Sole Management of

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Season 1927-1928

ON TOUR

LENORE ULRIC

AS

LULU BELLE

By EDWARD SHELDON and CHARLES MACARTHUR

"HIDDEN"

By WILLIAM HURLBUT

WITH

BETH MERRILL--PHILIP MERIVALE

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"THE BACHELOR FATHER"

By EDWARD CHILDS CARPENTER

WITH

JUNE WALKER--GEOFFREY KERR

C. AUBREY SMITH

And an Unusually Distinctive Cast

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City of New York

"Season's Greetings"

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AND

PEGGY

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Keith-Albee & Orpheum Circ's

EUGENE CONRAD wrote it

LOU GOLDER and ARTIE

PIERCE booked it

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WITH

Elmer--BURNS & GORMAN--Billy

Doris--BECAN & MILLETT--Larry

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DIRECTOR

FOX FILM CORP.
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GLADYS CROLIUS

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New York

Holiday
Greetings

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Friends—
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West

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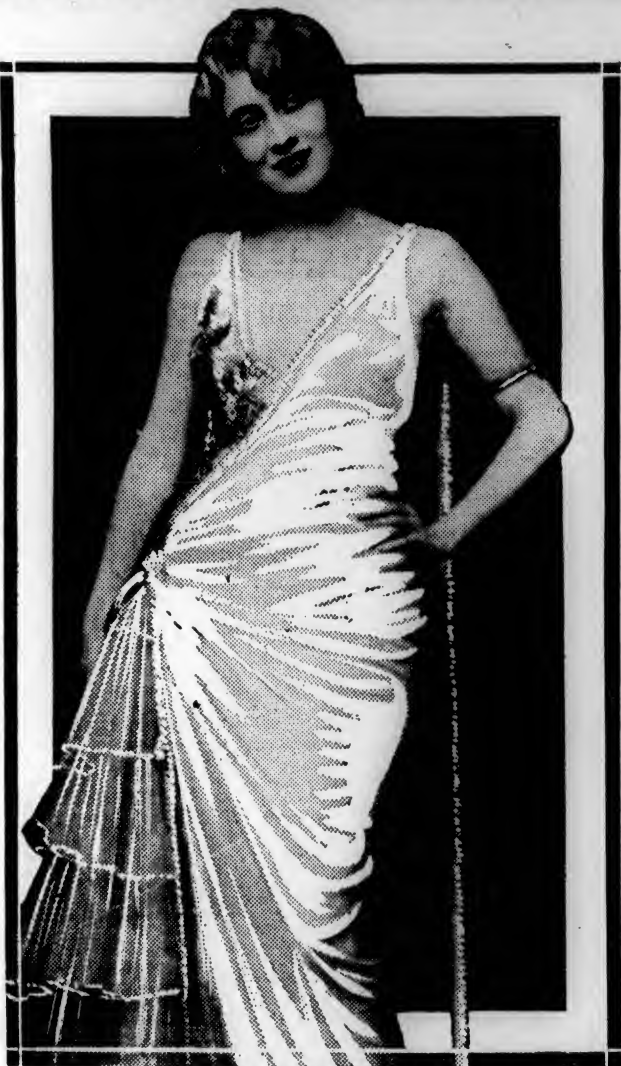


Photo by Alfred Cheney Johnston

RUTH ETTING

SWEETHEART OF COLUMBIA RECORDS

FEATURED IN

"ZIEGFELD FOLLIES"
OF 1927

WISHES ALL HER FRIENDS

A HAPPY and PROSPEROUS NEW YEAR

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HAPPY NEW YEAR

Al Jolson

BEST HOLIDAY WISHES

from

RAY DOOLEY

(Starring in "Sidewalks of New York")

and

EDDIE DOWLING

(Starring in "Honeymoon Lane")

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**EDMUND
GOULDING**

M-G-M

1927-1928

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DIRECTOR

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"ALL ABOARD"
"WHITE PANTS WILLIE"
"HOME MADE"

In Preparation

"CHINATOWN CHARLIE"

Released Through FIRST NATIONAL

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JONGLEUR

TOURING KEITH-ORPHEUM CIRCUIT

West. Rep., GUY PERKINS
East Rep., MARTY FORKINS JACK WEINER, Associate

SEASON'S GREETINGS

BOYCE COMBE

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"MISS NOBODY"

"THE WAR HORSE"

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And His

BANDS

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THANKS
TO

BALABAN & KATZ

SEASON'S GREETINGS

EDDIE HANSON

SOLO ORGANIST

UPTOWN
and
TIVOLI
CHICAGO

SEASON'S GREETINGS

PAUL HOWARD

Me, Too—GAUTHIER TWINS

Direction: WILLIAM MORRIS OFFICE

KNICKERBOCKER ICE COMPANY "Supply"

FRANK VAN HOVEN

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COMPLIMENTS
OF THE SEASON

William Fox

CIRCUIT OF
THEATRES



THE PUBLIX PRIDE
ALEX HYDE
WISHES
EVERYBODY
A HAPPY NEW YEAR

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Mike Shea Applauds Me, Too!

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Eccentric Dancer Extraordinary

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JOSEPH KNECHT, Director
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The **SILVER MASKED TENOR**
EXCLUSIVE VICTOR ARTISTS

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MASTER OF CEREMONIES
WEST COAST'S FIFTH AVENUE THEATRE
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The Boy Tenor
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BLINN

IN

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Adapted by P. G. WODEHOUSE

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AFTER THEATRE at EVERGLADES CLUB

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COMPLIMENTS OF THE SEASON

TRINI

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JULES

BUFFANO

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Publix's Chicago Theatre
CHICAGO

INDEFINITELY

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NEW YORK'S FAVORITE TENOR

SEASON'S GREETINGS FROM

JOE
BROWN

STAN
BAILEY

HESTER
BAILEY

Direction ARTHUR SPIZZI

Season's Greetings



RAYMOND HATTON



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HARVEY STEPHANS
(LEADING MAN)

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(INGENUE)

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(CHARACTERS)

ARTHUR PIERSON
(JUVENILE)

RALPH KLINE
(CHARACTERS)

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(SECOND LEADS)

CHUCK WHITEHEAD
AND CONCERT ORCHESTRA

ELZA UHLES, Violin
HARRY CROCKER, Clarinet
JACK SHIELDS, Trumpet
WARREN STEWART, Flute
SYDNEY CRASE, String Bass
M. J. CRUSOE, Piano
FERD SORENSON, 'Cello

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"THE SPOTLIGHT"

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"SERENADE"

"TWO FLAMING YOUTHS"

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A Comedy by PHILIP BARRY

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Featuring BILLY KOUBA and VIVIAN LELAND

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(In Collaboration with Sonya Levien)



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(SOMEONE CAN TAKE YOU FROM ME)"****"THE LAST DANCE OF THE BALL"****"MY MOTHER'S KISS"****CHAS. K. HARRIS**Columbia Theatre Bldg.
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By KENNETH WEBB

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To Their Friends Both Here and Abroad

After Successful European Trip, Are Again in America and
Booked Solid for the Season of 1928, Following with Another
Trip to Europe and Australia

JOE TERMINI

EXTENDS THE COMPLIMENTS OF THE SEASON

To All His Friends—ALSO MANAGERS—on Both Sides of the Atlantic

Expected to Spend the Holidays at Home, but the English Bookings Prevented

THE PAVILION, GLASGOW

Twice Nightly, 6:45, 9:00
Week Commencing Monday, Oct. 31, 1927

JOE TERMINI

RALFINI and HIS BAND

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FRANCINI OLLOMS

EDITH ATHEY

KAY and JAY

TRIBOLLO and SMILES

MLLE. HAYDEE
And Her Marionettes

Selections by the Grand Orchestra under the
Direction of Howard Croft

"THE RECORD"

November 5, 1927

NEW "GROCK" FROM AMERICA MUSICAL GENIUS OF JOE TERMINI

Comic musical geniuses are few and far between on the variety stage, so that when a new star swims into the firmament the fact is one to be recorded. The French clown, Grock, has held supremacy in this particular field ever since he captured London in the early days of the war. Special interest attaches, therefore, to the appearance in this country of Joe Termini, the American Grock. He came over for a short engagement in London, and has not seen fit to return again to the States. When he made his debut at the Holborn Empire, London, he created such a sensation that he put the show out of joint. He was such a completely new experience that the audience would not let him go. I looked in to see him this week at the Glasgow Pavilion and was able to share London's enthusiasm. The feature of Termini's act is its originality. Joe himself is different from any other comedian I have met, and his act emphasizes this difference.

HACKNEY EMPIRE

In Association with the London Coliseum

First Performance, 6:20; Second Performance, 8:35
Week of Monday, Nov. 14, 1927

JOE TERMINI

Somnolent Melodist

ALBERT WHELAN

The Australian Entertainer

TOM PAYNE and VERA HILLIARD

In Burlesque Episodes

REBECCA BRODIE

Contralto

HARRY CLAFF

"The White Knight"

VIVIAN FOSTER

The Vicar of Mirth

JACK BROWNING

The Demon Dancer

Cinema Impressions of Recent News

HONG KONG TROUPE

With Back-bending Novelties

ALHAMBRA

Leicester Square, W. C. 2. Week Commencing Monday, Nov. 21
Daily, 2:30, 6:10, 8:45—Program Changed Weekly

GRACIE FIELDS
Comedienne

JOE TERMINI

Somnolent Melodist

VAL and ERNIE STANTON ..

The Superb Idiots in English as She Is Not Spoken

THREE EDDIES

Late Stars of "Blackbirds" in a Lot of Nonsense

TOMMY FIELDS and NINO ROSSINI

In an Entirely New Comedy Offering

THE JOVERS

Eccentric, Musical, Acrobatic, Grotesque

HONG KONG TROUPE

With Back-bending Novelties

Cinema Impressions of Topical Events

CON KENNA and HIS PILOT

The Funny Airmen

ST. VINCENT SISTERS

In a Terpsichorean Review

National Sunday League Concert Every Sunday at 7 P. M.

BELFAST HIPPODROME

Twice Nightly, at 6:45, 8:50, Monday, Sept. 5, 1927

A Splendid Variety Company Entirely Composed of Artists
New to Belfast

A New American Musical Comedian

JOE TERMINI

"Somnolent Melodist"

Norris Smith and Frank Cumming Present

The SOUTHERN SERENADERS

"Dixie Days"

First Appearance in Europe of

THE DOLINOFFS

(Boys and Daniel) in their French Specialty Novel Dancing Act

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With his Miniature Circus, Introducing Beautiful Midget Performing Pony, "Mignon," Wonderful Geese, Comedy Monkeys and "Tomato," the Finest Trained Donkey in the World

Supported by a Splendid Variety Company entirely composed of Artists new to Belfast

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26—Artists—26

World's Champions, 1912, 1920, 1921, 1924, 1926

A record never equalled by any band—Entire change of program—"A huge triumph in artistic playing"

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PEEL and CURTIS

JOE TERMINI

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FYNE and HURLEY

BESSIE CLIFFORD

NORRIE MARTIN

KAY and JAY

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To Friends Throughout the Country

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relieving the Dean and Originator of the Paul Ash Policy—

MR. PAUL ASH

P. S.: Many thanks to Mr. Louis McDermott, Paul's producer for his co-operation and a very pleasant engagement.

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and His

Radio and Recording Orchestra

at the New and Beautiful

DE WITT CLINTON HOTEL

Albany, N. Y.

Featuring

BILLY CAROLA

in "SONGS WITH A GUITAR"

Broadcasting Through WGY, Schenectady

THE SEASON'S
GREETINGS

From

"SKEETER"
HARTWELL

From Los Angeles "Examiner"
DANCER SIGNED
FOR TEN YEARS

Skeeter Hartwell, a Los Angeles girl, called a "dancing genius," has been given the longest-time contract on record. She has been signed by Fanchon and Marco for ten years. "I do not believe that any dancer has been signed up by any producer in the world for such a long period," declared Marco yesterday. "I feel that this little Los Angeles girl is destined to be the dancing sensation of the American stage, and West Coast Theatres feels safe in engaging her for that record-breaking period."

Skeeter Hartwell began her career in Fanchon and Marco presentations and is a comedy dancer. All week she has been presenting the funny mosquito burlesque dance at Loew's State. She is expected to rise to greater heights even than Edna Covey, the Fanchon and Marco comedienne of the dance, who overnight jumped from a salary of \$50 to \$1,000 a week.

With Due Appreciation to
FANCHON and MARCO

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We Extend GREETINGS and BEST WISHES

For A

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"ODDITIES OF THE JUNGLE"

KEITH-ALBEE CIRCUIT

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Compliments of the Season

ABEL BAER

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ECCENTRIC DANCING COMEDIAN

Now with Fanchon and Marco

Pacific Coast

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SEATTLE, FEB. 1

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HELEN HUNT JACKSON'S Great American Love Story

An EDWIN CAREWE Production

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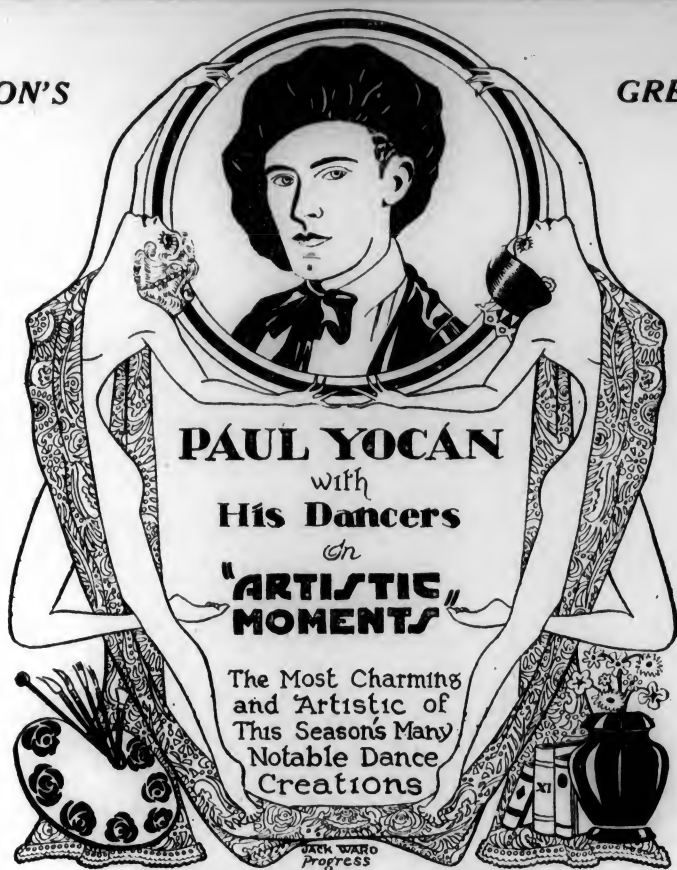
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FINIS FOX

UNITED ARTISTS
PICTURE

NOW BEING FILMED AT
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PAUL YOCAN
with
His Dancers
in
'ARTISTIC MOMENTS'

The Most Charming
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This Season's Many
Notable Dance
Creations

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ARTHUR PEARCE, Associate

Best Wishes for a Happy and Prosperous
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LUBLINER
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TRINZ

THEATRES, INCORPORATED
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Best Wishes to All

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GENE BUCK Presents

LEON
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"YOURS TRULY"

(ON TOUR)

2nd Season

"TAKE
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AIR"!

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WILL MAHONEY and TRINI

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BUCK Evs. 8:20. Mts. Wed., Sat.

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Seats on Sale 3 Weeks Ahead

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MAX TURNER

PHIL TYRELL

THANKS TO PAUL ASH!

Happy New Year
from "Jimmie" of
"Jimmie's Women"

JOHN GALLAUDET

"A HAPPY NEW YEAR"

KAM TAI COMPANY

ORIENTAL NOVELTIES

SEASON'S GREETINGS

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Opening Oriental Theatre Jan. 5th with the Rest
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NOVELLE BROS.

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WHEREVER YOU FIND

JOHNNY

MILLS and SHEA

THM

Direction: SAM BRAMSON

YOU'LL FIND A MERRY XMAS

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Recent American Bookings in England Include:

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My Very Best to JENIE JACOBS



EXTENDING MY GOOD WISHES FOR TODAY
TOMORROW AND ALWAYS

BEVERLY BAYNE

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Principal Comedian

"DESERT SONG"

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Direction—MOUS SHERER

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as "MANHATTAN MARY"

in George White's Smash



CONSTANCE **MERING and POLLOCK** MURIEL

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BILLY MANN

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"HELLO, DEAR OL' LONDON ONCE MORE"

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as MASTER OF CEREMONIES and CONDUCTOR OF THE KIT CAT CLUB BAND

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JAN. 9, ORIENTAL; JAN. 22, NORSHORE; JAN. 29, HARDING; FEB. 5, SENATE, CHICAGO, ILL.

Personal Direction MORT INFELD

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THE FAMOUS ETHEL

MEGLIN KIDDIES

FEATURED BY

FANCHON and MARCO

SEASON'S GREETINGS

To all our friends in vaudeville, the legitimate and motion—the actor, the manager, the producer, the exhibitor—our cordial greetings are extended at this holiday season. We, of the Stanley Company, are deeply appreciative of the many manifestations of good will that have come to us directly and indirectly during 1927, and are happy now to be able to publicly acknowledge innumerable inspiring courtesies. Our sincere wish is that there shall be for everyone a glorious period of holiday observance and that prosperity shall continue for all.

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"Coffee Dan's"

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and
My Two Boys
Wish

Everybody in the
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A Happy and
Prosperous
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'COFFEE DAN'

P. S.—HE Also Got His Start in Coffee Dan's

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Direction, PAUL SPECHT
1595 Broadway, New York City

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Nightly After Theatre at the Silver Slipper Cafe, New York--- Sunday Broadcasts Through WHN

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“LADIES NIGHT IN A TURKISH BATH”

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"Marion is the cleverest wit in Hollywood. Her antics kept the set in an uproar during the filming of her starring vehicle, 'Tillie the Toiler.'"

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"Marion's philosophy, sometimes Graeco-Roman, sometimes catch-as-catch-can, is redeemed from negation only by indwelling realities appearing through." GENE TUNNEY (Chicago)

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CAUL SISTERS "The Cycle of Life"	GLORIA DE VON and CO. in "A Night in Russia"	MURRAY and ALAN "Jesters of 3,000 Years Ago"
PAUL MOHR REVUE in "I Don't Care" With HERB CRAWFORD & FOUR NIGHT CLUB GIRLS	5 LELANDS IN AN Acrobatic Surprise	VERA POST IN "Just a Girl"
ROGER WILLIAMS "Broadcasting"	ATKINSON LUCINDA CO. in "Stepping Some"	PURDY and FAIN in "I'm Falling for You"
TAYLOR HOWARD & Them "Meet the Family"	STANLEY and ATTREE Gymnastic Specialties	ISHIKAWA BROS. Japan's Noted Hand Equilibrists
FABER and WALES in "Give My Regards to Carrie"	YVONNE and VICTOR Aerial	MEYERS and STERLING "Well, We're Here"
McDONALD TRIO Cyclists of Merit	RENARD and WEST in "Left-Overs"	THE LITTLEJOHNS "A Display of Jewels"
NEWHOFF and PHELPS in "Just Songs"	KAFKA-STANLEY & MAE International Aerial Stars	BERTRAM and RAYMOND "Newly Married"
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"RED HEADS proved their worth by continuing to PACK them in."
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"Parisian Red Heads best-liked girl band we EVER played."
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"Success of Parisian Red Heads here has been PHENOMENAL. Will play ANY time on reasonable notice."
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With FRED MEYER—ALHAMBRA THEATRE, MILWAUKEE—for Two Weeks

*To Our Wonderful Friends in the Show Business, a Most Happy Holiday Season***THE PARISIAN RED HEADS**

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PARISIAN RED HEADS

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BELLE BAKER



THE SEASON'S GREETINGS
TO ALL MY FRIENDS
HERE, THERE AND EVERYWHERE

HERBERT ABRAHAMS
GOD'S GIFT TO
MR. and MRS.
MAURICE ABRAHAMS
Born December 25, 1920



SEASON'S GREETINGS

FROM

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GENERAL SUPERVISOR

OF

TIFFANY-STAHN PRODUCTIONS

DORIS NILES

AMERICAN BALLERINA
Assisted by CORNELIA NILES

Interpretative and Character Dancing

NOW IN CONCERT

Management of DANIEL E. MAYER

"NEW YORK AMERICAN"
October 26, 1927

DORIS NILES DELIGHTS IN CHARMING, AMBITIOUS DANCE RECITAL
By GRENA BENNETT



"The charming talents of Doris Niles delighted a large audience at Carnegie Hall last night when that popular American dancer appeared for the first time this year. Miss Niles, though young in years, long since passed her period of apprenticeship and has arrived at that stage of her profession when she can be classed as a virtuoso—a finished artist in each detail. Her scope is broad. This was ably demonstrated last evening when the interpretations ranged from the severely classic to vivacious gypsy dances and from dainty poetic silhouettes to fervent dramatic versions in which romance and tragedy were eloquently designated. The most ambitious number was 'Saint Joan,' presented in five colorful tableaux. One might question the fidelity of depicting that warlike maid in the act of highstepping to rhythms, but as history does not state the contrary, Miss Niles' version of Joan's propensities was probably correct. Notwithstanding this, the program was diverting and disclosed an attractive artist, admirable in her delineations, ably supported by her equally talented sister, Cornelia; a company of lithe, graceful young dancers and a band of troubadours, who played Spanish music in a ravishing fashion."

THE SEASON'S GREETINGS FROM

WILLIE and EUGENE
HOWARD

FEATURED WITH

GEORGE WHITE'S "SCANDALS"

SEASON'S GREETINGS FROM LONDON, ENGLAND



**ALICE
MORLEY**

"HIT THE DECK"

London Hippodrome
Indefinitely



As "LAVINIA" in America
As "MAGNOLIA" in London

JUST AS IS

PHILIP GOODMAN
PRESENTS
MARY EATON AND OSCAR SHAW

"The season's newest hit."
—Times

"A grand show"
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"Musical comedy at its best."
—World

"Will be playing this time next year."
—American

— IN THE —
FIVE O'CLOCK GIRL
— WITH —

"Smartest musical show in New York."
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"The current season's flash."
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"A great show! Don't miss it."
—Life

PERT KELTON
LOUIS JOHN BARTELS
SHAW and LEE
DANNY DARE

"5 O'CLOCK GIRL" AT \$44,000, SMASH;

(Reprinted from "Variety," Issue of Oct. 19, 1927)

FROM "VARIETY'S" SHOWS IN NEW YORK AND COMMENT:

"Five O'Clock Girl," 44th St. (1st week) (M-1,490-\$5.50). Presented by Philip Goodman; newest musical opened Monday; authored by Bolton, Kalmar and Ruby; highly rated out of town.

"Five O'Clock Girl," 44th St. (2d week) (M-1,490-\$5.50). Easily outstanding show of last week's entrants; first week's gross figured at \$44,000, over capacity. \$6.60 charged Columbus day evening and Saturday night; right up with leaders.

"Five O'Clock Girl," 44th St. (3d week) (M-1,490-\$5.50). Philip Goodman has a winner; selling out since opening; gross rated over \$40,000.

"Five O'Clock Girl," 44th St. (4th week) (M-1,490-\$5.50). One of the newest successes; among the leading musicals; virtual capacity all performances with gross over \$40,000; scale is \$6.60 Saturday night.

"Five O'Clock Girl," 44th St. (5th week) (M-1,490-\$5.50). Agency call excellent, indicating season's stay; getting around \$40,000 weekly, biggest figures ever in this house.

"Five O'Clock Girl," 44th St. (6th week) (M-1,490-\$5.50). No additional shows, but three \$6.60 performances because of holidays with gross rated over \$42,000, nearly equal to almost any figure in list.

"Five O'Clock Girl," 44th St. (7th week) (M-1,490-\$5.50). One of four musicals leading list; around \$40,000 and over since arrival.

"Five O'Clock Girl," 44th St. (8th week) (M-1,490-\$5.50). With three performances topped at \$6.60 and extra matinee, Phil Goodman's success registered biggest gross to date; over \$46,000.

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and
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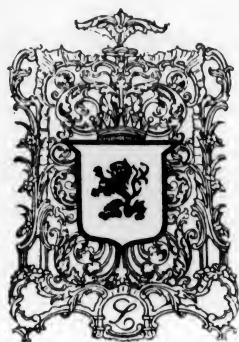
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SEASON'S GREETINGS

LES KLICKS

Direction: FRED DeBONDY, JACK LEWIS OFFICE

THANK YOU



In extending the season's greetings, we wish to sincerely thank all of our Professional Friends, Artists, Managers, Producers and others for the patronage you have favoured us with during the year. We wish to assure you that during the year 1928 and always we will endeavor to conduct our business in such a manner that you will receive merchandise of the highest standard of style and quality and courteous, intelligent service.

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at the LAFAYETTE THEATRE, BUFFALO

Season's Greetings

JOHN M. STAHL



Happy New Year

to everybody in the moving picture business and especially to the 8,875 exhibitors who have bought our First National Pictures for the last three years and made them happy and prosperous for us.

Johnny Hines

has made a type of picture for which Harriet Underhill of the New York "Tribune" coined the name "mellow-comedy" some years ago when reviewing "BURN 'EM UP BARNES" or "CONDUCTOR 1492," and this formula has survived every cycle of entertainment and always pleased both exhibitors and public, and as the strictly farcical type of comedy and even comedy-drama recedes in popularity, the mellow-comedy, or the old, fast-moving, hair-raising thriller type of comedy still furnishes outstanding box office drawing power in all theatres.

The first of our series of laughing and thrilling romances will be the Owen Davis play adapted from the Al Woods' version of

"Chinatown Charlie"

It will not mark any particular innovation in Hines' pictures, except that it is a departure from the more recent pure comedy type of pictures we made up to "THE BROWN DERBY," and which were very successful while the country demanded comedy of the "team" and farce variety.

In "WHITE PANTS WILLIE" and "HOME MADE" we have worked back to the original Hines type and formula, and find the public receptive and our business bigger and better. We hope your business will increase as much in volume as ours has, and in quality as well, although we have never had any complaints on that score.

We particularly thank the big first run exhibitors who have had foresight enough to keep playing and plugging our pictures, and have built us up in their localities to a point where they had one more steady drawing card that could be depended upon to draw whenever a picture is finished. In fact, we extend the Compliments of the Season and Best Wishes

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2 WEEKS—NORSHORE THEATRE, CHICAGO

3 WEEKS—UPTOWN THEATRE, CHICAGO

3 WEEKS—TIVOLI THEATRE, CHICAGO

3 WEEKS—HARDING THEATRE, CHICAGO

5 WEEKS WITH PAUL ASH, ORIENTAL THEATRE, CHICAGO

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Direction, WILLIAM MORRIS CHICAGO OFFICE

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with

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FROM

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NOW IN PRODUCTION

"THE MAN WHO LAUGHS"

A PAUL LENI PRODUCTION

TANGLING THE TANGO**PATCHING THE APACHE****THAT DIZZY DOUBLE**

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Sime says: "The girl seems but a piece of rubber and the tall fellow handles all for continuous laughs. Should stop any show."

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to my friends
"Variety" & my friends
Ben Lyon*

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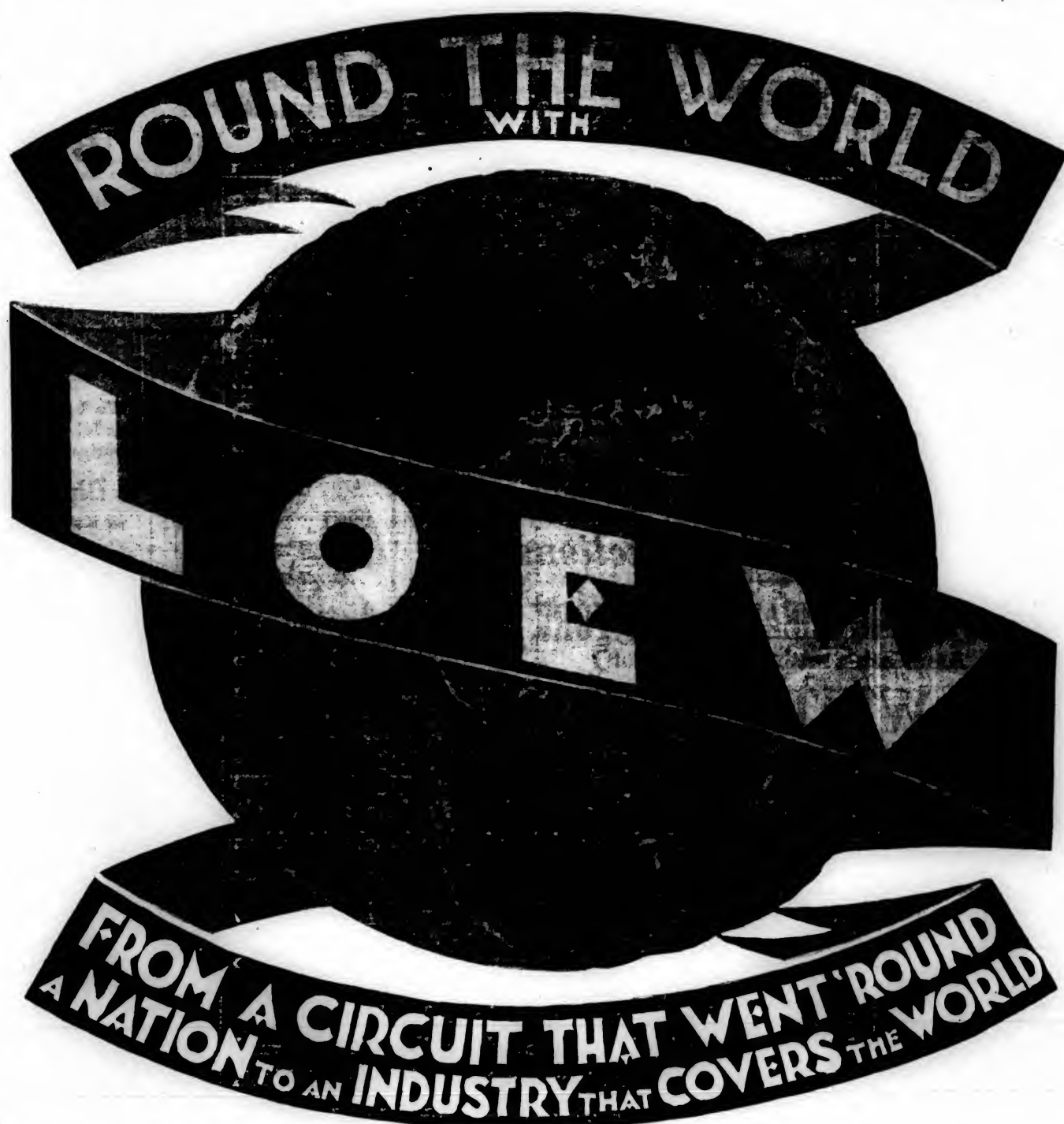
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Now in My Third Annual Success on Broadway

"Easy Come, Easy Go"**"Oh Kay!"****"Funny Face"**

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 Louis Shurr, who got me the job, is a real agent
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 Fred and Adele Astaire lovely stars to be with
 William Kent and Earl Hampton bully guys to troupe with
 The whole "Funny Face" outfit a big happy family
 A happy family of my own at home, Baldwin, Long Island.
 The same wife of 24 years---A real pal
 Three healthy children---Three Moore pals
 So why shouldn't I be happy?
 ...and I wish everybody the same.

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Faun**'HERB' WILLIAMS****"BIG TIME"**

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(Full Week — Two-a-Day)

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2. NEIL MCKINLEY
3. KELLY and POLLACK
4. ALLEN DINEHART and Co.
5. JOE and LEW COOPER
6. "SERGEANT BAGBY"
7. "HERB" WILLIAMS and WOLFUS
8. HERBERT GERMAINE TRIO

This Week Eight Years Ago
ROYAL, NEW YORK
(Full Week — Two-a-Day)

1. RAMSDALL SISTERS and DEYO
2. BARTRAM and SEXTON
3. EDDIE HERRON and Co.
4. GRACE NELSON
5. "HERB" WILLIAMS and WOLFUS
6. CORA YOUNGBLOOD CORSON
7. WM. DEMAREST and C. OLLETTE
8. LEON ERROL and Co.

This Week Six Years Ago
KEITH'S, SYRACUSE
(Full Week — Two-a-Day)

1. WILLIE ROLLS
2. SHELTON and EARLE
3. RAYMOND BOND and Co.
4. BEGEDUE SISTERS
5. WAITE BOYT and TOMMY GORDON
6. "HERB" WILLIAMS and WOLFUS
7. HORACE GOLDIN (Sawing a Woman in Half)

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ALEX PANTAGES

He Knows

Why I Am Being

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SENSATIONAL COMEDY SINGLE

RUBE WOLF**MIRTH OF A NATION**

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Happy
New Year**

*and as happy an outcome
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GREATER AMUSEMENTS
Minneapolis Regional,
December 27, 1927

Batting Averages

Columbia maintains its hold on first place by virtue of reports without a bad one among them, giving them an .875 rating, which is fair for that exalted position. Fox comes up for air this week and climbs into second place with an .850 average, which is far behind Columbia and not so far ahead of Tiffany-Stahl which dropped from second place last week to third but still maintaining a good average of .839. As to number of reports—look 'em over. How they did come in this week! Exhibitors must be running continuous shows with hourly changes of programs. Paramount slipped us 31 report blanks with the blank parts filled in nicely enough to give them a fourth place rating with an average of .830. Metro-Goldwyn-Mayer was not far behind Paramount in number of reports with a good 29 but they lagged far behind in quality and hooked seventh place, three points behind an .800 label. As to the heavy hitters, Metro continues to be "The Babe" and chalked up two homers while Paramount and Universal boosted their good totals with one apiece. Columbia entered the home-run race with a 100 per cent report, too. The line-up for this week is: Columbia (10), .875; Fox (13), .850; Tiffany-Stahl (9), .839; Paramount (31), .830; United Artists (4), .825; FBO (21), .805; M-G-M (29), .797; Universal (14), .795; Pathe (14), .789; First National (17), .776; Warner Brothers (12), .771.

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In Schwab & Mandel's "Desert Song"—Chicago

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HARRY McNAUGHTON
FAIRCHILD and RAINGER

In "Ziegfeld Follies of 1927"

HARRIET HOCTOR

In Ziegfeld's "Three Musketeers"

JACK WHITING

IRENE DUNN

In Dillingham's Beatrice Lillie Show, "She's My Baby"

BARBARA NEWBERRY

In Hammerstein's "Golden Dawn"

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JOHN HUNDLEY

In Joe Santley's "Just Fancy"

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FRANK GARDNER

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JUNE COCHERANE JACK THOMPSON
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RICHARD KEENE

In Charles B. Dillingham Eddie Dowling's
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(On A Rainy Day)

Once I met a hap-py lit-tle blue-bird
I was just as blue as I could be
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When he sang this mer-ry song to me.
Chorus
pf Just let a smile be your um-brel-la on a
rain-y, rain-y day And if your sweet-ie
cries just tell her that a smile will al-ways
pay. When-ev-er 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,
rain-y day Just let a day!

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1927 STOCK MARKET

(Continued from page 12)

the outstanding stock slumped to 10 and stayed there for a long time. That experience will not occur again, one may be sure.

One reason is that the company is this time strong in established and going business and has the prestige and backing of powerful financial support in its directorate, represented by William C. Durant and Charles M. Schwab. Trading views have not especially relished the idea of Loew's reported issue of

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Houses Opening

Regent, Syracuse, N. Y., has been added to the books of John Coutts, independent booker, who begins booking the house this week. Four acts on a split week.

ENGAGEMENTS

Lorraine Tumbler, prima donna, for Publix unit.
Elsie Free, dancer, for a new Earl Carroll show.BENNY
MEROFF
and ORCHESTRATHE MOST VERSATILE OF
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THEATRES

a new preferred which would come before the common nor is the purpose of the new flotation clear.

Meantime the ticker has continued to report the stock in strong position, with prices close to their best for all time and reports freely circulated that an extra will be voted before the end of the year.

Nobody has so far explained how the board can declare an extra and at the same time go into the market for funds, but the acid test of buying on ascending quotations stamps the proposition with approval, which is reasonably conclusive.

As to Underwriting

The fact that the enormous new bulk of financing has all been underwritten by bankers and their syndicates, brings up interesting considerations. In the case of Paramount, Kuhn, Loeb & Co. have agreed to take up not only the \$16,000,000 of bonds but also such of the new common stock issue as is not subscribed.

It looks from this angle as though the underwriters all around are going to take on heavy lines. The unavoidable logic is that bankers will have from now on increasingly weighty say in the conduct of the amusement business.

The standing of the bankers concerned in the Paramount transaction precludes the likelihood of market manipulation of the familiar sort to bring about distribution, such as the lurid drive in Warner Bros. a year ago or the recent running up of Shubert. The alternative is a long and conservative security sales campaign during which

the banks will keep a supervising eye upon the business.

In short Wall street will go further into the picture business. The ticker player reaction to this state of affairs is interesting, as manifested in brokerage offices since the announcement of the Paramount and reports of the forthcoming Loew flotations. The immediate inference is that increased Wall street influence in filmdom will ultimately work out into further consolidations and mergers of enormous scope. The trading community has for years revolved the favorite idea of a Paramount-Loew merger and every move either company makes is regarded in the light of such a consummation.

Signs in Sky

Even trivial happenings are given importance and conjecture grows to credulity, credulity to certainty and certainty to accomplished fact. A customer in one of the downtown brokerage branches observed on an evening stroll through Times Square an illuminated caption on the side of the Paramount Building. It was projected by a powerful beam of light from the Capitol seven blocks away and the sign was an advertisement of the entertainment current at the Capitol.

The incident was retailed with lively interest to the whole customers' room next morning, as a bit of evidence that the Capitol and the Paramount—or Paramount and Loew—were so closely allied that they already were using each other's street fronts for advertising.

The facts were that somebody was experimenting with a new and powerful machine for projecting advertisements and had obtained the use of the Capitol for a demonstration (it was filmed for the Metro-Goldwyn-Mayer news reel). Out of compliment to the Capitol the inventor made a slide adver-

Announcement Extraordinary!

After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit

"SWEET ELAINE"

the sister song to "Sweet Adeline"

Quartettes, Trios, Duets,
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Fanchon and Marco Ideas



"PAT" BALLARD

"The Collegian Song
WriterWishes You A Happy New Year!
30 WEST 53d ST., NEW YORKHELENE GEORGE
Heller and RileyOur 97th Week for Publix
Played 47 Weeks in ChicagoA GOOD IDEA FOR
FANCHON and MARCO
And a Good Idea for AnyoneDirection Max Turner.
Wm. Morris Chicago Office

Week Dec. 31

State Theatre, Minneapolis
"THE SEASON'S GREETINGS"

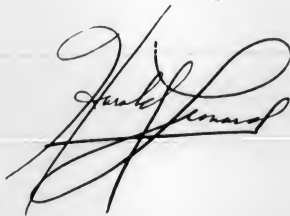
Steinway Piano

Columbia Records

¶ I take pleasure in announcing the opening of my new night club, Harold Leonard's, located at 132 West 52nd Street, N.Y. City.

¶ I am sure that you will enjoy my little show, featuring my own orchestra *unique*, assisted by Miss Ethel Norris and a novel supporting entertainment.

¶ May I take this opportunity also to wish each and every one of you everything good and all that your hearts desire for the New Year.





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SIXTH YEAR

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WORLD'S RECORD FOR LONGEST RUN

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VOL. LXXXIX. No. 13

NEW YORK, WEDNESDAY, JANUARY 11, 1928

64 PAGES

40 LEGIT SHOWS CLOSING

CRITICS PASSED JUDGMENT UPON 109 PLAYS UP TO XMAS

Mid-Season's Box Score Again Led by Winchell
("Graphic")—"Mirror's" Critic Dropped From
Box Through Tardy Reviewing

This current rating of the dramatic critics in New York is the annual mid-season score which includes all shows opening prior to Dec. 24. The total was 109 plays up to that date, of which 37 are listed as successes (13 "moderate") and 72 flops. The box score also reveals Winchell ("Graphic") in first place closely followed by Gabriel ("Sun"), but 23 points behind the leader.

A comparison between the production schedule of this season and that of August to December in '26 reveals that the producers have been more active this fall. By Dec. (Continued on page 47)

"Illicit Love" Is on Snyder-Gray Romance

"Illicit Love," dramatization of the Ruth Snyder-Judd Gray romance, will be given a stock trial next week at Miner's Bronx, New York, by the Blaney Players. The piece was authored by Edward Coleman. Coleman will be one of the witnesses at the execution of the couple at Sing Sing tomorrow (Thursday) night.

After the stock trial, Blaney may reproduce the show as a legit attraction for Broadway.

Anita Stewart in "One" And Nite Club Hostess

Fox has two picture names booked by Lyons & Lyons opening this and next month. Priscilla Dean starts at the Academy, New York, in a sketch at \$3,000 Jan. 16, and Francis X. Bushman in a playlet at \$2,500 a week starts Feb. 70. Anita Stewart is another film name of Vitaphone days due east with a song specialty in "one" with a pianist at \$2,000 a week for Fox, doubling from the Little Club, where she succeeds Mrs. Park Benjamin as the feature attraction.

"ARISTOCRAT OF SYNCOPATION"

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ROESNER**
CAPITOL, NEW YORK

New B'way Ballyhoo

Hoping to catch the turn-aways from the Broadway hits, a musical that's on the fence has shills around the lobbies of the hit theatres, with a routined spiel, going thisaway for disappointed ticket seekers.

"Nobody can get tickets for this show? Why don't you go to see blank at the blank theatre?"

"That's the best musical show in town. Great show. Don't miss it."

With around 20 hits doing business, the ballyhoo is no slight expense—and it's entirely new.

Lion Racket

Los Angeles, Jan. 10.

The racket for displaying wild animals at so much per head has become so popular that Louis Goebel has followed the footsteps of the Gay Lion Farm. Goebel has enclosed five acres some 40 miles north of Los Angeles and charges 25 cents to see eight lions, which he doubles during the week days by hiring them out to the various studios.

HOLIDAY PERIOD AND LEGIT RECORD

"L'Aiglon" for One Week,
with Loss of \$85,000—
Four Xmas Week Grosses
at or Above \$50,000—
Pitiable Figures for Trail-
ers—New Sharing Deal
Impends—Closings In-
clude Road by Feb. 1

TWELVE HOUSES DARK

In managerial circles it was stated that the three weeks, starting Jan. 1, would find at least 40 attractions withdrawn from the boards. On Broadway alone from Christmas up to and including this week 21 shows closed. Not a few withdrawals from the road are included in the forecast, since touring conditions are very bad.

This is automobile show week in New York, but Broadway has nine dark theatres. Next week will find at least 12 untenanted houses.

Where the shows are to come from to fill the gaps nobody seems to know. Now and then house guarantees are heard about, but few, if any, producers will accept that kind of a booking now. Indications are that more favorable booking terms to the producer will come as a matter of necessity, so (Continued on page 44)

42,546 COAST STUDIO WORKERS MAKE 82% OF WORLD'S SUPPLY

54 Studios in Lower California—3,000 Free Lance
Players—27,000 Extras—13,500 Technical Em-
ployees—9 Major and 45 Minor Studios

Lone Jewish Eskimo

Los Angeles, Jan. 10.

The only Jewish-Eskimo in the show business is at the Fox studios as an assistant camera man. His name is Ray Wise. He has been in Hollywood for four years. His father was a Jewish furrier and his mother a full blooded Eskimo.

Wise was born in Northern Alaska and was brought to the States two years ago by Fox to work in a picture of the frozen north. Production was called off and Wise remained, working in the property department and finally getting a job as an assistant camera man.

He will become a full fledged cameraman March 1.

Jolson's Clara Bow Gag And Radio's More Strict

Stricter radio censorship will be the order from within the radio broadcasting ranks as a result of Al Jolson's bon mot on the Dodge hour Jan. 4.

Jolson pulled the one about liking Clara Bow, but objected to her because she slept cross-wise in bed.

The National Broadcasting Co., whose facilities were employed in the national radiocast generally censors and passes on spoken material sent out under its own auspices. Where commercial broadcasters purchase the "time" and facilitate the responsibility rests with the advertiser.

Washington, Jan. 10.

Persistent reports have it that innumerable telegrams have reached the White House protesting the Will Rogers imitation of the President speaking during the Dodge Bros. radio hour hookup of last week.

It was not so much the imitation but that Rogers played it perfectly "straight," without apparent effort at either end, that has caused the uproar.

Los Angeles, Jan. 10.

The working population of the coast picture colony numbers 42,546. These produce 82 per cent. of the entire world's output of films.

In Southern California are nine major and 45 minor studios producing pictures, employing technical and office workers that approximate 13,500.

Of these the larger studios are Paramount, First National, Warner Brothers, Pathe, Metro-Goldwyn-Mayer, Fox, Universal, United Artists and Film Booking Offices.

Smaller studios include Christie, Sennett, Educational, Columbia, Tiffany-Stahl, Tec Art, and a number of "comedy lots" and independents.

There are about 27,000 extra workers in Hollywood and Los Angeles of which 16,500 are registered at the Central Casting Bureau.

On the free lance list of featured and "bit" players the number is approximately 3,600, this in addition to contract players included on the studio payrolls and extras, free-lance and registered.

45c IN TOOLS BRING \$125,000 IN ROYALTY

Minneapolis, Jan. 10.

Irving R. Ruben, nephew of I. H. Ruben, of Finkelstein & Ruben, and who went broke operating the Tower ballroom in St. Paul a year ago, has invented, together with Roland L. McGee, taxicab driver, a mechanical prize fight game which the pair has sold to the National Novelty Co. for royalties guaranteed to amount to \$125,000.

The game consists of two dummy figures in a glass case, operated by two pistol grips. It was worked out with 45 cents worth of tools. Ruben is 23 years old.

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WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
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DRAMATIC CRITICS' BOX SCORE

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

SCORE AS OF DECEMBER 24

	SR	R	W	O	Pct.
WINCHELL ("Graphic")	50	46	5	..	.900
GABRIEL ("Sun")	57	50	7	..	.877
ATKINSON ("Times")	47	40	6	1	.851
HAMMOND ("Herald Tribune")	46	39	7	..	.847
DALE ("American")	64	52	12	..	.813
MANTLE ("News")	66	52	15	..	.800
OSBORN ("Eve World")	51	32	14	6	.627
WOOLLCOTT ("World")	44	27	5	12	.614

VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	109	96	13	..	.880
ABEL (Green)	23	21	2	..	.913
IBEE (Pulaski)	34	31	3	..	.912
LAIT	17	12	5	..	.706

LONDON AS IT LOOKS

By HANNEN SWAFFER

Does Loraine Hate Publicity?

One of the so-called critics, who lines up on the other side, thinks it necessary, this week, to elaborate on Loraine's dislike of publicity. I wonder what he knows about it. No sane actor hates publicity.

Only yesterday there was an argument between Loraine and the Gaunt management, because Loraine had announced his next play at the Apollo, although the owners had let the theatre in between.

Loraine does not understand publicity. That is all. Some years ago he consulted me about it, and even asked me if I thought he could get a leading article in the "Times." I advised him to wire Tom Kealy.

I only mention all this to explain the flapdoodle that is now being written by big little boys.

When Criticism Tells

I must insist on the fact that, in nine cases out of ten, if I find fault with a production, that fault is either remedied, or the play dies. When I objected to an insult to nuns in Coward's play, "The Marquise," the line was removed immediately. When on the first night of "Sirocco" I jeered at the line, "I go to my mother," that line was immediately taken out. When I was the only man to point out the fact that "Hallelujah" would offend religious susceptibilities, the Lord Chamberlain sent down and made alterations. When I called "Peggy Ann" vulgar, the vulgarity was removed.

I could go on with these cases, column after column. I am willing to face the public at meetings, as I frequently do, and expound my views, a thing which scarcely one other critic—St. John Ervine is an exception—has the courage, or the knowledge, to do.

I am chiefly sorry about "Sirocco" because it has caused so many angry words. You wouldn't believe it, but it has destroyed friendships, formed cliques, making people angry when they talk.

A Tribute to a Fine Actor

It was quite a relief to meet, at the Courtice Pounds matinee, so many of the people who represent the better stage, the one that used to be.

Because they had lent His Majesty's, a large chunk of "Oh Kay," had to be dropped in the middle. It was bad for "Oh Kay." Gershwin's music came immediately after Sullivan's. Good Heavens! That showed it up.

Gertie Lawrence came just before Violet Loraine. It wasn't good for Gertie.

The great welcome was given, NOT to present-day stars, but to Fred Terry, Oscar Asche, Lily Brayton, Lady Tree and Violet Loraine.

Poor Charlie Pounds, fine singer, great comedian, kindest of all men, and most brilliant of all Shakespearean clowns, was lying very ill when the news reached him that they had taken over £15,000.

Had he lived in the days of high salaries, and had he not been so generous, he would be himself a well-to-do man.

M. P. Acts in London

Mabel Russell was the first English Member of Parliament to appear professionally on the English stage. Not even that saved the show.

Lee Ephraim proved the most enterprising manager of the year and made the greatest strides. Raymond Massey proved himself the best British producer.

"Girl" Option Passed?

London, Jan. 10.

Reported that Clayton & Waller have bought the English rights to "Five O'Clock Girl" from Lee Ephraim, who secured the option from Philip Goodman in America. Waller declines to confirm, but also refuses to deny.

Clayton and Waller are having a hard time finding a woman to play the Mary Boland role in "Cradle Snatchers." It may result in the firm having to secure Miss Boland herself, although first intention was to have an all-British cast.

'Bow Wows' Bowing Out

London, Jan. 10.

Laddie Cliff's efforts to duplicate the "Co-Optimists" with the "Bow Wows" resulted in the company drawing half salary last week and the show will leave shortly.

Cliff's "Lady Luck," at the Carlton, will also soon quit, the house reverting to pictures.

"ADDING MACHINE" OPENS

London, Jan. 10.

Elmer Rice's "Adding Machine," produced last night (Monday) at the Court, was nicely received by friendly highbrows, despite its cubist scenery and atrocious attempts at American dialects.

Newspapers suggested the similarity of the piece to "Outward Bound," "Metropolis" and others.

CECIL'S OPENING SPEECH

London, Jan. 10.

Cecil Cunningham (American) scored sufficiently at the Victoria Palace (vaudeville) yesterday (Monday) to warrant a speech.

At the Alhambra, also a vaudeville, Marguerite and Gill (Americans) won a pleasant reception.

Josephine Baker's Attire

Paris, Jan. 2.

Reports from Hungary state Josephine Baker, said to be definitely engaged for Budapest this season, will not be permitted to open if she attempts to appear in the light attire for which she became famous at the Folies Bergere here.

"Spider" at Garden

London, Jan. 10.

"Vagabond King" is moving to the Gaiety Jan. 23.

It will be succeeded at the Winter Garden by "The Spider," the second week in February.

RITZY

Lady Georgianna's Legs

Lady Georgianna Sholto-Douglas has come to America in the hope of entering the movies in Hollywood and before leaving London had her legs and feet insured for \$100,000 in order to attract attention to their shapeliness. She wears shoes size 2½.

Of the four husbands from whom she has been divorced, one was Prince Burhenneddin, son of the ex-Sultan of Turkey, Abdul Hamid. She inherited a large fortune from her grandfather, George Dorrepal, East Indian merchant.

The English family of Sholto Douglas is not unknown in America. The late Marquis of Queensberry, of this clan, came here some years ago with the avowed intention of settling. His son, the present Marquis, married a daughter of Harrington Mann, the English painter with a New York studio. This Marchioness of Queensberry has exhibited her own portraits here.

The uncle of the present Marquis, Lord Alfred Douglas, visited America years ago.

Edythe Baker's Husband

International attention was caught by the recent marriage in London of Edythe Baker, American musical comedy actress, and Gerald d'Erlanger, son of the banker, Baron Emile d'Erlanger, with the witnesses the Earl and Countess of Portarlington. The bridal pair proceeded to Monte Carlo for their honeymoon and Edythe announced her retirement from the stage.

Last summer in London Miss Baker made a hit in the Cochrane revue, "One Dam Thing After Another," doing her piano specialty. Prior to that she had met Gerald's grandmother, Baroness Frederick d'Erlanger, who died a year ago. She was an American, daughter of John Sidell, Confederate Commissioner to France during our Civil War.

A member of the family, Baron Robert d'Erlanger, was the fourth of the five husbands of Maryon Andrews, daughter of Tunstall T. Andrews of Virginia. She divorced the wealthy Pedar Bruguiere, of San Francisco, and Stewart Denning, of New York, before becoming the wife and widow of the venerable millionaire, Peter Cooper.

(Continued on page 45)

Stoll's Kit Cat Deal

London, Jan. 10.

Winnie Lightner is sailing from New York Jan. 16 to open at the Kit Cat and double into the Alhambra (vaudeville), starting about Jan. 23.

Harry Foster, representing the Kit Cat restaurant, has a deal with the Stoll Circuit whereby Stoll shares all Kit Cat show salaries on a 50-50 basis through the acts doubling into either the Alhambra or Coliseum.

Mistinguette Date Off

Paris, Jan. 10.

Both the London Victoria Palace and C. B. Cochran have dropped negotiations for an appearance of Mistinguette in England. Instead the star will go to the Metropole, Berlin, during the spring, when the Volterras put on the show there returning in October to resume at the Casino de Paris.

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Silent Prayer for N. C.

Jack Osterman asked for a silent prayer for the Chez Helen Morgan nite club, demolished by vindictive prohibition enforcement men. Osterman twice asked for the minute's prayer, once at the Casa Lopez where he is the m. c. and where the cafe patronage greeted it jocularly, and once at the Sunday night Winter Garden show where it was seriously acknowledged!

'Whispering' Smith Tours England as a Special

London, Jan. 10.

Jack "Whispering" Smith's intention of returning to America for a short Orpheum Circuit tour has been altered. He remains here to undertake a brief jaunt in the big provincial cities under the management of Capt. Humphreys and Henry Sherek.

Smith returns to London in March to take up his triple assignment at the Metropole and Mayfair (cabarets) and a musical production. His manager, T. D. Kemp, will be on the Homeric when it sails tomorrow (Wednesday).

Rosie Dolly Better

Paris, Jan. 10.

Rosie Dolly, who has been alarmingly ill in Cannes, is reported progressing favorably.

Jennie Dolly has gone to the South to be with her sister.

An Ibsen as an Act

London, Jan. 10.

Lillibell Ibsen, granddaughter of the Norwegian playwright, opens at the Coliseum (vaudeville) shortly in a parody act.

Miss Ibsen appeared at this house two years ago as a dancer.

ALL-ENGLISH IN LONDON

London, Jan. 10.

Gilbert and Grench are the latest inclusion in the all-English bill due at the Palace Jan. 23.

DUPREZ M. C. IN LONDON

London, Jan. 10.

Tex McLeod terminated his Empress Rooms engagement as master of ceremonies there, as he is due to open in the States on a Keith-Albee route.

Fred Duprez (American) has replaced him.

AM. DANCERS IN SHOW

London, Jan. 10.

Marguerite and Gill, dancers, jumped into His Majesty's and "Oh, Kay," replacing Holland and Barry. The engagement is only for two weeks, as the team is due to play vaudeville dates on a Stoll tour.

"3 New Yorkers" Going Abroad

London, Jan. 10.

The "Three New Yorkers" have been booked for the Cafe de Paris and the Cafe Anglais for one month beginning Jan. 30.

They sail from New York on the "Majestic," Jan. 14.

Acts Booked for England

London, Jan. 10.

American acts booked by Walter Bentley, and due here shortly, include: Mel Cleve, Les Stallas, Lloyd and Brice, Frank Rackless Co., and Paige and Jewett.

"Nanette" in Vienna

London, Jan. 10.

Hans Bartsch's production of "No, No, Nanette" is a tremendous success in Vienna.

Irene Palasty is starred.

Charlot's New Revue

London, Jan. 10.

Andre Charlot is planning a new revue, to be written by Rowland Leigh.

Hylton at Empire

Paris, Jan. 10.

Jack Hylton's orchestra opened successfully last week at the Empire here.

Termini in Berlin

London, Jan. 10.

Joe Termini has been booked at the Winter Garden, Berlin, for March.

2 PARIS ROMANCES AND ONE RISQUE

Both Comedies With Romantic and Sex Angles

Paris, Jan. 10.

The holiday season brought two new productions to the Paris amusement card, both romantic comedies, one with rather risque angles. They are "Le Rabatteur," by Henri Falk, at the Theatre Avenue, and "La Robe de Perles," by F. Noziere, at the Theatre Michel.

"Le Rabatteur" which opened Saturday last, deals with a rich but timid biscuit manufacturer of middle age, who shrinks from social contacts. This subject, Raymond, employs a young sheik named Michel to direct an amorous adventure in his behalf. The plan is that Michel shall make the acquaintance of a charming woman and then bow out of the picture after introducing Raymond.

Lucienne, a sprightly widow, is brought into the affair, but the scheme won't work because she prefers Michel to Raymond, even after Raymond has explained to her the details of Michel's role. Furious, Lucienne introduces Michel to a provincial matron and promises to meet Raymond. Michel refuses to agree to the arrangement, paying violent court to Lucienne, and in the end they are united.

In the cast are Jules Berry, Belieres, Suzy Prim and Marken.

"The Pearl Dress"

The new bill at the Michel is "The Pearl Dress." Marcel, French emigrant, returns from Brazil possessed of riches. He observes Suzanne at a charity ball wearing a dress trimmed with pearls and becomes infatuated. He traces her and finds she lives with the wealthy Jewish family, Serrera. When at length he achieves an introduction he learns that instead of being a member of the family, she is really a humble governess.

The younger Serrera is paying court to her. Marcel becomes his rival, but neither appears to be favored. It appears the girl is a conscienceless flirt, but in fact she merely was reserving the woman's prerogative of choosing her own mate. Both promise her wealth and position, and in the end she picks the returned Marcel.

Signoret plays Marcel adroitly, while Jahe Chevre makes a charmingly coy Suzanne.

"Abie" Leaving England

London, Jan. 10.

After playing 23 weeks out of town, "Abie's Irish Rose" returns to London for a week at the Finsbury and another at Golders Green. This terminates "Abie" here Jan. 14, with the company sailing for America Jan. 21 on the "Ansonia."

Joseph Greenwald is the only one remaining, booked for vaudeville, opening at the local Coliseum Jan. 23 in a sketch "Plots and Lots."

ELLA SHIELDS BETTER

Youngstown, O., Jan. 10.

Ella Shields, English artiste, improved after what threatened to be a serious attack of pneumonia, left the St. Elizabeth Hospital here.

Miss Shields stated she intended going to Baltimore to resume her Keith-Albee vaude engagements.

SAILINGS

Reported through Paul Tausig & Son, 565 7th avenue:

Jan. 21 (London to New York) "Abie's Irish Rose" Co., excepting Jos. Greenwald (Ansonia).

Jan. 13 (New York to Paris) Frank Mandel, Oscar Hammerstein, 2d (Majestic).

Jan. 16 (New York to London) Winnie Lightner (Columbus).

Jan. 13 (New York to London) Jerome Kern, Frank Mandel, Oscar Hammerstein, 2nd, P. G. Wodehouse, Arch Selwyn (Majestic).

Jan. 14 (New York to London) 3 New Yorkers (Majestic).

Jan. 11 (London to New York) T. D. Kemp, Gilbert and French (Homeric).

Jan. 9 (New York to Africa via London), Richard Rodgers (Leviathan).

Jan. 7 (London to New York) Ada Reeve and Degroot (Celtic).

Jan. 6 (New York to London) Billy Mann (Aquitania).

Jan. 4 (London to New York) Jack Smith, T. D. Kemp (Majestic).

Jan. 3 (London to New York) Coram, Russell Carr, Payne and Hilliard (Majestic).

HAYS WANTS FULL POWER

PLAY BROKER ACCUSED OF FALSE PRICES PAID WRITERS ON SALES

Maxine Alton Under Charges—Stood in with Scenario Dept. Employee—Civil and Criminal Actions as Result

Los Angeles, Jan. 10. Civil and criminal actions have been filed against Maxine Alton, play broker and agent, for asserted embezzlement of monies received from producers for the sale of stories written by Adele Buffington and Laura Janssens.

The two writers were managed by Miss Alton, who, is claimed to have reported sales of stories to producers for less money than she actually received, and sold the stories as written by herself so that checks were made payable to her.

Included in the action is the assertion that Miss Alton paid a graft check of \$200 to a studio employee in a scenario department, to influence him in the sale of a story written by Miss Janssens. When the matter was brought to the attention of general manager of the studio, the check getter was let out.

In the suit of Miss Janssens, she asserts, Miss Alton represented the sale of "Three Rainy Nights" to Universal for \$1,000. Miss Janssens later found Universal had paid the agent \$2,000 for "Three Rainy Nights."

In another instance, the agent is asserted to have sold an original of Miss Janssens' "The Heart of a Princess" to First National as her own work, and received \$2,000. She, in turn, represented to the writer she had sold the story for \$200, and gave the writer a check for \$100, making a profit of \$1,900.

The case of Miss Buffington brings out an instance of sale of a story to Fox, "The Cowboy and the Countess," by the agent, whereby the latter represented the story was sold for \$750, whereas Fox actually paid \$1,000.

Writers Guild Behind
The individual civil actions filed by the two writers charge Maxine Alton with fraud and embezzlement, and ask for a court accounting to recover amounts due them. The criminal actions are now in the hands of the District Attorney and city prosecutor, with Miss Janssens case slated to be heard Jan. 11.

Both of the writers are members of the Screen Writers' Guild. The latter organization is pushing the actions in order to eliminate similar unfair actions of agents in the future by setting an example of prosecuting definite cases of asserted misrepresentation and fraud by an agent.

Chaplin's 'Circus' May Do \$75,000—Strand This Wk.

Indications yesterday (Tuesday) were that Charlie Chaplin's "Circus" picture in its first week at the Strand, New York, will reach \$75,000.

The picture is playing nine performances daily, starting with a midnight show last Friday at \$3.30 top, although with many invited guests.

Chaplin holds the record at the Strand with "The Gold Rush." It reached \$72,000 in its first week, also with a \$3 midnight premiere.

Run of "The Circus" at the Strand is indefinite. Various predictions now place the time at from six to 10 weeks. It's playing on a guarantee against sharing terms. Regular house scale of 75c. (night) top prevails.

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EITHER THAT OR POLITICS

M. P. P. D. A. Head Due on Coast—Conferring With Defiant Producers on Co-operation—Contract Has Five Years to Go

SHOWDOWN OR ELSE!

Los Angeles, Jan. 10. Will Hays is due here next week on his semi-annual visit. On past visits he has performed good will missions. However, since his last trip things have changed with the 10 per cent cut coming up and various other disturbances.

During these situations it is said a number of producers, members of the Hays organization, have assumed a defiant attitude and disregarded his wishes in many instances. Indications are that Hays is going to call for a showdown on the part of the producers when he gets here.

Hays, it is said, will tell the producers he is willing to continue if they will get together and stick on agreements as well as back up his plans and tie-ups. If they will not come through, Variety, from an authoritative source, is informed that Hays will quit.

His cause for quitting, it is declared, will not be ascribed to any disloyalty on the part of the producers or others in the industry, but to enable him to pay attention to the next Republican presidential campaign.

Hays has another five years with the producers to go at salary of \$100,000 a year and expenses.

ROGELL SPENDS \$2,500 TO BOOST OWN PICTURE

First Director to So Advertise in Dailies and Billboards—35 Cols. Personal News

Los Angeles, Jan. 10. Al Rogell is the first director to spend money in daily newspaper and billboard advertising on a picture which he directed.

Rogell spent about \$2,500 last week in taking space in the daily papers regarding his direction of the "Shepherd of the Hills." The advertising space ran from 50 lines single column to 100 lines two columns. Beside that, Rogell used 50, 24-sheet boards.

The campaign for Rogell was laid out and handled by Sid Schlager. Besides the money expended for publicity by Rogell, a large amount of money was also expended by First National and Loew's State where the picture was shown. The daily newspapers aided the campaign on the part of the director by giving him personally a total of about 25 columns of news space.

"Mrs. Cheney" Too Hot

Los Angeles, Jan. 10. United Artists after all will not make a screen version of "Mrs. Cheney," starring Gloria Swanson. The script has been shelved for the present, although \$75,000 was paid for it.

"The Last of Mrs. Cheney" originally was held by Paramount which turned several adapters loose upon it. None proved satisfactory and the property was turned over to United Artists.

The second owner again experimented with the story in continuity form from a number of angles before they decided that censor possibilities in the material stood as a barrier.

PICTURES FOR PRESIDENT ON HIS ROUND TRIP TO HAVANA

Jack Connolly, of Fox, Going Along With Four Features—Not Favoring Fox's Product—Trip by Way of Key West and Cruiser

Sam Goldwyn's Miss

Taking the 10 best pictures of the year as picked by various newspapers and movie reviewers, Samuel Goldwyn is making an analysis of the stories upon which the "best" pictures are based.

Sam didn't get into the first 10 himself in this New Year's resume.

President Coolidge will see four feature pictures on his round trip to Havana. Two will be exhibited on each side of the travel, which will start today (Wednesday) from Washington.

Jack Connolly, formerly with the Hays organization, now with Fox, and personally acquainted with the President, will supervise the exhibition of the pictures aboard the official train. He did the selecting, not favoring Fox, however.

Pictures to be shown are "Sunrise" (Fox), "Uncle Tom's Cabin" (Universal), "The Circus" (Chaplin-United Artists), and "Speedy" (Lloyd-Paramount). Also will be shown four Fox Varieties, short films of the South American countries. At Havana a convention of Pan-American delegates from the diplomatic ranks, with President Coolidge as guest, will be held. About 20 newspaper correspondents and the usual complement of secret service men will be on the train.

By the Key West route the trip is over two nights on the train, with a cruiser to convey the party from the Key to Cuba. The return will be similar.

While in Havana Connolly will also supervise the picturization of the convention by Movietone. Lights from New York to light up the big Auditorium, seating 6,000, have been sent down in advance. The President will return to Washington Jan. 18.

NEW ACTORS' ASS'N FORMS ON COAST

To Replace Equity—Would Cut Part Players from 4,000 to 1,500

Los Angeles, Jan. 10. An actors' organization to replace Actors' Equity Association in the film field, is being formed by leading players on the coast. The new association plans to become the recognized actor body in films, with a view to eventually limiting membership and obtain co-operation of producers whereby only members of the organization will be placed in parts. This will later cut the list of available part players down by more than half of the present total, 4,000.

Formation of the body, discussed by various players for two years, gained momentum as a result of the action of Equity's Council in New York dissolving the coast executive committee. Included in the list of organizers are a number of actors who were members of the Equity committee.

It is understood that a meeting of former members of the Equity executive committee will be held next week, when the new plan of organization will be fully explained by those fostering it. Conrad Nagel, Hallam Cooley and Douglas MacLean are known to be against formation of another organization to replace Equity in pictures, but a canvass shows practically all other members of the dissolved committee willing to work with the new association. It is claimed the new unit can have full power over picture affairs and still make some sort of an affiliation with Equity, if the latter organization should desire.

One actor instrumental in forming the new association, declares that there should not be more than 1,500 recognized players available to the studios. He declares the supply can be controlled by a series of eliminations in the same manner as the Central Casting Office is operating with extras.

Corinne Griffith's Corp.

Los Angeles, Jan. 10. Corinne Griffith joined the ranks of screen business women with the organizing of Corinne Griffith, Inc., real estate company incorporated for \$1,000,000.

Directors beside Miss Griffith are Walter Morosco, her husband, and William Laird of Los Angeles.

Recently Bebe Daniels, Inc., was organized to take care of Miss Daniels' holdings and to trade in real estate.

FOX SELECTS STRANGE COWBOY FOR WESTERNS

Los Angeles, Jan. 10. Fox has a new western star. He is an unknown cowboy who walked on the lot and wanted a job.

Jim Ryan, casting director, took tests and placed him under a one-year contract.

On the screen he is to be known as Rex King and will occupy the place on the company's roster held by Buck Jones.

In selling the '27-'28 productions, Fox has four Buck Jones pictures on the list and three with an unknown star.

The Jones pictures have been finished and delivered and the unknown's picture will have King as a central figure.

'Walking Back' Stopped; Star and Story Changed

Los Angeles, Jan. 10. After preparing an adaptation for "Walking Back" for Vera Reynolds, Pathe-De Mille called off the picture temporarily and dismissed the cast.

The first adaptation was discarded and a new one is being written by Monte Katterjohn, with supervision transferred from Ralph Block to Bertram Millhauser. Rupert Julian is the director.

The new version will have Sonia Karlov in place of Miss Reynolds, with Iban Leberdorff opposite.

FIGHT FILM BILL

Washington, Jan. 10. A move to repeal the ban on transporting fight films in interstate commerce has been taken up in the Senate. Introduction of a bill to that effect is made by Senator Jesse H. Metcalf (R.), of Rhode Island.

COSTUMES
SCHNEIDER-ANDERSON
229 W. 36 ST. NEW YORK

WRITER ENTITLED TO PAY FOR WORK, COMMITTEE DECIDES

Precedent for Scenarists—Producer Abandoned Story After Five Weeks of Preparation—Matter Went Before Academy

A decision of importance to screen scenario writers was handed down by the Conciliation Committee of the Academy of Motion Picture Arts and Sciences when it was decided a film producing company had to pay a writer full compensation for a screen adaptation, though the story was abandoned after five weeks of preparation.

The writer, a former newspaper woman, brought her complaint against one of the larger independent producing companies to the attention of the Academy after payment was refused.

The points concerned interpretation of a contract for writing an adaptation and continuity, with the writer receiving 25 per cent. of the payment down, and balance payable on delivery of satisfactory adaptation and script. After the writer had turned in two treatments the company decided not to make it, with further payment refused the writer although company supervisors had recommended further compensation to the scenarist.

At the hearing before the Conciliation Committee both sides agreed to abide by the decision, with the general manager of the studio stipulating that the decision must be for all or none of the amount called for in the writer's contract, and there should be no compromise award.

Decision

After hearing testimony from both sides, the committee decided:

"That the complainant's delivery of the first adaptation to a company supervisor and his praise and approval did not constitute an acceptance by the company within the meaning of the contract.

"That having written two different adaptations under instructions and encouragement of the company's representative, the work extending over a period of nearly five weeks, and being prepared in good faith to continue work with another supervisor of the company for the purpose of producing an adaptation that would be satisfactory, which work was discontinued by the company for the reason stated that the story was to be abandoned, the complainant thereby had performed services which would entitle her to compensation in excess of the first payment, which fact appears to have been recognized by the company's supervisors who endeavored to obtain a second money payment for her.

"But inasmuch as the complainant was not called on to do any additional work to make the adaptation satisfactory, she would not be justly entitled to the full amount of the second payment.

"However, in view of the stipulation that the decision must be for all the claim or none of it, and in view of the fact that the complainant in the committee's opinion is entitled to at least a portion of her claim, the committee has no other alternative but to award the full amount of the claim—\$375—to the complainant."

The Academy Conciliation Committee is composed of Waldemar Young, William Siström and J. T. Reed. The decision establishes a precedent for dealings between studios and writers, in that writers are entitled to equitable compensation for work done on stories that production officials decide to shelve, while the writer is engaged in making the adaptation or continuity.

\$40,000 for "Baggage"

"Excess Baggage," the backstage vaudeville show written by Jack McGowan, current at the Ritz, New York, has been bought by Metro-Goldwyn-Mayer, with Nick Schenck reported to have made the purchase personally.

The sale price is understood to have been \$40,000, with a contract clause waiving the necessity of any definite length of run.

WRITERS GUILD RESENTS SNUB BY PRODUCERS

Negotiating for Free Lance Standard Contract Through Academy

Los Angeles, Jan. 10.

Action of film producers passing up the Screen Writers' Guild in negotiating for the standard contract for free lance writers and dealing through the Academy of Motion Picture Arts and Sciences, is resented by members of the Guild. The Screen Writers' Guild claims that a committee had been appointed to negotiate a standard writers' contract nearly two years ago, and after producers had agreed to get together with this committee to work out a suitable contract, stalling was indulged in, with producers finally ignoring the Guild entirely and declaring the contract would have to go through the Academy.

The free lance contract is now being formulated by a special committee of producers and writers within the Academy, and the Guild contends the writer members of the Academy are not qualified to work on a free lance standard contract, as practically all Academy writing members are working on term contracts and are not familiar with the free lance form needed to protect writers.

The Guild further contends it represents film writers, and is an integral part of the Authors' League of America. Any contract which would be recognized as authoritative to writer members of Screen Writers' Guild must have the approval of the Guild, and that kind of contract must be negotiated by the Guild and the producers' association. The Academy form of contract, although used by producers, would have no official standing with Guild members.

Idle Principals

There appears to be more feminine screen stars and principals at liberty at this time than in previous years. On the Coast independent producers have the names of numerous women available for immediate productions either on a single film proposition or for a long-term period, if the money is right.

Among some of the few leads now east and agreeable to contractual negotiations are Carmel Meyers, last with Metro-Goldwyn; Mildred Harris, where present vaude engagements do not conflict; Alice Joyce, who may go abroad, and Lya de Putti who may sign with one of the big concerns.

Among film men ready for the contract call are James Kirkwood, George Walsh, Frank Elliott and Charles Ray.

Also at liberty is Greta Nissen, whose services, however, are in some demand by independents.

Lita Chaplin on Air And in L. A. Show

Los Angeles, Jan. 10.

Lita Gray-Chaplin pulled a surprise when suddenly going on the air for the first time in her life Saturday night. She sang two songs over station KFI.

Oliver Morosco introduced the former Mrs. Chaplin to the listeners and stated she would be a member of "The Morning After" company, now current at the Hollywood Playhouse, when it goes on the road Jan. 23.

She sang "The Best Things in Life are Free" and followed with a sentimental ballad that looked like a gag on her ex-husband. It was "Tell Me, Dear, Are You Lonesome Tonight."



ROSCEO AILS
SCRANTON, PA.

"A difficult product to obtain is a name plus quality. Roscoe Ails is this rare combination. A star headliner for ten years that never relies on his past reputation. Roscoe's new act is brimful of hilarious, wholesome comedy, sensational dance hits. My audience regularly congratulated me personally for presenting Roscoe and his great artists."

—Mr. Jack Jones, Mgr. Capitol.

Direction SINGER & WARD

MURDERED 'ACTOR' WAS IN ONLY ONE FILM

Los Angeles, Jan. 10.

Don Solovich, dancer, murdered recently near Salt Lake City by Sheldon Clark, and described as a "picture actor," appeared only in one production, "The Thief of Bagdad" as an extra.

At one time Solovich was a social companion of Charlie Chaplin. When Chaplin went to New York during his troubles with Lita Gray Chaplin, Mrs. Chaplin hired Solovich as butler.

Shortly before the Chaplin trial, Solovich disappeared. It was whispered that Lloyd Wright, Chaplin's attorney, had paid him \$15,000 to vamoose. Wright denies paying the money or even "loaning" it, but admits that Solovich, if remaining in Los Angeles, would have been a probable witness against the comedian.

About a year ago Solovich appeared in San Francisco, introducing himself as a business representative for Chaplin on the outlook for screen talent. Solovich did a quick fadeaway to avoid arrest on a moral charge. Later, in Los Angeles, he was sought on statutory charges and also was jammed when accused of stealing jewelry from a woman. The complaint was suppressed by friends, and Solovich again did the vanishing act.

INDIA'S 45 QUESTIONS

Britain's First Move in Empire Censoring Survey

Washington, Jan. 10.

In its endeavor to create new standards of censorship in India and at the same time find out whether or not American pictures are detrimental to the relationship between the British and the blacks, the Indian Cinematograph Committee is seeking its answers from every source to 45 questions.

In forwarding a copy of these questions to the Department of Commerce, Consul Edmund B. Montgomery, Madras, points out that among the first questions is included, "Is it not your belief that films depicting Indian life, with Indian actors, would be more popular with Indian audiences than the prevalent western films?"

Other questions attempt to trace down monopolies, and also if block, blind or first-run bookings exist in India.

Variety previously reported that this move in India is but the beginning of such a survey for the entire British empire.

Goldburg to Ormont?

Los Angeles, Jan. 10.

Jesse J. Goldburg, independent picture producer, in the business 15 years and producing pictures for the past six months under the name of James Ormont, is signing checks under that name.

This has given rise to the belief that he is to make the change of name complete and legal.

BY REQUESTS OF JEWS, DeMILLE IS MODIFYING "KING OF KINGS"

Producer Also Consents Biblical Picture Shall Not Appear in Certain Foreign Territory—Some Scenes and Titles Eliminated or Altered

Cincinnati, Jan. 10.

"King of Kings," Cecil B. DeMille's great religious epic playing \$2 road show tours this season on Erlanger routes, will be modified in certain scenes, with several title changes to be made immediately in response to requests by the Jewish Anti-Defamation League, according to announcement here by Alfred S. Cohen, president of B'nai Brith.

Since the beginning of the regular theatrical season in September, when "King of Kings" companies began their tours following the spring and summer engagements in the Gaity, New York, and the Chinese theatre, Hollywood, there were numerous complaints to the Anti-Defamation League, Mr. Cohen said.

The basis of contention from Rabbis and the people of the Jewish race was that the film, based on the ministry, betrayal and Crucifixion of Jesus, as related in the New Testament Gospels, might be an agency that would create anti-Semitic feeling in this country and Europe. DeMille's clearly defined purpose in the picture to place the blame for the events leading to the Crucifixion upon the Roman Procurator, Pontius Pilate, and his appointee, Calaphas, and not upon the Jewish people, was not as clearly defined in the picture as DeMille had intended, it was said.

Mr. Cohen was in touch with DeMille for several weeks, urging that modifications be made, if possible. The situation was difficult to handle, considering the subject matter of the picture and the authorities from which DeMille worked. The producer also had had the benefit of advice from Catholic, Protestant and Jewish clergy during the preparation, production and final editing of the film. The Rev. Daniel Lord, S. J., of St. Louis University; the Rev. George Reid Andrews, of New York, and Rabbi Magnin, of Los Angeles, had composed a special committee of advisers.

DeMille's Willingness

When Mr. Cohen approached DeMille in the matter of complaints he had received from various Jewish organizations, DeMille signified his willingness to discuss the matter and to assist in modifications and changes, provided nothing pertaining to the life of Jesus, as translated from the New Testament text, was altered.

DeMille suggested that Cohen take up the matter with Will Hays, president of the Motion Picture Producers and Distributors of America, in view of the active interest Hays had taken in the picture from its inception. Cohen met with Hays in New York, the conference including John C. Flink, vice-president of Pathe, who is in charge of the management of the road tours of "King of Kings." Mr. Cohen's adviser and associate in the discussions was Dr. David Philipson, of Cincinnati, dean of American Rabbis and a member of the faculty of the Jewish Union College of this city.

Agreement was reached, Cohen said, under which DeMille has acceded to all requests by Mr. Cohen and Dr. Philipson, and the road show companies will alter several titles and make several deletions as soon as the modified text can be distributed to the different cities where the attraction is playing. Cohen also announces that assurances have been given to him by DeMille that the picture will not be shown in those European countries where the subject matter of the production might possibly cause trouble among unthinking peoples.

DeMille's position from the first of the discussions, Cohen said, had been one of co-operation.

LEONARD'S \$20,000 FIRE

Los Angeles, Jan. 10.

About \$20,000 is the estimated loss of a fire Dec. 30 in the home of Robert Z. Leonard, director.

Defective wiring started the conflagration which destroyed the console of an organ, as well as other furnishings.

"UNCLE TOM'S" SPECS AT CHRISTMAS TIME

Children Turned Away When Parents Unable to Buy at Prices

What a harvest the "specs" must have cleaned up on "Uncle Tom's Cabin" during the Christmas holidays. Many a mother and her children were compelled to return home without seeing the show, unable to obtain tickets and meet the demands of the extortionate "spec."

The lobby of the Central theatre was jammed. Many mothers waited until they arrived at the theatre to buy the tickets. Outside of the box office was a sent announcing the doleful news that only "standing room" could be had. Discouraged, the parents sought tickets elsewhere.

On the sidewalk just outside of the theatre were two well known speculators. One regulating traffic and announcing where tickets could be had. Another "spec" ushered the mothers and children upstairs into a Chinese restaurant where a "spec" had rigged up his temporary quarters.

The speculator sat at a table with tickets pyramided in several groups. Children clinging to their mothers crowded into the place. In some cases the mothers had several children. When the parent heard the prices asked by the "spec" she raised her hands in disgust.

Not having the amount of money asked by the "spec" the mother broke the news to the children. Heartbroken, mother and children quit the place to go where they could obtain tickets for some other cinema within the means of the parents' pocketbook.

Not one arrest was recorded at this place during the holiday week. Scenes that are enacted at the Garden during circus time were brought to mind as the kiddies turned away.

"Uncle Tom's" Big Gain

London, Jan. 10.

Universal's "Uncle Tom's Cabin," which opened at the Pavilion rather poorly, has had a remarkable spurt. It is doing practically capacity twice daily.

Unknown for "Patriot"

Los Angeles, Jan. 10.

After making more than 25 screen tests of various candidates for Stephan in "The Patriot," starring Emil Jannings, Paramount selected Harry Cording, hitherto unknown picture actor, who won over a number of prominent players.

Hoot Gibson's Stage Tour

Los Angeles, Jan. 10.

Hoot Gibson, with one more picture to make for Universal, will make a seven months' personal appearance tour.

Gibson will have his horse, "Hell Marie," and a Hawaiian band of seven pieces.

On Sharing Terms

Los Angeles, Jan. 10.

"Michael Strogoff" and "Les Miserables," both foreign made pictures, are now being released by Universal on a 50-50 basis.

No original cash payment is being made to the producers by exhibitors.

MANKIEWICZ'S HOTEL

Herman Mankiewicz arrived this morning in New York on his annual writer round-up.

He's at the hotel where authors jump out of chocolate eclaires.

Lasky's Request

Los Angeles, Jan. 10.

Jesse Lasky has been requested to write an article on motion picture production for the next issue of the Encyclopedia Britannica.

SIGHT AND SOUND OVER PHONE WIRES ONTO SCREEN CLAIMED BY GEN. ELECTRIC

Television Amplified—Deal With FBO Made by RCA and Combo to Employ Studios on Coast—Edison's Picture and Speech Reproduced From Orange, N. J., to Schenectady, N. Y.—Joe Kennedy Paid \$480,000 for RCA Interest

A motion picture on the television principle and sound brought over phone wires can be synchronized for the screen, according to the reported claims of General Electric, one of the several included among the Telephone and Telegraph's group.

The sight and sound combination may be brought from any distance, according to the story, with General Electric and the Radio Corporation of America (RCA) reputed to have made the assertion they can reproduce a football game in action, sight and sound, instantaneously.

The statement is also of circulation that these companies anticipate are long to reproduce New York and London daily newspapers in the other city simultaneously with the dailies' appearance in their home town.

Realization of their plans is said to have promoted the purchase by Gen. Electric and RCA of an interest in FBO to secure the use of the picture concern's studios on the coast. Joseph Kennedy at FBO is reported to have received \$480,000 for the interest.

A demonstration sight and sound record is reported in possession of General Electric at Schenectady, N. Y., of the Thomas Edison speech recently delivered at Orange, N. J. The inventor, physically and vocally, is said to have been perfectly reproduced during the address from Orange to the plant upstate.

Sales Organization

It is understood the experiments have reached the degree where the executives have decided upon a sales organization. The latter may function through FBO.

The television principle of the transmission is sight only, with sound recording of this nature hitherto unknown to the picture trade. At present the only processes recording sight and sound are Warners' Vitaphone, Fox's Movietone and DeForest's Phonofilm. The latter two only can record away from the studio, recording on the spot with usual mechanical means and picture lights.

It is not known if the General Electric's system of reproduction requires wiring.

Kennedy when selling the share to G. E., held an option to purchase the Pat Powers FBO stock.

D'Arcy After Divorce From Rhinock's Daughter

Los Angeles, Jan. 10.

Roy D'Arcy filed suit here a few days ago for divorce from Mrs. Laura Rhinock Duffy D'Arcy, only daughter of the late Joseph Rhinock, theatrical manager and congressman, of Covington and Cincinnati.

The screen actor charges extreme cruelty and habitual intemperance, declaring her ill treatment began on their honeymoon when she called him a "ham actor." The pair were married in December, 1925, and separated in December, 1927, according to the complaint.

Mrs. D'Arcy was a widow, Mrs. Duffy, when she met the screen player during a visit to a studio where he was working in 1925.

Pan Giving Up Forum

Los Angeles, Jan. 10.

Alexander Pantages will not exercise his option on the Forum when it expires March 1.

Meantime the mortgage investment company which owns the property is negotiating to dispose of the lease to Universal, at a rental of \$50,000 per annum.

John Goring and Jack Truitt, who sub-leased the house from Pantages on a monthly basis, will continue to operate it until other arrangements are completed.

GEST WILL STAGE

GRIFFITH'S NEW FILM

"Drums of Love" Due to Open at Liberty, N. Y., Jan. 22, Following "Gaucho"

Morris Gest will stage the opening of the new D. W. Griffith picture, "The Drums of Love."

It will open at the Liberty, New York, at \$2 top, Jan. 22, supplanting the Fairbanks picture, "Gaucho," now there at a similar scale. Both films are United Artists releases.

Gest is reported having taken on the presentation of the new picture upon the personal request of Joseph M. Schenck. It is likely both of those names will be programmed as the presenters. Gest did a similar work for another Fairbanks film, and in 1918, staged Griffith's picture, "Hearts of the World" at the 44th St., New York.

Gwen Lee Heads Balloting On Wampas' Baby Stars

Los Angeles, Jan. 10.

Behind locked doors, the Wampas, film press agents' association, balloted to elect the 13 baby stars of 1928, one of the features of the Wampas ball at the Ambassador hotel in February. The ballots will not be counted or results announced until next week.

A rough canvass shows probable election of these 10: Lina Basquette, Sue Carroll, Audrey Ferris, Leila Hyams, Gwen Lee, Ruth Taylor, Alice White, Molly O'Day, Dorothy Gulliver and Sally Eilers. Gwen Lee, M-G-M player, ran 'way ahead of all other candidates in the voting.

As a protection against duplicating admission tickets to the annual frolic, all tickets will be signed by Ray Coffin, president.

A nominating committee for the election of the 1928 Wampas officers was appointed at the last monthly meeting. Howard Strickling is chairman with Harry Brand, Bob Doman, Pat Dowling, Ray Davidson, Robert Yost and Francis Perrett named. Election takes place shortly after the frolic.

Kansas Censors Can't Touch Films in Homes

Kansas City, Jan. 10.

W. A. Smith, attorney general of Kansas, has ruled that motion pictures shown in private homes are not subject to the state censor board, even though the films are purchased from commercial organizations.

It has been reported that the censor board announced it would pass on all pictures shown in the state, whether in a theatre or home, and including 16 min. reels sold by the department stores.

The new ruling states that as long as the pictures are shown in the homes and not for profit, the films do not have to be submitted to the censors.

NEWSPAPERMAN DIRECTING

Los Angeles, Jan. 10.

Arch Heath, newspaperman, has quit to become a picture director. Heath is now co-directing with Al Yates at the Hal Roach studios.

Spanish Film News Service

Los Angeles, Jan. 10.

A Spanish-American news syndicate, specializing on film features and backed by the El Excelsior newspaper firm, Mexico City, has opened offices at the Tec-Art studios.

Dolores Del Rio, Spanish actress, makes her headquarters there.

MRS. MACK'S AWARD; RULING ON 'LOCATION'

Industrial Comm. Says Whole City Is "Location," Not Just "Shooting" Place

Los Angeles, Jan. 10.

Mrs. Charles Emmett Mack, widow of the late screen actor who was killed in an automobile accident last March, received a \$5,000 benefit award and \$150 toward funeral expenses from the state industrial accident commission. That body ruled that when a film company is on location the whole city becomes that location and not the particular point where the filming is done.

Mack was on his way to the grounds where the picture was being made when killed. Previous to this decision, an employee of a picture company killed while going to work would not be considered.

In this instance it was considered that a screen employee, while on location, is always under orders of his director and therefore entitled to full compensation of the insurance covering him.

Ascher's Receiver Halts Operation by Wm. Fox

Chicago, Jan. 10.

Theatre and other properties held by the Ascher Theatrical Enterprises, Inc., were thrown into a receivership yesterday on the complaint of Miss R. I. Davis, who says she owns \$20,000 stock.

She complained to the Federal court that the company was suffering from a shortage of cash which made it unable to meet its obligations, although the complaint admitted that the company's \$3,500,000 assets exceeded its obligations.

U. S. Judge Wilkerson appointed the Chicago Title & Trust Co. and General Abel Davis receivers, bond \$100,000.

The move will momentarily halt direct Fox operation of Ascher interests through Joe Leo of Fox having been appointed general manager by Chicago Title & Trust Co., receivers and operators. Fox recently gained practical control of Aschers with purchase of entire half million dollar preferred stock issue.

Purchase regarded as loan rather than investment by Fox.

Fox is likely to take over all the property when the Aschers' debts are paid. Ascher property includes Portage Park, Sheridan, Commercial, Crown, Midwest and Terminal theatres, Chicago, and Morrill Building, Milwaukee.

Weingarten as Super

Los Angeles, Jan. 10.

Larry Weingarten, reported engaged to Sylvia Thalberg, sister of Irving Thalberg, and who has been serving as production assistant to Harry Rapf, will be appointed supervisor of the Tim McCoy unit upon the return from New York of the western star.

Weingarten was formerly press agent for Jackie Coogan.

Newmeyer's Gold Mine

Los Angeles, Jan. 10.

Fred Newmeyer, formerly a mining engineer before he became a super in theatricals, and now a picture director, has interested a group of picture people, including William Le Baron and Reginald Denny, in a gold mine now in operation in Sonora, Cal.

Newmeyer may retire from the picture business and devote all his time to mining if his services are required.

GRACE DARMOND TO WED

Los Angeles, Jan. 10.

Grace Darmond, who at one time cut quite a figure in pictures, is to marry R. P. Jennings, theatre owner, in territory around Mexico City, as well as an operator of mines.

Miss Darmond cannot wed, however, until she gets a final decree of divorce from Harvey Leon Matson, an advertising solicitor.

"Another U. S. Steel Corp. May Come From Film Business," Says L. A. Daily

"Nor is it idle speculation to believe that a parallel to the United States Steel Corporation may emerge from the motion picture industry."

That statement was contained in a financial article in the Los Angeles "Times" of Jan. 5.

An estimate is made that the film trade represents \$1,500,000,000 with \$250,000,000 of that amount in production; remainder in theatres.

It states that the picture houses gross \$750,000,000 yearly in admissions.

Another statement to be quoted is: "Six large companies stand out as major factors and indications are that this number may be reduced in the near future by consolidation."

Entire tone of the article is favorable toward the picture business.

"Angel"-Director Falls 600 Feet, Won't Quit

Los Angeles, Jan. 10.

Howard Hughes, millionaire oil man, who bankrolled "Hell's Angels" and then took over direction of the picture when he had a falling out with Luther Reed, his director, is bound to be a director on his own.

While directing air sequences he took a dive 600 feet to the earth, was taken to the hospital supposedly all smashed up, but refused to remain in bed, and says he will be back on the lot as soon as a broken nose permits.

Hughes went up in a "Tommy" scout plane during the filming of aerial scenes. He was advised by the Inglewood flying field attaches that the plane was obsolete, but overrode caution. He lost control and dropped to a crash.

Besides the broken nose, he had cuts and bruises enough scattered about him to keep anybody but a megaphone fan in bed a fortnight, but he went home directly from the hospital and said he'd be back on the job in a day or two.

At \$1,750 Hersholt Is U's Cheapest Actor

Los Angeles, Jan. 10.

Jean Hersholt is the cheapest actor by the year that Universal has on its payroll, although his salary is \$1,750 a week.

During 1927 Hersholt was paid \$2,700 out of the Universal treasury for his services, the balance being paid by outside producers who borrowed him from time to time. These outside charges also allowed Universal a profit, as every time an actor is loaned to another company an initial charge of three weeks' salary is added on to his regular weekly stipend.

On the year U only used Hersholt in "Symphony" and "13 Washington Square," the approximate cost the firm being \$1,350 a production.

In the making of these two pictures he was used for 12 weeks, salary on that basis being \$225 a week through the production.

Hersholt was one of the actors most in demand during the past year. It is understood U now has offers from other companies for his services in six pictures to be made before July 1.

Air Stunt Man Dies After Plane Hits Wire

Los Angeles, Jan. 10.

Al Johnson, 31, film stunt aviator, died at the Physicians and Surgeons Hospital, Glendale, Cal., from fatal injuries sustained when his plane crashed into a high tension wire near the Glendale Airport.

Johnson was working in "Hell's Angels," being made by the Caddo Productions, when his plane caught fire, causing him to leap 150 feet to the ground. Johnson was flying in a plane rebuilt by a group of mechanics for use in the picture.

Johnson was known in Hollywood as a stunt flyer, wing walker and parachute jumper. His experience as a pilot is said to have been limited.

Jeff McCarthy Ill

J. J. McCarthy was stricken ill with a severe attack of indigestion the night before he was to have left for the coast last week. The road show manager is currently confined to a sanatorium in New York, but is expected at his home by the end of the week.

It is supposed that McCarthy was leaving to look at a possible road show picture, although he had his golf bag already for the trip.

LUPE'S CONTRACT SUIT SETTLED FOR \$50,000

Roach and Fairbanks Split Amount with Woodyard, Mexican Girl's Mgr.

Los Angeles, Jan. 10.

It cost \$50,000 to settle the breach of contract suit brought by Frank A. Woodyard against Lupe Velaz. According to Woodyard's complaint, he discovered Miss Velaz in Mexico when she was an obscure dancing girl and brought her to this country on a contract by which she was to receive a minimum of \$6,000 a year salary and 75 per cent above that figure.

When Miss Velaz arrived in Hollywood she was placed in the Hollywood Music Box Revue as a dancer. Hal Roach spotted her and placed her under contract for pictures. After appearing in a number of Roach comedies, Douglas Fairbanks borrowed her for "The Gaucho" and recently purchased her contract from Roach. Then Woodyard entered suit, claiming breach of contract, with the girl contending she was a minor when she signed the managerial contract and had since become of age. Woodyard, however, disclosed evidence in his complaint that she was of age when she signed the contract with him.

Before the case was brought up in court settlement was made with Woodyard, with Roach and Fairbanks standing the stelement charges from the amount passed between them when her contract was transferred from Roach to United Artists.

PLEDGE WILL REQUESTS TO M. P. RELIEF FUND

Los Angeles, Jan. 10.

Motion Picture Relief Fund of America is in line to add substantially to its fund through pledges made by prominent film people to include bequests in their wills. The picture fund occupies the same position in films as the Actors' Fund of America for the stage. In fact, the film idea was a branch of the Actors' Fund up to two years ago when it became a separate organization. It still works in co-operation with the Actors' Fund.

The suggestions that film people, who have made substantial fortunes in the business, include the relief fund in their bequests, was taken up by heads of the organization, and many pledges were obtained. The new legacy plan will insure ample funds in future years to erect hospitals and homes, maintain a surplus for charity work, and otherwise protect worthy members of the industry.

Those who have signified their willingness to alter their wills to include the fund as a beneficiary include Mary Pickford, Douglas Fairbanks, Joseph Schenck, Norma Talmadge, D. W. Griffith, C. B. DeMille, John Barrymore, Edwin Carowe, Corinne Griffith, M. C. Levee, John Considine, Jr., Mack Sennett, Samuel Goldwyn, Harold Lloyd, Donald Crisp, Dolores Del Rio, Jesse Lasky and others.

BRIDE'S FILM NAME CHANGE

Los Angeles, Jan. 10.

Kathryn McGuire, screen actress, married George Landy, press agent for First National. Then she decided her husband's name might be better than her old one for the screen. Now she calls herself Kathryn Landy, and is supporting Colleen Moore in "Lilac Time."

POST-HOLIDAY SLUMP HITS CHI; CHICAGO, \$44,000—\$12,000, 'DOVE'

Oriental Back to Normal, \$42,000—"Love" Dives in 2d Week, \$13,500—Syd Chaplin Gives Orpheum \$6,500—"Jazz Singer," \$15,400

Chicago, Jan. 10. Usual post-holiday laziness prevailed last week, all stands reverting to the mediocre after a tremendous preceding stanza. A three-day blizzard early in the week also accounted for the drop.

The new United Artists theatre (old Apollo) gave the Loop a flash of a form of straight picture presentation resembling the Rivoli and Rialto in New York. Choice of "The Dove" as the opening film was severely panned around town. The mob expected "The Circus" to throw out the first ball, or if not that, "The Gaucho." Fairbanks' newest follows next week. No announcement on the Chicago future of the Chaplin release, not even mention of it among the coming attractions on the back cover of the U. A. program, giving vent to the rumor that the film has been sold locally to another exhibitor.

The Oriental and Paul Ash returned to normal. The Chicago is below normal and far under the gait maintained last summer. Shows haven't improved at the big house. "Jazz Singer" came up slightly last week, and looks set at the Garrick indefinitely. A consistent advance sale of about \$1,500 on account of Johnson.

"Love" completed two weeks at the Roosevelt, and "The Gorilla" accomplished the same at McVickers. Both had similar runs, doing landslide trade opening (holiday) week and back-flipping last week. It is believed "Love" would have received a better break, and consequently a chance for an extra week or two, if in "The Gorilla's" spot.

Monroe has settled down to last season's grind, after enjoying tremendous business the early part of the season. Last week's "Silk Legs" was meager. What Fox could do with a more advantageous house seems to be everybody's business.

State-Lake bounced back into the second-money class with a short figure, while Warners' Orpheum needed Sid Chaplin to save it from partaking in the general panic. "The Fortune Hunter" was good enough for two weeks, being replaced currently by "Ham and Eggs."

The Mindline had to go outside and look at the lights to quote the name of their Playhouse picture for publication. Title sounds good, and so does gross, though both likely written by those Mindlin boys. "Shadows of the Street" the film, is a foreign-made, with no one taking the blame. Just one big, dark secret, those Mindlins.

Estimates for Last Week

Chicago (Publix) "The Love Mart" (F. N.) (4,100; 50-75). Film not strong, stage no help; only fair at \$44,000; house needs a special attraction, stage or screen, to revive interest.

Garrick (Shubert) "Jazz Singer" and Vita (W. B.) (1,293; 50-52.20) (6th week). Steady buying and week-ends big; nice advance sale and plenty of talk for Johnson; \$15,400; no notice up and none expected if present conditions continue.

McVickers (Publix) "The Gorilla" (F. N.) (1,400; 50-75). Thriller's \$16,000 second week about half as much as opener; two weeks sufficient; "Shepherd of the Hills" current.

Monroe (Fox) "Silk Legs" and Movietone (W. B.) (975; 50-65). Fox sore spot back to grind; scale cut in accordance with let-down in screen quality; could use a Tom Mix; Tone not getting break it should; \$3,700.

Oriental (Publix) "French Dressing" (Par.) (2,900; 35-50-75). Splendid holiday trade aided by return of Ash; down to normal, around \$42,000 last week.

Orpheum (Warner) "Fortune Hunter" and Vita (W. B.) (776; 50). Syd Chaplin a natural here for the past year; not bad at \$6,500.

Playhouse (Mindlin) "Shadows of the Street" (573; 50-51.10). Alien pictures can't find sponsor; entire week more than enough; \$3,200, including plenty of potato chips or whatever they use for money on Michigan Boulevard.

Roosevelt (Publix) "Love" (M-G) (1,400; 50-65). Stealing McVickers' stuff in booking necking pairs; Gilbert-Garbo the champs but did not receive just deserts on this trip; \$12,500 after big first week.

State-Lake (Orpheum) "The Rush Hour" (Pathe) (2,800; 25-50-65). Nothing worthy of notice, against opposition, on either stage or screen, house only happy when getting picture house overflow; \$16,500.

United Artists (U. A.) "The Dove" (U. A.) (1,702; 25-99). Choice of

Pitt's Penn Does \$38,500; Bow, \$19,700 at Grand

Pittsburgh, Jan. 10. (Drawing Population 1,000,000) Starting with Sunday midnight shows and continuing New Year's Day to capacity crowds, then a drop on Tuesday, followed by a picking up the rest of the week, good grosses were reflected all over.

The Penn led the town, as it has 1,200 more seats than any other house. This theatre undersells all theatres in the afternoon, offering the entire show for 25 cents to 12:30 and 35 cents until five p. m. against 35 and 50 at all the other houses. Loew's Aldine is the exception, having the same price as the Penn.

"Sorrell and Son" was the feature at the Penn and without a midnight show did \$38,500 on the week. The Grand did \$19,720 with "Get Your Man," doing two shows New Year's Eve.

Nixon, playing the first road picture of the season, "King of Kings," did about \$21,000 on the week. Aldine, playing "On Your Toes," did not hold up as well as the usual Denny pictures. Supporting vaudeville was just fair.

(Estimates for the Week)

Aldine (Loew) (2,900; 25-35-50). "On Your Toes" (U) and Vaude. Gave house \$12,300.

Cameo (Universal) (600; 35-40). "13th Juror" (U). Usual gross of about \$1,200.

Grand (Stanley) (2,700; 35-50). "Get Your Man" (Par.). Fine at \$19,700; house has shown improvement the last month.

Olympic (1,100; 25-40). Feature here means nothing; house is red for weeks; last week "Very Confidential" (Fox) took it on the nose; Vitaphone also ran.

State (Stanley) (700; 25-40). "If I Were Single" (W. B.). Olympic paragraph is ditto here.

Penn (Loew) (3,700; 25-35-60). "Sorrell and Son" (U. A.). Stage show, organ and orchestra on elevator still a novelty; did \$38,500.

ST. L. STATE'S \$30,000 IS A HOUSE RECORD

St. Louis, Jan. 10. (Drawing Pop., 900,000)

With the zero wave safely passed, business at the big picture houses took a turn for the better the middle of last week. It looks as though the folks who had stayed home over New Year's because of the terrible cold were determined to make up for lost time.

The "Jazz Singer"-Vitaphone combination at the Grand Central has had a surprisingly outpouring of takers. It is Vita's second venture hereabouts and this one promises to do lots better than the engagement a year ago at the Capitol.

Estimates for Last Week

Ambassador (Skouras)—"Helen of Troy" (F. N.) (3,000; 35-65). Called entertaining, but failed to carry its point exactly as a satire; with Ed Lowry's shows got \$32,200.

Loew's State (3,300; 25-35-65). "London After Midnight" (M-G). Lon Chaney in one of his most gruesome roles; yet with Teddy Joyce as m. c. pulled \$30,000, house record.

Missouri (Skouras)—"Man Crazy" (F. N.) (3,800; 35-65). Reviewers ranked this picture among best in town; Dorothy Mackall got especially good mention; \$27,100.

Grand Central (Skouras)—"The Jazz Singer" and Vita (W. B.). Held forth for a second week at this Grand boulevard playhouse, just reopened; looks like bill will stay "as is" for quite a while.

St. Louis (4,280; 35-65)—"Come to My House" and vaude. Olive Borden picture wasn't thought as good as vaude.

Orpheum (2,200; 25-50-75)—"Stage Kisses" and vaude. Kenneth Harlan-Helene Chadwick picture took second place to vaudeville.

Capitol (Skouras, small downtown house)—"Jesse James" (Par.). Succeeded "The Naked Truth," and drew 'em off the street while during the three days mercury was flirting with the zero.

opening film handicapped business and started house off in unexpectedly poor manner; publicity campaign only redeeming feature; re-modelled theatre will do business with proper magnetism and handling; very big first week but off last week at \$12,000.

\$30,000 NEW RECORD AT CENTURY, BALTO

New Stanley Did \$54,000 in 2 Weeks—All-Round Good Holiday Time

Baltimore, Jan. 10. The last two weeks will be written down as eventful ones in the record of the local exhibition field.

Christmas Monday saw the reopening of the former Whitehurst combination Garden as a K-A. house under the proprietorship of the Schanbergers. This house replaces the former straight vaudeville house, the Maryland, which goes over to Shubert legit. The New Garden, as it is known, continues the combination policy with three shows of eight acts and a feature picture, running on a noon to 11 p. m. policy. The character of the pictures has changed, Fox westerns giving way to features of the imported type.

This throws Fox westerns on the local open market. An announcement that the Columbia and Mutual (burlesque) consolidation would use the Palace as the local house, beginning Jan. 21, on a combination burlesque-picture policy, makes the chances that Fox westerns will ease into this house.

While the Century and Stanley are splashing their stages with Broadway revue glitter, the Rivoli once more steps into the limelight with the return of Felice Iula, house orchestra conductor. The house, because of limited capacity and restricted backstage room, can't compete on the stage end, but with the right pictures and Iula in the pit it stands a good chance of establishing a fine class patronage. The Little theatre is bidding for a somewhat similar but more restricted patronage, and is apparently getting it.

Christmas week was phenomenal at several of the theatres. The Century shoved 11 previous records into the background when "London After Midnight" hung up a new b. o. record. The Valencia hung up a Monday opening record with "Love." The Parkway surprised by turning in a big Christmas week with "My Best Girl," following two weeks of bad business for this one downtown at the Valencia. The Stanley didn't touch its opening week's figures for the first holiday week with "Her Wild Oat," but reported big business. The Rivoli got a good Christmas week with "Shanghai Bound," while trade at the Metropolitan, with "Old San Francisco," evidently justified a holdover for the new year.

The New Theatre, apparently feeling the competition of the reopened Garden, was only fair Christmas week with "Very Confidential." As for the now K-A. Garden, it got off to a big start Christmas Monday, turning in a record week for this theatre, new prices figuring. The Little, holding over "Stark Love" for Christmas week, got slightly under the usual big week takings, but business was good.

New Year's week found the Century feeling the reaction from the holiday celebration, but business was still big, while the Valencia's second week with "Love" failed to touch any high spot due to unfavorable reaction to the censored version used here. "London After Midnight" moved up to the Parkway, did one of the biggest weeks on record at this house. The Stanley, inaugurating its six-act unit show stage policy, is conflictingly reported. Outside sources declare that business is not all that it might be, but the management counters with the announcement that business set a new house record. The Rivoli, profiting by the return of Felice Iula, got one of its biggest weeks in a long time. The New apparently felt the competition of the newly opened Garden and business with "Come to My House" was just average.

Estimates for Christmas Week
Century (Loew-U. A.), "London After Midnight" (M-G.) (2,500; 25-60). Chaney films have been allotted the upstairs-Valencia recently, but good judgment shown in bringing this one in the big capacity house; all records went on Christmas Monday and house record for week smashed, new one going up at \$30,000.

Valencia (Loew-U. A.), "Love" (M-G.) (1,300; 25-60). Started like a house afire, following a week of intensive advance advertising; Monday opening broke records; reaction of public not wholly favorable, the feature being badly chopped by censors; big, but no record at \$19,500.

Stanley (Stanley-Crandall), "Her Wild Oat" (F. N.) (3,500; 25-60). Management reported a big Xmas week with enormous matinees offsetting certain letup nights, attributed to holiday dance and party opposition; gross stated at \$24,000.

Rivoli (Wilson Amusement Co.), "Shanghai Bound" (Par.) (2,000; 25-60). A good week, but stiff competition elsewhere held down gross to within previous figures.

New (Whitehursts), "Very Confidential" (Fox) (1,800; 25-60). Mod-

MINN. GROANS NEW YEAR'S WEEK; "7TH HEAVEN" A SMASH AT \$12,500

"Love" Falls Apart 2d Week, \$5,000—Houses Blame Radio and General Depression—Dodge Hour Hurt—State, \$15,000—\$2,000 for Lyric

"SABREUR," \$53,200 AT THE MET, BOSTON

Boston, Jan. 10. (Drawing Population, 850,000)

Capacity audiences with turn-aways at two of the houses, Metropolitan and Tremont, was a surprise in view of the previous big holiday week.

"Beau Sabreur," at the Met, did a whale of a business from the start of its engagement here. It packed them at every performance with the house attendance, not money, record broken and with the police called to keep order. Five shows a day could not start to take care of the demand.

While "Sabreur" was doing this at the Met, "Wings" was turning them away at the Tremont. This one played to a gross of \$18,130, capacity every night show. Picture looks good for a long stay.

Loew's State, to overcome these two attractions, had "My Best Girl." It did surprisingly well. Downtown at the Orpheum, Loew's other house, "The Thirteenth Hour" was plugging along okay. The two Olympia houses, Scollay and Washington Street, were going along at a very fair rate with "Her Wild Oat."

At the Modern and Beacon, twin downtown houses, business was better than fair with the double bill, "The Wizard" (Fox) and "A Sailor's Sweetheart" (W. B.).

Estimates for Last Week

Metropolitan (4,000; 50-60). Great business with "Beau Sabreur" (Par.)—five shows a day, capacity at every one of them and long line in lobbies; gross was \$53,200.

State (4,000; 35-50). "My Best Girl" (U. A.). Good picture for this house; \$27,100.

Orpheum (3,500; 25-50-60). Used "Thirteenth Hour" (M-G.) with business good; \$22,000.

erate-sized house bore brunt of opposition of the reopened Garden just a few doors distant; will hardly be permanent opposition, however, as both scale and entertainment differ; average at about \$7,500.

Parkway (Loew-U. A.), "My Best Girl" (U. A.) (1,000; 15-35). Surprised everyone; Pickford film somewhat of a bust downtown, but found its audience up here; turned in \$6,000; very good here.

Little (Motion Picture Guild), "Stark Love" (Par.) (250; 35-50). Held over; house can run up an additional \$500, but just under \$2,000, very satisfactory.

Estimates for Last Week
Century (Loew-U. A.), "Spotlight" (Par.) (2,500; 25-60). Opened to fine business Monday, but failed to maintain pace of Christmas week; post-holiday reaction also figured; good average at about \$20,000.

Valencia (Loew-U. A.), "Love" (M-G.) (1,300; 25-60). Better than average second week, but below expectations; censor's shears also hurt; better than average second week, but not remarkable at about \$10,000.

Stanley (Stanley-Crandall), "Man Crazy" (F. N.) (3,500; 25-60). New Year's Day broke house day record; first week of new stage unit show policy; matinees up, but nights affected by party-dance opposition; outside interest to the contrary, management reports record week, not including midnight show New Year's Sunday; doors open a few minutes after midnight to avoid Baltimore blue laws; seats reserved and \$1,950 reported; week outside of this was record at reported figure of \$30,000.

New (Whitehursts), "Come to My House" (1,800; 25-50). Still under the cloud of the Garden reopening apparently, although business up somewhat; film not one to override exceptional opposition just average with about \$3,000.

Parkway (Loew-U. A.), "London After Midnight" (M-G.) (1,000; 15-35). Chaney film continued great b. o. work; about \$7,000.

Rivoli (Wilson Amusement Co.), "Loves of Carmen" (Fox) (2,000; 25-60). Dolores Del Rio usually on other screens in this town; pleased here, but film secondary to return of Felice Iula, orchestra conductor.

Little (Motion Picture Guild), "Secrets of a Soul" (250; 35-50). Continues to do near capacity business apparently has found regular paying audience; over \$2,000.

Minneapolis, Jan. 10. (Drawing Population, 470,000)

Business continued unsatisfactory here. After a month of poor trade grosses took a temporary spurt, when special midnight New Year's eve shows boosted otherwise good takings to a really high level. But again came a drop and New Year's week, for a holiday period, was far below par.

At 25 below zero the temperature ushered in the new year and had an extremely adverse effect on box offices. This weather continued for half of the week, the second severe frigid wave within a month. And now the managers are howling about radio competition and generally poor trade conditions.

The night of the big Dodge broadcast there was a noticeable slump everywhere, except at the Lyceum, where the Theatre Guild was holding forth.

Finkelstein & Ruben report that business at their outlying houses in the suburbs and uptown business and residence sections is the worst in years. During the past six weeks, when especially big broadcasting programs have been the rule, the slump has been particularly marked.

The big noise of the week was "Seventh Heaven" at the Garrick, giving that house another smash to add to its current season's long list. Business built steadily after a slow start, due to the extreme cold, and the house found it one of its biggest weeks of the season. The film holds over.

After hitting around \$20,000 Christmas week with a kiddies' revue (a never-failing puller of record-breaking business) and "She's a Sheik," the State dropped to about \$14,000 despite a corking big stage revue and an immense all-around program. "Her Wild Oat" proved only moderately pleasing.

After a big first week "Love" died pitifully at the Strand. Great advertising and exploitation had them coming during the first seven days, but word-of-mouth comment was not favorable to the picture, and it suffered accordingly. Folks apparently didn't care much for this one.

"Dress Parade" was played up above the vaude at the Hennepin-Orpheum and given an unusually large amount of newspaper and other advertising. Proved one of the best pictures house has had all season and undoubtedly aided business.

"Silk Legs" proved an alluring title and drew to Pantages. Furthermore, the picture pleased. A contest steep between Huston Ray, the vaude headliner, and a local paper also helped. The Lyric did a little better than usual with "Out All Night."

Estimates for Last Week
State (F. & R.) (2,500; 60). "Her Wild Oat" (F. N.) stage revue and other features. Fine show; picture, however, only ordinary and not up to the usual Colleen Moore standard as a business getter; about \$15,000 with \$2 midnight show; \$1,500 under previous week.

Garrick (F. & R.) (2,000; 60). "Seventh Heaven" (Fox) A wow; no other picture this season has made a more favorable impression. After slow start, started jamming them by mid-week; close to \$12,500 and held over.

Strand (F. & R.) (1,500; 50). "Love" (M-G). Had fine first week, but went to pieces second week; public didn't especially care for this one; around \$5,000.

Lyric (F. & R.) (1,350; 35). "Out All Night" (U). First Reginald Denny picture in some time to play at any house other than State; Denny pretty good boxoffice bet here and gave house better week than usual; about \$2,000.

Grand (F. & R.) (1,100; 25). "Man, Woman and Sin" (M-G). Second loop showing at \$700.

Hennepin-Orpheum (Orpheum) (2,800; 50-75). "Dress Parade" (Pathe). Good picture unusual for this house, so this one attracted attention; drew moderately well despite mediocre vaudeville; around \$13,500.

Pantages (Pantages) (1,650; 50). "Silk Legs" (Fox) and vaude. Picture pleased and helped; vaude satisfactory; about \$6,000.

Seventh Street (Orpheum) (1,480; 40). "Turkish Delight" (Pathe) and vaude. Good enough show at price; around \$5,000.

WASH. FOX'S SATURDAYS

Washington, Jan. 10. The local Fox house has established a record for changing policy in its three months of existence. Latest is a switch to a Saturday opening. This became effective Jan. 7.

\$1,000,000 FULL HOLIDAY GROSS IN B'WAYS GALA 2-WEEK PERIOD

Roxy Got \$245,000 of It—Paramount, \$165,950—Capitol, \$145,150—"Jazz Singer" Led \$2 Specials Along Alley—\$36,000 for "Circus"

Many a "good time Charley" along the Street the past two weeks. Enough of 'em to give 15 Broadway houses a round figure total of \$1,000,000 on the holiday fortnight. Split separately, this total means that during Christmas week the show palaces ran up \$505,450 and followed that up by doing \$494,900 for the first week of the new year.

These totals include the midnight performances and those that some of the houses rang in Christmas night as well. Official recognition of the days falling on consecutive Mondays gave the film theatres a great break. The only house to dodge midnight performances was the Roxy, which called it a day after its usual five shows.

It was tremendous business and practically every house got its share. In odd instances the past seven days beat the Christmas to New Year carnival. This was noticeable at the Capitol which, with "West Point," jumped \$16,550 over "Quality Street" to start off '28 at \$80,850.

Holiday rush didn't start until Christmas night (Sunday). Matinees that day were off all over, but around seven o'clock the jam started and in certain spots it isn't over yet. The Paramount, in screening "The Gay Defender" and "Two Flaming Youths," remained above \$80,000 each week to take \$165,950 out of the \$1,000,000 pot for the period, while Roxy displayed "Silk Legs" and "The Silver Slave" to reap \$245,000 from the harvest. The Capitol summed up at \$145,150 on the fortnight.

Regarding actual space, no house did more than the Embassy with "Love." The Gilbert-Garbo picture rolled up \$26,100 for its 549 seats, which is \$46.10 over normal capacity. This, of course, includes the midnight shows on both week-ends. Down at the Rialto "Now We're in the Air" finished to \$26,000 and "The Dove" had a first week of \$40,300. "Devil Dancer" grabbed off \$67,050. Cameo held over "Grandma's Boy" for a second week and \$5,150 to follow up with "When a Man Loves" at \$4,800.

The Strand enjoyed the pleasure-seeking urge to do \$32,000 with "The Love Mart" and \$27,300 on its "Texas Steer" week. The latter house is currently holding Chaplin's "Circus" and started with a rush preceded by a \$3 reserved seat showing after regular hours Friday night.

The Colony was the only house not to really feel the impulse, getting but \$11,500 on "Hero for a Night" and \$15,300 for "The Chinese Parrot." Auto show should help stand off reaction this week.

Specials
Amongst the specials "Wings" soared to \$17,200 Xmas week and added \$16,200 to that for New Year's. "Gauchito" sailed along to \$14,000 and \$12,300, trailed by "Chicago," which got the Galety \$12,200 and \$8,600 on the respective weeks. "Uncle Tom" went to \$13,000, plus a midnight show, and then did \$9,350. "Jazz Singer" was the actual leader of the \$2 attractions, getting \$44,650 for the two weeks.

The first four days of "The Enemy," opening Dec. 27, showed \$9,600 with the first full week \$15,150. "Helen of Troy" left the Globe New Year's night (Sunday) after gathering \$17,000 on its final seven days, and is currently at the Paramount. One Broadway house admits the Dodge broadcast hurt; the Roxy figures the radio thing cost it \$1,000 Wednesday night.

In the following table where two figures appear for a picture, the first is for Christmas week (Dec. 24 to 30th) and the second figure for New Year's week (Dec. 31-Jan. 6).

Estimates for Last Week
Astor—"The Enemy" (M-G) (1,200; \$1-\$2) (3d week). Drama came in Dec. 27 to get \$9,600 for initial four days; first full week, \$15,150.

Cameo—"When a Man Loves" (W. B.) (549; 50-75). \$4,800 and did \$5,150 with holdover of "Grandma's Boy" (Lloyd) previous week. Capitol—"West Point" (M-G) (4,620; 35-50-75-\$11.10). Scampered through to great total despite some adverse criticism by daily reviewers; first time house has seen anything like \$80,000 since first week new policy went in during October; beat "Quality Street" (M-G) by \$16,550, which gives Marlon Davies film \$64,300 on Christmas week after previously having played the Embassy.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (10th week). Took spurt during big week to \$13,000 with midnight show added and held

\$8,750 TOPS PROVIDENCE

\$6,000 For Pickford and "Wild Geese" \$5,500, Good—Rialto \$1,750

Providence, Jan. 10. (Drawing Population, 300,000)

Aided by the holiday, Providence marched into a record week. With nothing particularly outstanding in the houses every bill got an even break.

The Strand broke through for a long gain with "The Gorilla." At Fay's, "Wild Geese" proved big draw.

"My Best Girl" found favor along with new subjects in "Movietone," which seems to continue in local popularity at the Majestic. The Carlton took its share with some pretty good vaude and "Night Life," a picture whose title carried some attraction.

Estimates for Last Week
Strand (2,200; 15-50) "The Gorilla" (F. N.) and "Stage Kisses" (Col.). Excellent combination good for about \$8,750.

Majestic (Fay) (2,500; 10-50) "My Best Girl" (U. A.) and "Movietone." Very good at about \$6,000.

Fay's (Fay) (2,000; 15-50) "Wild Geese" (Tiff-Stahl) and passing vaude good for around \$5,500.

Carlton (Fay) (1,474; 15-50) "Night Life" (Tiff-Stahl) and good vaude. Brought plenty into the side streets to click; \$4,300.

Uptown (Ind.) (1,200; 10-25) "Loves of Carmen" (Fox) and "Tell It to Sweeney" (Par.) as well as "Rough Riders" (Par.) and stage show the second half; about \$1,950.

Rialto (Fay) (1,448; 10-25). Second new downtown house carried along close to top gross at about \$1,750.

up pretty well to follow with \$9,350; "Helen" out of Globe won't do this one any harm.

Colony—"Chinese Parrot" (U) (1,980; 25-50-75). Couldn't do much despite heavy b. o. trade all over town; \$15,300 for "Parrot" preceded by an \$11,500 week on "Hero for a Night."

Criterion—"Wings" (Par.) (973; \$1-\$2) (22d week). Put in couple of midnight shows on both week-ends to \$17,200 and then \$16,200; going along solidly but next few weeks will tell whether it will reach warm weather.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (7th week). Still smash and did all it could hold during holidays. Christmas week figured at \$13,400 and New Year's week \$11,700; midnights and extra shows over three-day week-ends to help. Galety—"Chicago" (Pathe) (808; \$1-\$2) (3d week). Felt spirit of times to grab off \$12,200 but dipped to \$8,600 after Jan. 1 arrived.

Liberty—"The Gauchito" (U. A.) (1,234; \$1-\$2) (8th week). Will probably stick until reported D. W. Griffith film, untitled, comes in around Jan. 22; as originally scheduled now in final week but staying over; did \$14,000 starting Christmas and \$12,300 after New Year's.

Paramount—"Two Flaming Youths" (Par.) (3,400; 35-50-75-90). Gave house second successive \$80,000 week; Conklin-Fields comedy got \$83,200, and "Gay Defender" \$82,750 the previous week.

Rialto—"The Dove" (U. A.) (1,960; 35-50-75-90) (2d week). Norma Talmadge's first week big at \$40,300; opened Dec. 31; "Now We're in the Air" finished three-week run to \$26,000, badly off considering it was Christmas week.

Rivoli—"Devil Dancer" (U. A.) (2,200; 35-50-75-90) (4th week). Stayed along rather well but feeling pace this week; \$35,150 and then \$25,900.

Roxy—"The Silver Slave" (W. B.) (6,205; 50-\$1.65). Picture dropped house back \$13,000 after big Christmas week with "Silk Legs" (F. N.) and great presentation; first '28 gross \$116,000, with old year out to \$123,000.

Strand—"A Texas Steer" (F. N.) (2,900; 35-50-60-75). Will Rogers let house slide back to \$27,300; "Love Mart" (F. N.) previous week did \$32,000; currently has Chaplin's "Circus" on four weeks' guarantee and giving nine shows daily; jammed on week-end but no wild crush Monday; grossed \$6,000 on Friday midnight show at \$3 top and copped \$30,000 on week-end, breaking house record also held by Chaplin; will stay as long as it can.

Warners—"Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (14th week). Led all \$2 showings in town; very steady and came back on holidays as figured; \$23,200 Christmas week and then \$21,450.

TORONTO HAS 2 GOOD WKS.; 'GAUCHO,' \$25,000

British Film at Tivoli Outruns U. S. Picture by \$3,000—\$13,000 for "Buttons"

Toronto, Jan. 10. (Drawing Population, 700,000)

After a couple of weeks of bad biz, the town came to life last week and sent a pair of house records ducking for cover. The good ones were "London After Midnight," a little better than \$20,000 at Loew's, and "The Gauchito," which grabbed \$14,000 in six days, Christmas week, at the Regent, which seats just 1,400.

At the same time every other house in the town was climbing steadily and playing to bigger audiences in the afternoons than evenings.

Pantages, with "Valley of the Giants" and pictures of the champ flyweight bout between Frenchy Belanger, of Toronto, and Ernie Jarvis, of England, was just under \$16,000, and then added an extra \$2,500 with a New Year's Eve show.

Jack Arthur got \$11,000 with "The Gorilla" and came back with \$11,500 for "Get Your Man." Both weeks the stage show was far ahead of the usual run seen in local flicker houses. Just 50 minutes of vaude and four pictures was the answer for the gross at Loew's. Three short subjects that could be eliminated if need be, and acts that could be cut to 30 minutes in a pinch, had them crowding in one door and out the other. The kids were delighted with "The Life of Buffalo Bill" (M-G), a two-reeler in color.

Tivoli was off to under \$4,000 with "Breakfast at Sunrise," but came back with \$6,800 this week on "The Chinese Bungalow," a British picture that marks the film debut of Matheson Lang. This house is introducing more English pictures than all the others combined.

"Gauchito's" \$14,000 Christmas week came as no surprise, because Fairbanks always draws here, but when he came back with \$11,300 last week, it was felt the film would hold over. However, "Sorrel and Son" comes in, to be followed by "My Best Girl," and two weeks is the maximum for any of them. Smaller houses are squawking that when the picture is held for better than a fortnight, it cuts deeply into neighborhood and regular first-run houses.

With "Wings" (Par.) coming into the Princess (Erlanger) for a run at \$2 top, it gives the town eight first-run picture houses, with competition keen and at present going a combined gross of over \$90,000.

Four months ago "King of Kings" was booked for the entire month of January in the Princess, and its non-appearance made independent picture men fear the censors had stepped aboard and thrown the religious picture overboard. The Ontario censors told Variety today, however, "Kings" had not been screened for them yet.

Surprise of the season has been consistent climb of the Hip. It got almost \$16,000 with "The Racing Romeo," despite adverse reviews, and then rolled in \$12,000 with "Man Crazy." Vaude in this house is given credit for the draw.

Estimates for Last Week
Loew's (2,600; 30-60). "London After Midnight" (M-G). Smashed house record since present price scale in effect at \$20,000 Xmas week; came back with \$13,000 for "Buttons" (M-G) last week, leading town both weeks; Jackie Coogan picture panned, but vaude good.

Hip (F. P.) (2,300; 30-60). "Racing Romeo" (F. B. O.). Good stage bill rather than picture responsible for \$15,800 Xmas week; excellent; dropped to \$11,600 last week on "Man Crazy" (F. N.).

Pantages (F. P.) (3,400; 30-60). "Valley of the Giants" (F. N.). Counting the midnight show, this one was just under \$19,000 Xmas week; best in a long time; went to around \$12,000 last week on "She's a Sheik" (Par.).

Uptown (F. P.) (2,965; 30-60). "The Gorilla" (F. N.). With the help of best stage show in many months, got \$11,000 Xmas week and beat that by a little last week on "Get Your Man" (Par.); Eddie Hanley now m. c. in this house.

Tivoli (F. P.) (1,400; 25-50). "Breakfast at Sunrise" (F. N.). Not so good at \$4,000 Xmas week, despite best short subjects in town; came back with almost \$7,000 last week on "The Chinese Bungalow" (British); prices jumped a bit for "Pie Parade" this week.

Regent (U. A.). "The Gauchito" (U. A.). A clean-up with over \$25,000 on two weeks at \$1 top, but not held over; only thing to come near this was "Beau Geste" on first showing.

Princess (Erlanger). "Wings" (Par.). Advance sale good at \$1.50 for Jan. 9 opening.

Neighborhoods fair.

MET.'S STAGE SHOW GETS \$35,800; JOLSON, \$19,600—PICKFORD, \$29,000

"Shepherd of Hills," State, \$26,500—Gilbert-Eagels Only Fair, \$9,700—"Sunrise" Holds Up, \$17,350—Boulevard, \$10,250—"Ironsides" Low

BUFFALO, \$37,000

"Gorilla" and Mae Murray Set Day Record—\$27,000 for "Love"

Buffalo, Jan. 10. (Drawing Population, 590,000)

A two-day blizzard last week kept boxoffice takings from what might have been record-breaking figures.

Shea's Buffalo, opening to a strong Saturday and Sunday, went to overflow on Monday, with that day marking the single day record for the house.

Loew's State also had a single day record on Monday, with 12,000 persons passing through the turnstiles. The Hippo also turned in an excellent week, with the Lafayette and Great Lakes trailing.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-65). "The Gorilla" (F. N.) and Mae Murray. Holiday Monday brought nearly 15,000 people for a day gross of \$9,000, biggest day theatre has ever had; excellent week showed \$37,000.

Hipp (Publix) (2,400; 50). "She's a Sheik" (Par.) and vaudeville. Good business and getting a play from Buffalo's overflow; house hitting lively pace; \$16,000.

Great Lakes (Fox) (3,400; 35-50). "Ladies Must Dress" (Fox) and vaudeville. Did not seem to hit its stride last week; between \$11,000 and \$12,000.

Loew's (Loew) (3,400; 35-50). "Love" (M-G) and vaude. Picture a boxoffice magnet, with plenty of word-of-mouth advertising all over town; did four shows daily; week's business excellent from every point of view; \$27,000.

Lafayette (Inde) (3,400; 35-50). "Opening Night" and vaudeville. Spitalny still held here for reasons not entirely apparent; show appeared to lack distinguishing feature, with the maestro occupying most of the billing; estimated \$11,000.

MARY BIG, MONTREAL; "WINGS" GETS \$32,000

Air Special Stayed 2 Weeks—"Wild Oat" Does \$14,000—"Retreat," Loew's, \$15,500

Montreal, Jan. 10. (Drawing population, 600,000)

Famous Players Canadian rented the Princess for two weeks and showed "Wings" to a gross for that time of \$32,000.

All first run houses were sold out for midnight shows New Year's Eve with prices from \$1.50 to \$2. This considerably helped an otherwise poor week.

Mary Pickford plied them into the Capitol and Colleen Moore was a life saver for the Palace, both houses starting the New Year well. Vaude again stands out at Loew's and the Imperial.

Following the Royal Commission report on the Laurier-Palace fire, legislation is promised next week under which children less than 16 will be prohibited from entering theatres, whether accompanied by parents and guardians or not.

Revenue from amusement tax for the province of Quebec for 1927 is announced at \$813,979, an increase of \$33,744 over 1926, although 12 theatres were closed last spring following the Laurier-Palace fire, of which five have since reopened. Receipts from licenses totaled \$1,724,555, an increase of \$61,796.

Estimates for Last Week
Princess (1,400; 50-\$1.50). "Wings" (Par.) (2d week). Held up well after big first week; \$14,500.

Capitol (2,700; 60-85). "Her Wild Oat" (F. N.). Colleen Moore big favorite here; \$14,000.

Palace (2,700; 55-85). "My Best Girl" (U. A.). Made fine comeback with Mary Pickford; \$13,500.

Loew's (3,200; 45-75). "The Gay Retreat" (Fox). Fitted in nicely with vaude; \$15,500.

Imperial (1,900; 30-35). "Thirteenth Juror" (F. B. O.). Better than recent pictures at this house, but vaude the mainstay; \$5,500.

Strand (800; 30-40). "Mary Astor" (F. N.). "Blake of Scotland Yard" (U.). "American Beauty" (F. N.). "By Whose Hand" (Col.). All together, \$5,000.

Los Angeles, Jan. 10. (Drawing Pop. 1,450,000)

End of the Yuletide season meant a great deal to the picture houses last week. With the influx of the New Year tourists plus the holiday pleasure seekers, 10 first run theatres grossed approximately \$179,162 on the week. Not all of the houses actually did great business, either. A great many just added a few dollars and, in some instances, they fell off.

Metropolitan with Rube Wolf in his last week, aided by Larry Semon (in person) and not on the payroll, with "The Gay Defender" on the screen, was the town's leader. It ran about \$6,000 ahead of its nearest competitor, the new United Artists, where "My Best Girl" was the attraction. The Pickford picture got better than a normal break on its second week, due to the newness of house and the increase above general admission charges. This one looks as though about four weeks will be its run before "The Dove" entrances.

Loew's State got third money with "Shepherd of the Hills" and a Fan-ochon and Marco "Idea" of a circus presentation. This Harold Bell Wright story, which Al Rogell turned out, is credited with being the best of the Wright stories on the screen and the box office seemed to be the endorsement.

Grauman's Chinese took a lease of life with "The Gauchito" with the intake close to \$20,000. Picture is on its final three weeks, and no successor yet chosen.

Policy changed to two a day and scale tilted to \$1.50, the Criterion had a healthy week with first showing of "Jazz Singer." With Jolson's appearance on first night in person and good notices looks as though this one will run for at least 12 weeks. Carthy Circle, in fifth week of "Sunrise," picked up in good style. Murnau production gives the appearance of catching on from week to week and will possibly be biggest net money maker house has had since it opened.

Million Dollar took it right on the nose on the second and final week of "Old Ironsides." Two weeks' stay here was less all around. Another house to take the bumps was the Egyptian. "Man, Woman and Sin" was very inconsistent. The Boulevard, on the other hand, got a real break with Gene Morgan and his mob on the stage and "The Girl from Chicago." Trade was exceptionally big and gives house its first substantial winning in a long time.

Broadway Palace took a chance with "Les Miserables" and got a better break than it has been accustomed to.

Estimates for Last Week
Grauman's Chinese (U. A.). "The Gauchito" (U. A.) (1,152; 50-\$1.60). Holidays brought increased business, especially matinees; jumped to \$19,000.

Carthy Circle (Miller-W. C.). "Sunrise" (Fox) (1,500; 50-\$1.50). Fifth week and holiday trade pretty good; \$17,350.

Loew's State (Loew-W. C.). "Shepherd of the Hills" (F. N.) (2,200; 25-\$1.00). Good picture with great F. & M. state show; satisfactory return of \$26,500.

Metropolitan (Pub. W. C.). "The Gay Defender" (Par.) (3,595; 25-75). Final week of Rube Wolf with holiday trade thrown in brought most profitable week of year; \$35,800.

United Artists (U. A.-W. C.). "My Best Girl" (U. A.) (2,100; 25-\$1.10). Second week for Mary Pickford added \$8,000 below first week of house which opened to \$5 top, making business about equal; \$29,500.

Million Dollar (Pub.-W. C.). "Old Ironsides" (Par.) (2,200; 25-35). In second week did nothing; \$7,700 brought walking papers.

Boulevard (W. C.). "Girl from Chicago" (W. B.) (2,164; 25-50). Gene Morgan big draw; \$10,250.

Egyptian (W. C.-U. A.). "Man, Woman and Sin" (M-G) (1,800; 25-65). Business only fair; three holiday sessions drawing most of the \$9,700.

Criterion (W. C.). "Jazz Singer" and Vita (W. B.) (1,600; 50-\$1.50). Started off in great style and built; first week \$19,600.

Broadway Palace (Orpheum Cir.). "Les Miserables" (U.) (1,540; 15-40). Foreign-made picture got curious holiday shoppers; jumped to \$3,800.

Menjou's Current Title

Los Angeles, Jan. 10.

"A Question of Honor" is the title of Adolph Menjou's current production, directed for Paramount by Lother Mendes.

PHILLY FILMS BEAT LEGITS

Stanley, \$69,000, 2 Wks.;
Jolson Out; Fox, \$44,000

Philadelphia, Jan. 10.
Holiday trade was generally better in the picture houses than for the legit. Perhaps the films themselves were the reason. Nearly all the downtown houses reported fine trade, with the possible exception of the Stanton and Kariton.

The Stanley had two corking draws in "Get Your Man," Christmas week, and "Man, Woman, and Sin," last week. The first named went to \$36,000 without the help of any outstanding side feature. The Gilbert picture got almost \$33,000, with Arnold Johnson's orchestra as the presentation headliner.

The Aldine, with "Wings," was absolute capacity throughout Christmas week and held last week. It got \$23,400. "Wings" should stick at the Aldine up into March.

"Jazz Singer," although going out after this week, had two bully weeks at the Fox-Locust and could undoubtedly be held in longer if the Fox people did not want the house for "Sunrise," which opens next Monday. "Jazz Singer" collected \$16,500 Christmas week and almost \$13,000 last week, with announcement of closing helping considerably.

The Stanton didn't make out so well, with "Garden of Allah" held over. This theatre's Christmas week business was decidedly off. About \$10,000 was claimed on the six days. Last week "The Love Mart," hurriedly substituted when "Allah" flopped, got around \$13,000.

The Fox had "Very Confidential," Christmas week, plus Max Fisher's orchestra, Art Clifton and Ned Brent, the Mississippi Levee Singers, and Fred Harris and Julie Claire, dancers. The combination drew between \$29,000 and \$30,000. Last week, with "The Wizard" as the film feature, and Herman Timberg as the presentation headliner, the Fox drew better than \$25,000. Neither week was sensational, but both were satisfactory.

Arcadia drew about \$5,500 with "Breakfast at Sunrise" Christmas week, and almost \$5,000 for "The Fortune Hunter." Both were well over the house average. The Kariton reported \$4,000 on "Valley of the Giants" Christmas week, but got only \$3,500 last week, with "Home Made."

Estimates for Last Two Weeks
Stanley (4,000; 35-50-75)—"Man, Woman and Sin" (M-G-M). Fine draw for Gilbert-Bagels picture with almost \$33,000 claimed; Christmas week "Get Your Man" (Par.) got \$36,000.

Stanton (1,700; 35-50-75)—"Love Mart" (F. N.). Single week booking because of failure of "Garden of Allah" (M-G), which was down to \$10,000 Christmas week; Billie Dove film claimed around \$13,000.

Aldine (1,500; 35-50)—"Wings" (Par. 6th week). Aviation film a sensation here; Christmas week was solid capacity and \$23,400 last week.

Fox-Locust (1,800; 1-15)—"The Jazz Singer" (W. B.). 9th week. Final week for Jolson picture, which could probably stay longer; \$16,500 Christmas week, and better than \$13,000 last week; "Sunrise" (Fox) Monday when house reverts to Fox company.

Fox (3,000; 99)—"The Wizard" (Fox). Mystery thriller plus Herman Timberg in ambitious comedy offering drew \$25,000, or little better; Christmas week, with "Very Confidential" (Fox) and Max Fisher's orchestra, was between \$29,000 and \$30,000.

Arcadia (800; 50)—"The Fortune Hunter" (W. B.). Syd Chaplin comedy liked; few hundred shy of \$5,000; week before with "Breakfast at Sunrise" (F. N.) \$5,500 or better. Kariton (1,100; 50)—"Home Made" (F. N.). Johnny Hines comedy only fair at \$3,000; "Valley of the Giants" (F. N.) Christmas week got \$4,000 or more.

"Kid's" 1st Pop. Try; \$5,384 in 3 Days

Toledo, Jan. 10.
"Patent Leather Kid's" first pop priced showing occurred here Dec. 31 at the Pantheon and gave that theatre \$5,384 on the New Year's week-end.

The figure is a record for the house. It seats less than 900 and plays to a 50c. top.

"SNOOKUMS" ILL

Snookums, the 3½-year-old film actor, is ill with pneumonia. His real name is Lawrence McKeen. His father is a retired real estate man and was once a physical director.

Jolson Portland's Only Real Biz, \$9,000

Portland, Ore., Jan. 10.
(Drawing Population, 310,000)
Real opposition was furnished the local houses in the way of six inches of snow and cold weather. The Broadway found the going very ruff, and as a result took it on the chin for a few thousand bucks in the "red." The house had Edna Covey, headlining the Fanchon and Marco presentation, and "Her Wild Oat." Ollie Wallace, master of ceremonies, connected for a solid wallop. The Liberty was hungry from opening to closing. This house, with a cheap combination policy, is dropping plenty, reports stating the house will close within the next few weeks.

"Ben-Hur," second week at the Rivoli, sailed along okay, while the Columbia, for some reason, could not get started with "Nevada." Many patrons thought the latter picture a travesty, and stayed away.

The big money getter was the Blue Mouse, with "The Jazz Singer." Looks like a real natural and will no doubt stick a month. Capacity business was on tap all the first week. Picture drawing all the Jewish trade in town.

Estimates for Last Week
Broadway (W. C.) (2,000; 25-40-60)—"Her Wild Oat" (F. N.). House found weather too much; Edna Covey and Ollie Wallace on stage, popular; \$13,000.

Liberty (W. C.) (2,000; 35-50)—"13th Hour" (M-G). A few more weeks of terrible business and sheriff will be the doorman.

Rivoli (Parker-W. C.) (1,210; 35-50)—"Ben-Hur" (M-G). In second week over to profitable results; Santaella's orchestra and Cecil Teague, organist, pulling extra trade; \$7,000 and holds over.

Columbia (U) (800; 35-50)—"Nevada" (Par). Zane Grey story misinterpreted by local cash customers as travel picture; \$5,000.

Blue Mouse (Hamrick) (750; 25-50)—"Jazz Singer" (W. B.). Only real money getter on street; with Vitaphone looks like a four weeks' bet; capacity first week; around \$7,000.

\$30,000 FOR CLARA AT MIDLAND, K. C.

Kansas City, Jan. 10.
(Drawing Population, 700,000)
Theatres certainly got a bad break for the first time in the new year when the worst storm of the season hit the town. New Year's Day it was down to 16 below—the coldest New Year's in 40 years. When it's that cold the folks just stay at home.

Midnight shows at practically all houses were bitter disappointments. The Midland's first New Year's show was an exception and the 4,000 seats were insufficient to care for the crowd. Tickets had been sold in advance.

Just as the weather was easing up a little, along came the Dodge radio hour and that hurt. Managers estimate the radio show hurt local houses at least 50 percent, perhaps more.

The Newman started its new cut rate policy, 25 and 35 cents, with "Serenade," and business was encouraging. "Jazz Singer" and Vitaphone at the Globe has been held for its third week, announced as final. Engagement, coupled with the Lole Bridge musical stock company, is by far the best the house has reported since the Vitaphone was installed.

Estimates for Last Week
Loew's Midland "Get Your Man" (Par.) (4,000; 25-35-60). A setup for the fans; red haired flapper great favorite here; midnight show New Year's gave house big start; about \$30,000.

Mainstreet (Orpheum) "Valley of the Giants" (F. N.) (3,200; 25-50). Strong stage show helped house to a fine start on new year; did \$11,000.

Pantages "East Side, West Side" (Fox) (2,200; 25-30-50). Well balanced bill completed two hour program of good entertainment; got \$7,000.

Newman (Loew) "Serenade" (Par.) (1,980; 25-35). Menjou followers happy; first week of theatre's new prices, 25 and 35 cents, and Saturday and Sunday openings better than for weeks; close to \$6,000.

Liberty (Ind.) "The Harvester" (F. B. O.) (1,000; 25-35). Old Harold Lloyd comedy and interesting International News completed bill; feature's title didn't mean a thing to shoppers and opening was terrible; New Year's Eve business was \$800 less than same date last year; entire week a flop; \$2,800.

Globe continued record-breaking business with "Jazz Singer" and Lole Bridge musical stock. Capitol offered "Isle of Forgotten Women" on screen and "The Demi-Virgin," Bert Smith's revue, on the stage.

Maynard's Brother's Name Change
Los Angeles, Jan. 10.
Kermit Maynard, brother of Ken Maynard, with First National, has changed his name to Ted Austin.



THEATRICAL NIGHTS AT LE PARADIS

Every Thursday evening the leading professionals playing in Washington are invited by Meyer Davis to be his guests at his world-famous Le Paradis.

Celebrity Nights at Le Paradis have become a by-word in the National Capital, and Meyer Davis has earned a vote of thanks from its entertainment loving population.

\$32,000 FOR "LOVE"; 5 1ST RUNS, \$114,000

'Texas Steer,' Granada, \$30,000—'Serenade,' Warfield, \$28,700—In Frisco

San Francisco, Jan. 10.
(Drawing Population 756,000)

Any time five first runs located within four blocks of each other can gross close to \$114,000 in one week, it's business. Of this total West Coast Theatres garnered about \$102,000. A. M. Bowles' northern division for West Coast is leading the circuit in a "better-than-last-year" drive. Indications are that the northern division will cop the prize money offered for the distinction.

The California literally swept the town with "Love." Starting the day before New Year's eve, the feature was a panic. New Year's day a new house record was set, and when the smoke had blown away it revealed \$32,000.

Both the Granada and Warfield piled up dividend-paying business. The former had Will Rogers on the screen and a good Fanchon and Marco stage show, while the Warfield had Menjou. These two houses grossed a combined total of nearly \$59,000. Even "Old Ironsides," at the St. Francis at pop prices, held strong.

The Dodge Bros. radio tie-up Wednesday night had a tendency to slow up business that night. Conservative estimates put the "off" at around 20 per cent. In the smaller towns the radio thing figured to have hurt up to 50 per cent in some instances. Locally the California alone failed to show any sign of being affected.

Business continued strong at the Embassy, where "Old San Francisco" was in its second and final week. Revenue indicated management could have held feature a third week, but it was figured a new program would be justified.

Estimates for Last Week
California—"Love" (M-G) (2,200; 35-65-90). Though new Gilbert Garbo feature not considered up to "Flesh and Devil," proved biggest sort of a box-office magnet; first week at \$32,000 would indicate long, healthy stay; however, never can tell about second week here.

Granada—"A Texas Steer" (F. N.) (2,785; 35-50-65-90). Midnight performance New Year's eve helped to swell gross; within a few dollars of \$30,000.

Warfield—"Serenade" (Par) (2,672; 35-50-65-90). Farewell for Al Lyons, m. of c., and some degree of credit must be given him, although Menjou the big magnet; holiday business practically more than house could handle; \$28,700, great.

St. Francis—"Old Ironsides" (Par) (1,375; 35-65-90). Second week held up nicely at \$11,500; Gloria Swanson's "Sadie Thompson" next.

Embassy—"Old San Francisco" and Vita (W. B.) (1,367; 35-50-65-85). Town wanted to see the screen story of its early days; Vitaphone program especially good; around \$11,300, a substantial profit.

WRITER IS DIRECTOR

Leigh Jacobson, youngest scenario writer in Universal City, has resigned to make a two-reel picture of his own. Universal did not use the picture, but engaged Jacobson as a director.

Jacobson has changed his name to Leigh Jason. His first assignment is "Body Punch," a story by Harry O. Hoyt.

SAENGER, \$18,600

Vaude Outdraws Will Rogers in New Orleans, \$16,400

New Orleans, Jan. 10.
(Drawing Population, 460,000)

Last week's picture bookings held no highlights, but the holiday was there to help and most houses made money.

The Saenger went above \$18,000 with "London After Midnight" while the State passed \$16,000 with "A Texas Steer." Leona LaMar was the real draw at the State, however. Rogers has never clicked here, either in pictures or on the stage. The Strand showed signs of health with "The Love Mart."

Estimates for Last Week
Saenger (3,568; 65) "London After Midnight" (M-G). Holiday business helped as Chaney's popularity fast diminishing hereabouts; \$18,600.

Loew's State (3,218; 50) "A Texas Steer" (F. N.). Vaude program helped mightily in matter of patronage accorded; \$16,400.

Strand (2,200; 50) "Love Mart" (F. N.). Best business in some time, \$4,700.

Liberty (1,800; 50) "The Lovelorn" (M-G). Upward trend along with others; final check, \$3,100.

Orpheum (2,400; 75) "The Joy Girl" (Fox). Raised admission scale hurt even during New Year's week; drew \$6,600.

Palace (2,800; 40) "Ladies Must Dress" (Fox). House still on losing side; \$4,500.

Tudor (800; 40) "Brass Knuckles." Ran to \$1,800.

PRICE BOOST HELPS WISCONSIN'S \$18,000

\$7,900 for Alhambra—"Jazz Singer," \$13,000—"Love," \$8,000, Second Week

Milwaukee, Jan. 10.
(Drawing Population, 650,000)

Sub-zero weather, which raced into this burg on New Year's eve and refused to let go until last Wednesday, rapped the box offices and the managers have emitted a terrible wail.

Probably the worst hit were those who planned elaborate midnight shows New Year's eve. These flopped. In only a few instances were there any hold-outs on the evening, the merry makers going elsewhere.

At the Palace, Wisconsin, Alhambra, Garden and other houses where the 12 o'clock shows were advertised, business was awful. Some of the houses, at the last minute, abandoned the midnight idea.

The Wisconsin and Garden did a phenomenal business for the weather. Grosses, however, are not indicative that the houses were always packed, big money being the result of increased prices.

Under Midwesco direction, the Wisconsin has raised its week end and holiday entry to 75c., its matinee (daily) to 50c., and week-day nights to 60c. The Garden is socking from 99c. for loges to 25c. for kids. This is temporary only during "The Jazz Singer."

At the Alhambra, where the New Years Eve show was embellished with extra entertainers, the week can be recorded as a dismal flop. "The Gorilla," at the Strand, failed to set the town on fire and the Merrill did fair business with a second week of "Love."

Estimates for Last Week
Alhambra (U.) "Hero for a Night" (U.) (1,800; 30-50). Picture as a draw meant little; "Parisian Redheads," girl band in second week, aided draw considerably; not over \$7,900.

Empress (G. & S.) "Natural Law" (state rights) (1,200; 50). Sex picture in second week with women only for draw; around \$2,600.

Garden (Brin.) "Jazz Singer" (W. B.) (1,200; 99-75-50-25). Increased prices and plastering of town, with heaviest billing in Jewish centers, good for house; picture due to stick three weeks at least; hit \$13,000 first week.

Majestic (Orph.) "Jaws of Steel" (W. B.) (1,600; 40-25-10). Got big matinee play; close to \$7,000.

Merrill (Midwesco) "Love" (M-G) (1,200; 25-50). Second week of Gilbert-Garbo film drew about \$8,000.

Miller (Midwesco) "Spoilers of West" (M-G) (1,400; 25-50). Stage band helped; matinees good, nights off; near \$6,900.

Palace (Orph.) "Rush Hour" (Pathe) (2,400; 25-50-75). Straight vaude with picture as side issue; around usual figure, \$17,000.

Strand (Midwesco) "Gorilla" (F. N.) (1,200; 25-30-50). Picture failed to click as expected; lucky to hit \$7,500.

Wisconsin (Midwesco) "Get Your Man" (Par.) (2,800; 25-35-50-60-75). Increased prices and Bow film helped keep house up; playing to no more people than before but getting stiffer prices; held lead with easy \$18,000.

WASH. EARLE-PALACE GET \$17,000-\$21,500

"Jazz Singer" Saves Met's Policy, \$15,000—Fox About \$20,000 on Six Days

Washington, Jan. 10.
(White Pop., 450,000)

With three great days to start them off, there was some cleaning up in town. "London After Midnight," backed by a Colby Harriman stage presentation at the Palace, piled up a gross, which, when considered with the business done at the Met on "The Jazz Singer," "Love" at the Columbia and the Earle's new policy, left the wise ones wondering where all the government clerks were getting the dough.

The Chaney-Jolson-Gilbert figures will give them something to think about for a long time. Jolson business was gratifying, as the house was all set to go into a split week policy. No complaint, either, on the Earle, made the first house of the Crandall chain (also operating the Met).

Somebody had to take the short end, and the Rialto did that with "The Last Waltz." The Fox, after a good break the previous week, skidded back to the normal, though breaking all records for the Monday intake. Lavish stage show helped here. Not only was the ballet held over, but also the chorus. Putting that behind a night club setting with Harry Rose and Max Fisher's orchestra gives weak pictures a chance.

Estimates for Last Week
Columbia (Loew). "Love" (M-G) (1,232; 35-50). Circused well in advance second week got \$9,000; total of \$23,000 on two weeks with small capacity and low scale.

Earle (Stanley-Crandall). "Dress Parade" (Pathe) and Hyman presentation (2,300; 35-50). Second week under new policy, doing business not thought possible with former K-A five acts and a picture; show as a whole brought them in; about \$14,600 first week and \$17,000 second week.

Fox (Fox). "Desired Woman" (W. B.) (3,432; 30-50-65-75). Scaled higher and with larger capacity than others, if picture had measured up with stage end would have done something; six day week as switch to Saturday opening made; allowing for record-breaking Monday, estimate puts gross just below \$20,000; report that ballet and chorus was closing, with the switch from the tab operettas incorrect.

Little (Theatre Guild). "Cabinet of Dr. Caligari" (Ufa) (200; 35-50). In for about the third time with film creating interest and house riding along on the holiday spurge.

Met (Stanley-Crandall). "Jazz Singer" (W. B.) and Vita (1,518; 35-50). Now in third week and doing well; around \$17,000 the first week; \$15,000 the second and still going strong.

Palace (Loew). "London After Midnight" (M-G) (2,363; 35-50). Chaney a clean-up at scale; \$21,500.

Rialto (U.). "Last Waltz" (Par) (1,978; 35-50). Got \$5,100.

National, legit house, had "King of Kings" for second week during the preceding holiday period with the two weeks getting close to \$22,000.

TACOMA'S \$35,500

Rialto Hits Record, \$11,050—B'way, \$9,900—Jolson, \$7,600

Tacoma, Jan. 10.
(Drawing Pop., 125,000)

Without an m. of c., but with Will King heading a revusical revue, the Broadway got away to good business the first week of the new year. Packed nightly was the rule.

The Pantages had "Moon of Israel" as headliner, and biz was good. John Hamrick had a little trouble getting the "Jazz Singer" to adjust itself to the Blue Mouse, so he closed down for three days and then opened with a big crush. "Ben-Hur" was great at the Rialto, doing top business for this house for many a week.

Estimates for Last Week
Broadway (WC) (1,600; 25-50)—"Her Wild Oat" (F. N.). Nifty hokum with lots of high-grade stuff and Will King musical tab real hit; \$9,900.

Pantages (1,450; 25-50)—"Moon of Israel" (F. B. O.). Manager Cook getting good biz with well-balanced bill; \$6,500.

Blue Mouse (Hamrick) (650; 25-50). "Jazz Singer" and Vita (W. B.). Nice increase and picture impressive hit; \$7,000.

Rialto (WC) (1,250; 25-40). "Ben-Hur" (M-G). Great show and biz, for record; \$11,050.

Colonial (WC) (850; 25)—"Tell It to the Marines" (M-G). House has new policy, using second runs as soon as possible following Broadway showings; looks like winner; \$1,050.

Corder, T-S Caster

Los Angeles, Jan. 10.
Gus Corder, former assistant casting director at M-G-M, is now casting head at Tiffany-Stahl.

SALES DEPT. PICKS '28-'29 PAR STARS

Studio Heads Submit a
List—Players' 4 Mos.
Trial Decides

Los Angeles, Jan. 10.

Under a new plan instituted by Paramount the distribution department will select new stars to be presented on the 1928-29 program.

Candidates for starring honors will be seen in various pictures released by Paramount up to the time of the annual sales convention in May. During that time the distribution department is expected to

compile ratings on the various candidates from contact with exhibitors and the public, and select those capable for starring from box office popularity.

Paramount expects to make this a yearly event, with the production end presenting a list of candidates who seem to be of starring material to the sales department the first of each year. The sales force is expected to closely follow the progress of each candidate during the first five months of the year.

In launching the first list of candidates for possible stardom next season Paramount production executives have selected Charles Rogers, Ruth Taylor, Gary Cooper, Fay Wray, Richard Arlen, Mary Brian, Nancy Carroll, Jack Lunden, Lane Chandler, Louise Brooks and James Hall.

It is expected that new faces can be made popular and better cooperation results obtained between the production and sales factions.

Sheldon's Contract Gives Frequent Rest Intervals

Los Angeles, Jan. 10.

Although his present contract still has a year to go, Paramount is making a new agreement with E. Lloyd Sheldon, editorial supervisor, covering five more years.

The new contract being drawn between Paramount and Sheldon is unique in that it will allow him long vacation periods at frequent intervals. Sheldon feels his work is so concentrating that it is likely to burn him out physically if he continues the grind indefinitely.

Sheldon has been with Paramount in an editorial capacity for six years, coming west when the Long Island studios were permanently closed last year.

JAS. RYAN NOW WURTZEL'S ASSISTANT ON FOX LOT

Los Angeles, Jan. 10.

James Ryan, who got his start as an office boy in the days when Sam Kingston was casting for Fox in New York and who worked his way up to the post of casting director, which he held for five years, has been promoted to the position of assistant to Sol Wurtzel, general superintendent of the Fox studio.

In this post Ryan will have supervision of the casting department headed by Joe E. Egle, aide to Ryan.

Ryan will also aid Wurtzel on production and story matters as well as take charge of the casting details for the Movietone productions when they are begun this month.

Lubitsch Called In

Los Angeles, Jan. 10.

Ernst Lubitsch is reshooting scenes for Paramount's "Street of Sin," starring Emil Jannings. Picture was made by Mauritz Stiller. Studio officials decided certain sequences could be built up stronger, with Lubitsch called in before he started on "The Patriot," which also will star Jannings.

BLUE MOUSE \$15,000 WITH 'SINGER'—RECORD

Seattle's 5th Ave. Does \$23,000—"Heaven" Gives Pan \$18,000—U. A. \$10,500

Seattle, Jan. 10.

(Drawing Population, 475,000) Heaviest snowfall of year and mercury at 20 above cut attendance a couple of days, but failed to dent receipts where stellar attractions were on. Customers stood in line through rain and snow at leading houses, notably the Blue Mouse, for "Jazz Singer."

Lloyd Dearth smiled, as all Pantheaters' house records for one day's receipts went smash by over \$1,000 on Monday. Press comment favorable on "Seventh Heaven."

Nothing weak about the Fifth Avenue, either. Colleen Moore, a natural here, in "Her Wild Oat." "Oil Idea," Fanchon and Marco, dandy presentation. "Sorrell and Son" had good second week at the United Artists, while the Liberty went along a little better than an even keel with "Old Kentucky." This house is due to close in a week, making way for the de luxe Publix house, Seattle, to be jointly operated by Publix, Loew's and West Coast about Feb. 1.

Estimates for Last Week

Fifth Avenue (W. C.) (2,700; 25-60)—"Her Wild Oat" (F. N.). All-around dandy show; final lap of selecting boy actor for "Our Gang" contest helps draw; did \$23,000.

United Artists (U. A.-W. C.) (2,100; 25-60)—"Sorrell and Son" (U. A.). Second week big; \$10,500.

Columbia (U) (1,000; 25-50)—"Hero for a Night" (U). Not well named but big laugh, based on pure humor; Pinkerton Day back here for songs; \$6,000.

Liberty (W. C.) (1,600; 25-40)—"Old Kentucky" (M-G). Business shows gains; good mats, when 25 cents is price, but still off in evening; \$4,600.

Blue Mouse (Hamrick) (950; 50-75)—"Jazz Singer" and Vita (W. E.). Great business; had b. o. lines throughout cold spell; best in months for record; \$15,000.

Pantages (1,500; 25-60)—"Seventh Heaven" (Fox). Heavy advance plugging and preview mat helped; got \$18,000.

Orpheum (2,700; 25-75)—"The Main Event" (Pathe). With Theodore Roberts on stage, biz good; \$12,000.

President (Duffy) (1,350; 25-51)—"Gertie" (stock, Duffy Players). Not up to usual standard and lacked punch for heavy draw; advance plugging for "Rain"; \$5,400.

GOING ABROAD

Los Angeles, Jan. 10.

Several members of Hollywood's picture colony are going abroad this month.

Tod Browning leaves this week from New York to be gone about three months, and Mr. and Mrs. Albert Parker depart for England at the end of the month. Parker will produce a series of pictures for a British concern.

John Robertson, who recently returned from Europe, is going over again with the Parkers.

BLOCK BOOKING BILL UP

Washington, Jan. 10.

Senator James E. Watson, chairman of the interstate commerce committee, stated today that he expects to call a hearing on the Brookhart bill, aimed to stop block booking, during the first week of February.

LANGDON EAST WITH PRINT

Los Angeles, Jan. 10.

Harry Langdon and his production manager, Don Eddy, are en route to New York with the print of Langdon's "The Chaser." Film opens in New York in February.

BANKS' BRITISH COMEDIES

Los Angeles, Jan. 10.

Monty Banks has signed a contract with British National Pictures to produce a series of feature length comedies in England. Banks leaves here Jan. 18.

M-G Lets Christensen Go

Los Angeles, Jan. 10.

Benjamin Christensen's contract with Metro-Goldwyn-Mayer expired and will not be renewed.

Christensen is a Swedish director and made two pictures while here for M-G, "Mockery" and "The Devil's Circus."

Pathe's "Golden Dancer"

Los Angeles, Jan. 10.

"The Golden Dancer," novel by Cyril Hume, will serve as the next story featuring Leatrice Joy for Pathe.

Sonya Leykin is adapting the book.

"Underworld" Prize Film

Los Angeles, Jan. 10.

Paramount's medal of honor and cash bonus of \$10,000 for the director of the best Paramount picture to play the Paramount, N. Y., in 1927 went to Josef von Sternberg for "Underworld." Clarence Badger carried off second honors and a bonus of \$5,000 as director of "It." Third place went to Mauritz Stiller as director of "Hotel Imperial." Stiller received \$2,500.

Of the three pictures "Underworld" carried the lowest negative cost. Von Sternberg is reported to have received \$250 a week for directing it.

"It" cost about \$25,000 more than "Underworld" to make, running around \$300,000, while "Hotel Imperial" mounted to over \$600,000 in cost.

Sig Newfield's Rise

Sig Newfield, general manager of the Stern Bros. studios, is in New York from the West Coast for the first time in 12 years.

Fifteen years ago Newfield was working in a tailor shop on the lower east side. His boss was a friend of Julius Stern, brother-in-law of Carl Laemmle. Newfield became office boy for Stern and went out to the West Coast with him.

"Thalians" 2-Reeler

Los Angeles, Jan. 10.

The "Thalians," social organization comprised of young picture players, is planning to raise funds to build their own club house by doing a two-reel comedy.

Carl Laemmle, Jr., an officer of the club, will furnish the sets and Rodney Pantages has assured them release for the picture over the Pan circuit.

CATHOLIC GUILD EVENTS

In accepting the presidency of the Catholic Motion Picture Guild of America, headquarters in Hollywood, John W. Considine, Jr., appointed Bert Ennis, a charter member and former chairman of the Publicity Committee, to represent the Guild in the east.

Special events during the year include a William Fox night, Jan. 16; a St. Patrick's Day dance, and the fourth annual picture gambol on April 18 in the Los Angeles Auditorium.

LIPSITZ IN FOX OFFICE, EAST

Los Angeles, Jan. 10.

Harold Lipsitz, head of the Fox scenario department in the local studio, is scheduled to go to New York Jan. 15 in charge of the Fox scenario and story department there.

Dunning's Orig, \$12,000

Phil Dunning has sold an original script, named "Show Folks," to Pathe for \$12,000.

Dunning wrote "Broadway," the marathon stage hit.

LASKY-WANGER, EAST

Los Angeles, Jan. 10.

Jesse L. Lasky, Walter Wanger and Elvin Gelsey will leave here Jan. 16, for New York.

Wanger is starting on a trip abroad, not due back here at the Paramount studio until March 1.

Jannings III

Los Angeles, Jan. 10.

Emil Jannings was unable to work at the Paramount studio Monday due to a pleurisy attack.

He is currently making "The Patriot."



Now sailing to introduce in Europe the latest popular dance originated by and named after them—

THE

KIRBY: DeGAGE

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 characteristics of Chicago's underworld

HELENE HUGHES ROY SMOOT

Featured with
FANCHON and MARCO



DE VILLA and RUARKE

N. Y. "GRAPHIC":

"This team performs an Argentine tango that is really different from a great many so-called tangos. It is different in that it is good."

N. Y. "WORLD":

"Those who witness Douglas Fairbanks as the 'Gauche' are always sure to be thrilled by the Argentine dancing team, De Villa and Ruark, who perform in the prologue."

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
COSTUMES
143 W. 40th ST. N.Y.C.

THE JESSE CRAWFORD ORGAN CONCERT

with MRS. CRAWFORD at the WURLITZER
PARAMOUNT, NEW YORK

PROGRAM WEEK BEGINNING SATURDAY, JAN. 7, 1928

Hits from Broadway Shows

"UP IN THE CLOUDS" from "THE FIVE O'CLOCK GIRL"
"SWONDERFUL" from "FUNNY FACE"
"MY HEART STOOD STILL" from "THE CONNECTICUT
YANKEE"
"VARSITY DRAG" from "GOOD NEWS"

GETTING MORE POPULAR EVERY DAY

FRANK JENKS

"Handsome Funny Face" and His Band

NOW—GRANADA, SAN FRANCISCO—SEVENTH BIG MONTH

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN

FANCHON & MARCO IDEAS

ANOTHER BIG
ONE

for West Coast Theatres, Inc.

WARING'S PENNSYLVANIANS

For 20 Weeks, Beginning May 24

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

BACK HOME AGAIN

FRANK STEVER

BARITONE SOLOIST

LOEW'S STATE, LOS ANGELES

This Week with a Fanchon and Marco Idea



JANTON SISTERS

DAINTY DANCING DUO

Direction WM. MORRIS OFFICE

Playing Publix Theatres



A Year of Accomplishment 1927 Unparalleled in Motion Picture History

January

February

March

April

May

June

July

August

September

October

November

December

- WHAT PRICE GLORY breaks box-office records at \$2.00 admissions.
- Ground broken and construction started on new \$3,000,000 improvements at Fox Studios in Hollywood and Fox Hills, California, paving the way for the \$100,000,000 picture-making program in next five years.
- William Fox acquires the Roxy, world's largest and finest motion picture theatre, to provide worthy outlet for the new quality pictures issuing regularly from the Fox Studios.
- LOVES OF CARMEN, with Dolores Del Rio and Victor McLaglen, completed under direction of Raoul Walsh.
- 7TH HEAVEN, directed by Frank Borzage, has world premiere at Carthay Circle Theatre, Los Angeles, and establishes two new stars, Janet Gaynor and Charles Farrell.
- THE COCK-EYED WORLD, by Laurence Stallings is announced for production by Raoul Walsh to continue the amorous adventures of Sergeant Quirt and Captain Flagg.
- Movietone developed by Fox-Case adds incredibly realistic sound to the films, with demonstration of Lindbergh film at the Roxy.
- Greatest weekly gross of any motion picture theatre in the world taken in at Roxy with \$144,267.30 in 7 days of WHAT PRICE GLORY.
- Winfield Sheehan signs exclusive contracts with Carl Mayer, author of THE LAST LAUGH and CALIGARI, and with Henri Bernstein, Europe's most distinguished dramatist, whereby both will write dramas for production at Fox Studio.
- THE DOLLAR PRINCESS, BLOSSOM TIME, MOTHER KNOWS BEST, HONOR-BOUND, SPEAKEASY bought for production as Fox super films.
- F. W. Murnau begins production of THE 4 DEVILS with Farrell Macdonald, Charles Morton, Mary Duncan, Nancy Drexel and Barry Norton.
- Fox Movietone Newsreel inaugurates weekly release of current events that you can hear as well as see.



— the One Great Independent

1928 A Year of Stability Insuring Continued Fox Success

January

— New Year brings new era in sight and sound divertissements with twelve Fox Movietone Entertainments ready for release and a series of condensed versions of musical comedies in Movietone production.

February

— **FOUR SONS** reveals John Ford playing on the heart strings of the world in the epic drama produced from the story by Miss I. A. R. Wylie.

March

— Frank Borzage does the impossible in excelling his magnificent 7th **HEAVEN** with the new Janet Gaynor-Charles Farrell love lyric, **THE STREET ANGEL**.

April

— With \$750,000 spent in production, **MOTHER MACHREE** completely justifies exhibition delay in demonstrating that it is one of the most emotionally powerful pictures of all time.

May

— Fox sales forces meet at New York convention for advance showing of greatest line-up of pictures ever produced for a year's entertainment.

June

— Smart exhibitors banish all worry for a year by contracting for 52 Fox profit pictures, including five of demonstrated road-show calibre.

July

— Movietone installations in hundreds of theatres provide the box-office pulmotors which theatres everywhere are demanding.

August

— August heat is intensified by the torrid **FAZIL**, with Greta Nissen stimulating both Charles Farrell and box-office receipts.

September

— General release of **SUNRISE** brings long-awaited Murnau production to startle and delight appreciative audiences.

October

— Broadway cabarets and the gay life are stripped of their glamor in the melodramatic sensation **SPEAKEASY**, from the play by Edward Knoblock.

November

— Dolores Del Rio and Charles Farrell rise to new dramatic heights in Raoul Walsh's production **THE RED DANCER** (of Moscow).

December

— With five tremendous specials in production, including **BLOSSOM TIME**, **THE MUD TURTLE**, **MOTHER KNOWS BEST**, **THE DOLLAR PRINCESS**, and **THE COCK-EYED WORLD**, supremacy of Fox Films in 1929 seems assured.
Ride along with Fox for another happy new year!



Stability is Your Security

PARAMOUNT STOCK POOL HELPS IN SETBACK, ORPHEUM AT 23

Paramount Clique Believed to Have Shortened Lines
—Puzzle in Behavior of the "Keith" Stocks—
Pathe Slumps to 16, Discounting Dividend Action

All the amusement issues gave way yesterday during the height of the reactionary drive against prices that spread over the whole market. Paramount got down to 113%, Loew to 57 flat and even Fox slipped to below 83. But these movements were relatively moderate compared with some of the losses registered in the active speculative stocks on the Exchange.

The movement in Paramount was

especially interesting. When, at the Monday opening, it became apparent that a setback was in store, the tape readers were all of the opinion that the Paramount clique were shortening their long lines, beginning with the morning peak of 117%, which was a new high on the recovery.

The pool apparently was taking profits for the turn and at the same time doing a good deal to shake

out timid long followers. The coup came to a climax around noon yesterday when a whole string of sales came out, amounting to a couple thousand shares, which broke the price within five minutes from 114 1/2 to 113 1/2.

It looked as though that point had been established as a resistance level for the present operation, for the quick drive had some of the appearance of a testing operation designed to feel out the technical state of the market for the amusement leader.

Next Move?

If the present clique follows the tactics of pools that have preceded it, they probably will work the issue around within a narrow range, say 114-115, for a time while new accumulation goes on, the operators get back their stock and then they will bid it up again for a new maneuver of the same sort. That's what went on in the last broad advance in 1924. It is the essence of such an operation as that going on in Paramount that the pool holds itself in a liquid position. The trouble is that an outsider trying to outguess the next move gets in and out on the wrong levels, and the Paramount group has been an especially hard one to beat.

Outside of this operation the feature of the early week was the behavior of the two "Keith-Albee" issues, Orpheum and Pathe. The latter dropped to a new bottom of 16, at which level it was believed to have done a good deal to discount the probability of passing the next dividend. There was some ill-considered buying around 17 by show people around the square. The speculative position of the stock is that a good deal of inside liquidation probably has been accomplished. The recovery will depend upon the quality and sales success of the new pictures the company turns out, and that would normally take a long time to show in the company's balance sheet.

Meanwhile the "wise" stock that has been sold on the way down from 26 probably will be taken back gradually, with all sorts of possibilities of downward manipulation for the purpose. It is the opinion of some successful players that Pathe will look better at 20 for a prompt profit than it does at 17, where it sold yesterday. A price of 20 would suggest that accumulation had progressed and the stock's sponsors were ready to move it.

New Low for "Orph."

Orpheum touched 22 1/2 last week, a new low for two years. What puzzled the ticker players was the reason for the Keith-Albee people and their banking associates letting it sink, almost on the eve of an offering of new stock representing the merger. The best available information on the new stock is that it will be offered at 25. It has been announced that Orpheum will be exchanged for Keith-Albee-Orpheum share for share.

The mere setting of an offering

price of 25, of course, does not mean that it will hold that level under the test of open market trading, and that is the reason the amusement stock following wondered why present Orpheum was permitted to slump, even momentarily. Yesterday it had gotten back to 24 1/2, but still fractionally below new stock parity. The surface cause for the dip, of course, was that outside holders wanted to get out before the change, and the Keith-Albee crowd declined to give any support in the face of even small offerings, choosing, it would appear, to let the price sink and take it up at bargain levels.

Loew did practically nothing at all. Turnover was small and prices generally lower. Yesterday trading was done between 57 flat and 58, the bulk of business at the low. Nobody has any satisfactory explanation for the refusal of Loew to get out of the rut. It is conceded that the Sept.-Jan. quarter profit statement will be brilliant and something normally ought to be done to discount it in advance. On the other hand the new financing is looked upon frowningly in some speculative quarters, principally on general principle.

Among the Broadway crowd the feeling still persists that Loew is under pool handling, partly because Marcus Loew's influence against such a policy now is removed and partly because of the presence in the directorate of W. C. Durant, a spectacular market campaigner.

Fox Holds Its Own

Of all the amusements Fox made the best showing up to the last hour yesterday. It went through the Monday break with almost no change at all and held up yesterday through a hectic morning. Around noon it still stood above 83 1/2, compared to a top of 85. After that it drooped somewhat. It is characteristic of an issue that resists generally falling prices for several sessions, sooner or later becomes subject to special attack and that is probably what happened to Fox. Even then its showing was remarkable, for it is in a highly vulnerable position, having just touched a new peak in a recovery of about 25 points, being in this respect comparable to Paramount. Stocks that have gone furthest up are naturally the targets for attack during a selling wave all along the line, because the temptation to cash in profits is keen. Fox held at 83 to the close.

Warner Bros. got up to 24 on the Exchange, while its bonds, also dealt in on the curb, made a sensational rally, probably representing some sort of satisfactory arrangement with the bankers for refunding. Shubert held up well Monday, but had not come out at all up to 1 o'clock yesterday, the best sort of evidence that there had not been any broad distribution in the recent campaign for that purpose. If the upward move in Shubert had attracted any general buying, it would have been reflected by urgent selling in yesterday's nervous trading.

Summary of trading for week ending Saturday, January 7:

1927				1928			
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
51	36 1/2	1,800	American Seat (4).....	40 1/2	39 1/2	40 1/2	+ 1/2
175 1/2	126 1/2	3,100	Eastman Kodak (8).....	166 1/2	163 1/2	166	+1 1/2
106 1/2	98	.....	First National 1st pref. (8).....	.....	.....	106 1/2	.....
80 1/2	50	17,000	Fox Film class A (4).....	85	82	85	.....
83 1/2	46 1/2	42,100	Loew's, Inc. (3).....	60 1/2	58 1/2	58 1/2	- 1/2
28 1/2	20 1/2	1,800	Madison Square Garden (1 1/2).....	24	23	23 1/2	+ 1/2
26 1/2	24 1/2	1,500	Metro-Goldwyn 1st pref. (1.80).....	25 1/2	25 1/2	25 1/2	+ 1/2
4 1/2	0 1/2	.....	Motion Picture Capital.....	.....	.....	8 1/2	.....
35	22 1/2	1,500	Orpheum.....	24	22 1/2	23	- 1/2
108 1/2	102 1/2	100	Orpheum pref. (8).....	102	102	102	.....
115 1/2	92	96,700	Par.-Fam.-Lasky (10).....	117 1/2	113	117	+2 1/2
48 1/2	18 1/2	20,900	Pathe Exch. class A (4).....	18 1/2	18	17 1/2	-1 1/2
12	3 1/2	5,800	Pathe Com.....	4 1/2	3 1/2	4	+ 1/2
74 1/2	55	600	Shubert (5).....	67 1/2	65	67 1/2	.....
108 1/2	96 1/2	160	Univ. Pict. 1st pref. (8).....	99 1/2	97 1/2	99 1/2	- 1/2
45 1/2	18 1/2	19,000	Warner Bros. class A.....	24 1/2	22	24	+1 1/2

CURB

8 1/2	3	200	Film Insp. Mach.....	4 1/2	4	4 1/2	+ 1/2
1 1/2	1/2	.....	D. W. Griffith.....	.....	.....	1 1/2	.....
25 1/2	12 1/2	4,000	Fox Theatres.....	22 1/2	21	21 1/2	- 1/2
10	10	500	Loew deb. 8 1/2.....	13 1/2	13 1/2	13 1/2	.....
8 1/2	3 1/2	1,500	Trans Lux.....	3 1/2	3 1/2	3 1/2	.....
38 1/2	9 1/2	5,000	Warner Bros. B.....	15 1/2	13	15 1/2	+3 1/2

BONDS

101	97 1/2	\$28,000	Keith 6s (Stock Exch.).....	100 1/2	100	100 1/2	.....
107 1/2	101	140,000	Loew's 6s (Stock Exch.).....	107 1/2	106 1/2	107 1/2	+ 1/2
101 1/2	96	106,000	Loew's 6s, ex war.....	100 1/2	99 1/2	100 1/2	+1 1/2
100 1/2	80	43,000	Pathe 7 1/2, 1927 (Stock Exch.).....	81	80	80 1/2	+ 1/2
111 1/2	80 1/2	212,000	Warner Bros. 6 1/2s, 1928 (Curb).....	106 1/2	95 1/2	100 1/2	+5

* Ex dividend.

BROADWAY'S LATEST BIRD FROM JAZZLAND

JOSEF CHERNIAVSKY

RUSSIAN JAZZ CONDUCTOR



Now Guest Conductor
COLONY, NEW YORK

Cherniavsky Has Solved the Problem
He Plays Both Jazz Presentations and the Feature

"Variety," February 3, 1926, said:

"... has a world of personality and is a showman of no mean ability."

I wish to express my sincere appreciation to William Stephens and Mr. Jerry De Rosa for their artistic co-operation

PATHE'S OPTIONS

Los Angeles, Jan. 10.

In preparing for the new season's product, Pathe has exercised its option on contracts held with William Boyd, Jeanette Loff, Alan Hale, Junior Coghlan, Phyllis Haver, and Robert St. Angelo, all players. Among the writers are Beulah Marie Dix, Tay Garnett and Douglas Doty. Cameramen, Pevrell Marley, John Mescall and David Abel.

New contracts were signed with Donald Crisp, director, and Franklyn Pangborn, comedian, to do another series of pictures.

BROWN'S STORY PREFERENCE

Los Angeles, Jan. 10.

Clarence Brown will not direct Greta Garbo in "Heat" as his first under the new contract with M.-G.-M. Instead he wants to make both "World's Illusion" and "War Birds."

Treatments are now being made of both stories with possibility that "War Birds" will be the first made.

REMAKING "SIN YE DO"

Los Angeles, Jan. 10.

Universal is now preparing to make "The Sin Ye Do," made by the World Film 10 years ago. Ernest Laemmle will direct from adaptation by John J. Climber.

BENNY MEROFF and ORCHESTRA

THE MOST VERSATILE OF
LEADERS



OKEH RECORDS
WURLITZER INSTRUMENTS

NOW
MARKS BROS.
\$3,000,000

MARBRO and GRANADA
THEATRES

JAY BROWER



CALIFORNIA
Theatre - - San Jose
Direction FANCHON and MARCO

HAPPY NEW YEAR TO THE WORLD FROM

"SUNSHINE"

SAMMY

THE COLORED JUVENILE STAR, IN

HAL ROACH COMEDIES

NOW PLAYING ORPHEUM CIRCUIT, WITH DUE APPRECIATION TO MURRAY ROSE

great PARAMOUNT specials!

EMIL JANNINGS

in

"THE LAST COMMAND"

greater than
"THE WAY OF
ALL FLESH"



¶ Giant star of the new era in pictures. Emil Jannings. "Variety" and "The Way of All Flesh" have rocketed him into the front rank of stars in America. ¶ Ready-made audiences everywhere for his second and greatest American production—"THE LAST COMMAND." ¶ Produced by Josef von Sternberg, the man who made "Underworld," with Evelyn Brent, William Powell and all-star cast. Story by Lajos Biro. B. P. Schulberg, Associate Producer.

the outstanding box-office product of 1928!

¶ Also in January "BEAU SABREUR," the answer to "BEAU GESTE" by the same author. John Waters Production, with Gary Cooper, Evelyn Brent, Noah Beery, William Powell. ¶ And "GENTLEMEN PREFER BLONDES" from the world-famous book by Anita Loos. Hector Turnbull Production, directed by Malcolm St. Clair.



motion picture headquarters



8 BOX OFFICE MONEY-MAKERS

— FROM —

TIFFANY-STAHl PRODUCTIONS

"Wild Geese"

Suggested from the Prize Novel by
Martha Ostenso

Adapted for the screen by
A. P. Younger

With Belle Bennett, Russell Simpson,
Eve Southern, Donald Keith, Anita
Stewart, Wesley Barry, Jason Ro-
bards, Raida Rae, Austen Jewel,
Evelyn Selbie, D'Arcy Corrigan,
Bert Starkey, Bodil Rosing.

What Roxy said about "Wild Geese"
after the showing at the Roxy Theatre:

"WILD GEESE" HAS PLAYED HERE
AND WAS VERY NICELY RECEIVED. IT
IS A PICTURE THAT PATRONS WILL
REMEMBER LONG AFTER THEY LEAVE
THE THEATRE AND I CONGRATULATE
YOU UPON BEING ITS PRODUCERS
AND DISTRIBUTORS."

"THIS PICTURE BROKE ALL HOUSE
RECORDS AT BOTH THEATRES."

—M. S. Marks.

Meaning the "GRANADA" and "MAR-
BRO"—two of Chicago's leading theatres.

SELECTED AS THE OUTSTANDING
PICTURE OF THE MONTH BY THE NA-
TIONAL BOARD OF REVIEW.

UNANIMOUSLY PRAISED BY NEWS-
PAPERS AND TRADE PRESS THROUGH-
OUT THE UNITED STATES AS ONE OF
THE MOST POWERFUL PICTURE PLAYS
OF THE YEAR.

"WILD GEESE" was serialized in the
Pictorial Review. More than eight
editions of the novel were printed.

The story was read by more than
5,000,000 people.

"Night Life"

By Albert Shelby LeVino
Directed by George Archainbaud

With Alice Day, Johnny Harron,
Eddie Gribbon, Lionel Braham, Wal-
ter Hiers, Patricia Avery, Snitz
Edwards, Earl Metcalf, Kitty Bar-
low, Dawn O'Day, Violet Palmer,
Archduke Leopold, Lydia Yeamans
Titus.

WHAT CRITICS SAY ABOUT "NIGHT LIFE"

"Excellent in every department, es-
pecially with the direction of George
Archainbaud—and as a box office is good
anywhere."—*Time in Variety*.

"Splendid portrayals of their parts by
Alice Day, Johnny Harron and Eddie
Gribbon, and good direction and atmos-
phere make the picture. The plot's
unique conclusion is a fooler, too."

—*Chicago Herald-Examiner*.

"Put the name of George Archainbaud
on your list of directors whose accom-
plishments stand out during 1927. The
newest film presided over by this French-
man, 'Night Life,' is really one of the
best program pictures of recent months.
I enjoyed every moment of 'Night Life'
and hope you will, too."

—*Chicago Evening American*.

"The picture is gripping, its mere sim-
plicity being one of its most engrossing
features."—*New York Evening World*.

"Here is a lot of colorful atmosphere
and a sustained suspense to the story
and the manner of its unfoldment that
will grip the fans."—*Photoplay Magazine*.

"It has unusual twists, keeping the
interest of the spectator alive from start
to finish."—*Harrison's Reports*.

"Very good entertainment—splendid
story, fine acting, excellent direction. In
all a worthy box office bet."—*Film Daily*.

"The story is refreshingly told. For
the general audience."

—*National Board of Review*.

"Women's Wares"

By E. Morton Hough

Directed by Arthur Gregor

With Evelyn Brent, Bert Lytell,
Larry Kent, Gertrude Short, Rich-
ard Tucker, Myrtle Stedman, Sylvia
Ashton, Gino Corrado.

THE REVIEWERS' OPINIONS OF "WOMEN'S WARES"

"The striking part about this film is the
naturalness of the characters and the
smoothness with which the action unfolds;
and as the background is rich, the im-
pression that is created in one's mind is
deeper. An excellent picture."

—*Harrison's Reports*.

"Here's one that will stand up with
any of them as a first rate program
attraction."—*Motion Picture World*.

"Type of story suited to provide the
majority with satisfying diversion."

—*Film Daily*.

"The settings are some of the most
lavish, yet artistic, we have ever beheld.
Evelyn Brent is a clever actress and lends
a sincerity to her performance."

—*N. Y. American*.

"Everything is there. The general effect
is entertaining."—*N. Y. Evening World*.

"Evelyn Brent is a good actress, an
attractive figure on the screen. The pro-
duction is rather costly."—*N. Y. Sun*.

"Names which carry feminine appeal.
Work of principals stands out."

—*Motion Picture News*.

"Miss Brent is a performer of consider-
able poise and style and when dressed
up looks slick."—*N. Y. World*.

"Once and Forever"

By Houston Branch

With Patsy Ruth Miller, Johnny
Harron, Burr McIntosh, Emily Fitz-
roy, Adele Watson, Vadim Uraneff.

WHAT THE CRITICS WROTE:

"A picturesque picture."

—*New York News*.

"Pretty little romance attractively told
and well enacted by a capable cast.
French atmosphere nicely carried out."

—*Film Daily*.

"It is a picture fraught with thrills
and suspense and gives to the screen one
of those vivid human love stories that
makes it live in one's memory long after
it has been seen."

—*Waterbury (Conn.) Democrat*.

"A palpitating human love story of a
boy and girl and—constancy forever."

—*New Britain (Conn.) Record*.

"This is a picture when once seen will
never be forgotten."—*Troy N. Y. Times*.

"A picture with a general appeal.
Should do well in any type of house."

—*Motion Picture Today*.

"A charming feature in which Miss
Miller plays to great advantage."

—*Springfield (Mass.) Union*.

"Streets of Shanghai"

By John Francis Natteford

Directed by Louis J. Gasnier

With Pauline Stark and Kenneth
Harlan, Margaret Livingston, Eddie
Gribbon, Jason Robards, Mathilde
Comont, Sojin, Anna May Wong.

A STIRRING DRAMA OF THE FAR EAST

An interesting and dramatic tale laid
in the fascinating and mysterious city
of Shanghai. The love idyll of a hand-
some "Leatherneck" and a pretty Amer-
ican mission teacher. A drama of Oriental
passions and Occidental customs.

A MERITORIOUS BOX
OFFICE ATTRACTION

"The Haunted Ship"

A POWERFUL DRAMA
OF THE SEA

Suggested by the Jack London Story,
"WHITE AND YELLOW"

Adapted for the screen by
E. Morton Hough

With Dorothy Sebastian, Montagu
Love, Tom Santschi, Ray Hallor,
Alice Lake, Pat Harmon, Blue Wash-
ington, Sojin, Bud Duncan, William
Lowery.

CRITICAL OPINIONS

"The Haunted Ship" is strong stuff."

—*Chicago (Ill.) Journal*.

"A tale of unusual grip and power is 'The
Haunted Ship.' Tiffany-Stahl's production
suggested by Jack London in his story, 'White
and Yellow.' It rings so true that interest
is strengthened as the plot unfolds. An
audience seeing it will leave the theatre
well pleased and satisfied. It is an entertain-
ment which will leave an impression."

—*Atlanta (Ga.) Film Review*.

"The Haunted Ship" is interesting."

—*Chicago (Ill.) Tribune*.

"There is plenty of action and numer-
ous intense moments."—*Filmograph*.

"There is plenty of action in 'The
Haunted Ship'—you'll have a good time
watching it."—*Chicago (Ill.) Post*.

"The Haunted Ship" one of the most
thrilling sea dramas of the year."

—*Norfolk (Va.) Virginian*.

"A Woman Against the World"

A THRILLING STORY OF
NEWSPAPER LIFE

By Albert Shelby LeVino

Directed by George Archainbaud

With Harrison Ford, Georgia Hale,
Gertrude Olmstead, Lee Moran, Har-
vey Clark, Walter Hiers, William
Tooker, Sally Rand, Charles Clary,
Rosemary Theby, Ida Darling, Wade
Boteler, Frank Hagney.

A dramatic gem of world-wide appeal.
A thrilling story of newspaper life in
which the wide-awake girl reporter, the
heroine, saves an innocent man accused of
murder who is saved from an inglorious
end by the persistence of the girl news-
woman.

"The Girl from Gay Paree"

By Violet Clark

With Lowell Sherman, Barbara Bed-
ford, Malcolm McGregor, Betty
Blythe, Walter Hiers, Margaret Liv-
ingston, Templar Saxe, Leo White.

CRITICAL REVIEWS

"Interesting and every member of the
cast a strong player."—*Variety*.

"A story that will please. Book it."

—*Zits*.

"It is an exceedingly fast moving com-
edy, and one that will click."

—*Motion Pictures Today*.

"Farce comedy portrayed by well-known
players with Barbara Bedford appearing
in the title role. Patrons will find this one
amusing."—*Motion Picture World*.

"Lovely ladies, gorgeous gowns, plenty
of lively living, are all features in this
story, flourishing in all this exotic atmos-
phere of night life."

—*Springfield (Mass.) Union*.

"A picture of unusual merit. It is a
fast-moving farce comedy with many
moments of real pathos."

—*Charlotte (N. C.) Observer*.

24 Color Classics, The Screen's Best Short Reel Gems

TIFFANY-STAHl PRODUCTIONS, Inc.

1540 BROADWAY

M. H. Hoffman, Vice-President

NEW YORK CITY

"GODLESS GIRL" FILM FULL OF ATHEISM

Cecil De Mille is producing a picture ranking with atheism, from reports, to be called "The Godless Girl." Students of the picture output say they see in it cause for plenty of

religious talk through the main subject matter. They admit that "The Godless Girl" is timely in a publicity way, since the advent of the somewhat strong and multiplying society for the advocacy of atheism.

There is no report on the attitude of Will Hays or his organization to "The Godless Girl." Pathe with P. D. C. and De Mille (one union) are members of the Hays organization. Variety lately reported that De Mille as a producer didn't particularly favor Hays' sway over subject matter for his films, through viewing the same Hays' censoring judgment upon other subjects for other producers, pro and con.

Hays is said to have acted as the mediator in the De Mille staff submitting to the protest of rabbis and Jewish societies against certain scenes and captions in "The King of Kings." As it is generally known that the "King of Kings" represents an investment of over \$2,250,000, and De Mille with his organization would like to see some of the money come back, De Mille might have been more susceptible in that instance than he would be in noticing an instruction to sidestep what he may believe is a natural box office production.

STUDIOS FAVOR GROUP INSURANCE FOR STAFFS

Los Angeles, Jan. 10.

As a result of the work of the Industrial Relations Committee of the Motion Picture Producers' Association, studios have gradually been going into group insurance for employees, exclusive of actors. So far, Fox, Universal and Warner Brothers have put group insurance for employees into effect.

The plan provides that at least 75 per cent of the employees with the company for three months or more go in for the project. Executives are eligible for a maximum of \$2,500 insurance, with all other employees limited to \$1,000. The fee is so arranged that it is paid partly by the picture company and partly by the employee, with the company making deductions from pay checks monthly to cover employees' monthly fees.

The insurance also provides for weekly benefits for total disability caused by accident or illness, with the benefit for a maximum of 13 weeks for such disability. Weekly indemnity for executives rates \$40 weekly, with other employees classified according to salary and ranging from \$10 to \$20 weekly.

Executives taking out \$2,500 insurance pay \$4.30 per month while it is in force; other employees getting \$1,000 worth of insurance pay \$1.30, \$1.65 and \$2, respectively, for weekly indemnity of \$10, \$15 and \$20.

Paramount has already announced this group insurance plan for its studio employees. M-G-M is also figuring on putting it into effect early in the year.

Blue-Warner for 2 Years

Los Angeles, Jan. 10.

Monte Blue remains with Warner Brothers, under a new contract for two years. It makes him the highest paid male star on the Warner payroll.

Blue has been one of the biggest box office bets the Warner organization has had since producing in Hollywood.

At present Blue has been farmed out to M-G-M to play the lead in a South Sea picture being made in Tahiti.

MARX BROS. PICTURE

Los Angeles, Jan. 10.

Metro-Goldwyn-Mayer is negotiating with the Marx Brothers with "Coconuts." The proposition is for the brothers to make one picture for M-G-M and to appear in Loew theatres in conjunction with its exhibition.

Production on the picture, if made, will start not later than April 1.

N. Y. to L. A.

William J. Craft.
Phil Goldstone.
Lou Ostrow.
Ned Marlin.
Will H. Hays.
Maurice McKenzie.
Nicholas Schenck.
Louis B. Mayer.
Bertha Brown.
Mrs. Jack Pulaski.
Mrs. Edwin Bowes.
Carmel Meyers.
John C. Flynn.
Elmer Pearson.
Nat Reisman.
John C. Flynn.
Louis B. Mayer.

L. A. TO N. Y.

Harry Rapf.
Adela St. John.
J. Boyce-Smith.
David Butler.
J. Boyce Smith, Jr.
David Butler.
William Connelman.
Pat Dowling.
Jesse Lasky.
Walter Wanger.
Etwin Gelsey.
Samuel Goldwyn.
Harry Langdon.
Don Eddy.

Sennett Resumes

Los Angeles, Jan. 10.

After a month's shutdown, Mack Sennett has reopened his Glendale studio for six weeks.

Three companies will make two comedies each after which the studio will again close to permit moving of the entire equipment and personnel to new location where work is expected to be under way May 1.

HAGEN'S ENGLISH CO.

London, Jan. 10.

Julius Hagen, who broke with W. P. Films, Ltd., Jan. 1, is forming a producing company of \$1,000,000 capital with part of the negative cost and releasing arrangement guaranteed in Germany.

The project is financed by William Blake, former president of the Cinematograph Exhibitors' Association, who owns theatres in Bedford and Hitchin.

Backing Louis Blattner in the development of the Elstree studio scheme are Sir William Veno, Wilfred Ashley, minister for transport, and the Marquess of Queensbury. A public company, with these names on the directorate, is about to be floated.

Petroff's Two-Year Contract

Boris Petroff has been re-signed by Publix for two years. He will do five unit productions a year.

PAUL ASH says Al Markell AND Gay Faun

who are with me on my opening bill at the Oriental Theatre after my European tour are a great act for

FANCHON and MARCO

Dir. MAX TURNER
WM. MORRIS OFFICE
P. S.: We think so, too

Now continuing with
Jack Partington's
Florida Unit
Capitol, Des Moines, Ia.
January 4 to 10

Portland Censors Keep Out Reissue, "Wine"

Portland, Ore., Jan. 10.

Local censors have refused a permit to Universal's Columbia for the showing of that producer's film, "Wine." Picture was booked in as a reissue, having played that house over two years ago. George Jackson, U.S. branch manager, and Bert Levy, house manager, appealed to the city council, but that body decided not to intervene. It is probable that the matter will reach the courts.

Censor board maintains the picture is too suggestive.



COSCIA and VERDI

"For Laughing Purposes Only"

Now combining business with pleasure for

FANCHON and MARCO

West Coast Picture Houses
Wk. Jan. 13-5th Ave. Theatre, Seattle
Season's Greeting to All

ALBERT ROGELL HAS BOX-OFFICE SMASH IN 'SHEPHERD OF HILLS'

First National Special Opens New Year for Loew's
State in Los Angeles—Director Scores With
"Big Shot"

Los Angeles.

Albert Rogell has clicked with his directorial "big shot"—"The Shepherd of the Hills." The 26-year-old movie mentor has registered a smash for Loew's State, opening the new year with the First National special and winning for himself a personal triumph, while F. N., Molly O'Day, Alec B. Francis, John Boles, Mathew Betz, Marian Douglas, Otis Harlan and others are praised for their respective parts in what, it is predicted, will prove one of the outstanding box-office wows of recent film seasons.

Rogell is the kid who broke into the game at 18, making a co-operative movie "on his own" on the proverbial shoestring. He financed it—with a dime—produced, directed, wrote, "gripped," "propped," shot and SOLD the film, thereby winning himself a place in Hollywood. He has piloted Fred Thomson from an "E Pluribus Unum" of western stars to front rank, and did the same for Ken Maynard. His "Sunset Derby" was a success—but when he was handed Harold Bell Wright's book, "The Shepherd of the Hills," which, incidentally, he shot practically "script-less," he faced the big assignment of his career.

Spirit of Book Filmed

Critics have pointed out that Rogell has filmed the very spirit of Wright's book. Audiences at Loew's State applauded the suspenseful climax of the picture where Alec Francis, as the faith-pledged Shepherd, cries to the Almighty for rain to save the people, their flocks and their homes—and rain comes! Little Molly O'Day clicks again, and the performances, uniformly excellent, reflect commendable directorial guidance.

Marian Douglas, the "girl with the thirteen letter name," who was formerly known on the screen as Ena Gregory, plays only in the retrospective prolog, but makes an excellent impression.

The comedy touches, cleverly interspersed by Rogell, are handled by Otis Harlan—and chucklefully.

Sol Polito's camerawork is noteworthy. The backgrounds of the picture, shot in Utah, are among the most beautiful the screen has ever had to offer.

Albert Rogell, the youngster-director, has landed with the biggest job of his career, right into the elect group of big-time directors who figure whenever "specials" are discussed.



ALBERT ROGELL

"Congratulations to Variety on its Twenty-Second Anniversary. I am at this moment celebrating my own eighth anniversary in the motion picture business and my twenty-sixth birthday."

This telegram from Albert Rogell, director of "The Shepherd of the Hills," is the tribute paid a young-old "feller" in the movie industry to an old-young paper that has become so closely affiliated with the motion picture trade as to be, so to speak, "the movie paper." Variety enjoys the praises of exhibitors for its fearless, straight-from-the-shoulder news-service, of the producers for its informative guidance in charts, tables and news dispatches from all parts of the United States and the rest of the world. Rogell, too, is hearing from the exhibitors for his great box-office record as a director, from the producers who appreciate his sure-fire handling of his material and his intensive regard for investment that is to be translated into entertainment.

"Al" Rogell and Variety exchange compliments!

THE CIRCUS

Charlie Chaplin production, written and directed by Mr. Chaplin, who is also its star. United Artists release. Assistant director, Harry Crocker; photography, Rolfe H. Toth. Cameramen, Jack Wilson and Mark Mariatt. At Strand, New York, opening Jan. 6 for limited run. Running time, around 70 minutes.

Circus Prop-Ring Master.....Allan Garcia
Step-Daughter.....Merna Kennedy
Rex, Tight-Rope Walker.....Harry Crocker
Head Property Man.....Stanley Sanford
Assistant Property Man.....John Rand
Magician.....George Davis
Old Clown.....Henry Bergman
Pickpocket.....Steve Murphy
A Tramp.....Charlie Chaplin
Spectators, Clowns, Circus Performers, Policemen, Tent Men, etc.
Locals: Somewhere in the "Sticks."

For the picture patrons, all of them, and for broad, laughable fun—Chaplin's best.

It's Charlie Chaplin's best fun maker for other reasons; because it is the best straightaway story he has employed for broad film mak-

ing, and because here his fun stuff is nearly all entirely creative or original in the major point.

In clinging to a tale of logical sequence, without the expected interpolations or detached incidents, Chaplin's "Circus" for speed, gags and laughs has not been equalled on the sheet. But it's very broad, for Chaplin makes no attempt at subtlety in this one, with the probable reward that those who see it will see it again—at least.

One might say that much cutting was done to bring this picture to 70 minutes, but in that cutting they bunched the hits. It's zippo with the laughs often running on top of each other.

The outstanding example of this is toward the finale when Chaplin substitutes for the wire walker of the circus. Using a pulley wire at first for the impossible tricks in the air, Chaplin does some straight walking, but falls off, and clinging to the wire, climbs underhand to the bicycle for the ride for life thing to the performers' entrance, the same as the regular wire walker. But Chaplin misses the catch by the attendants in the entrance and keeps on at lightning speed, full tilt into a drug store across the street from the circus lot. Dazed and out on his feet, Chaplin walks to the curb and bows. For show people this bowing bit will be a terrific laugh. Lays may not pick it up as readily, but this entire sequence was a scream.

Again and throughout, Chaplin as a wandering tramp falling into the circus is blundering about, with each blunder more laughs. Through blundering he becomes the star clown and drawing card of the wagon show. Show people will again enjoy the circus' owner telling the other clowns to put on "The William Tell bit" and "The Barber Shop business" as a rehearsal, to test out the new clown aspirant, and each time Chaplin giving the bit another and funnier ending. Or the bit through which his blundering with the assistance of a pile of plates and a kicking mule made the tramp the new boss clown.

Whether intentional or not by Chaplin, there is a fine bit of sarcasm in his ideas on circus clowning. In a somewhat learned article recently on the great clowns of all time, and not over seven mentioned, Charlie Chaplin was included. His "Circus" vindicates that writer. Being the superior pantomimist

he always has been, this particular upbuilding of new clown business before your eyes is almost a revelation, or it will be to John Ringling and Jerry Mugivan, besides their 150 clowns.

Heretofore, and whether in the arty or the broad manner, Chaplin has been prone to adapt for his gags. That absence here is noted. It could be said that the pulley wire safety hooked into his back was adapted, but merely in the basic and never applied previously in this way. It's the single point of adaptation in the picture, other than a simple bit that Mr. Chaplin should order out, and that is the only place for critical comment.

A sick horse must have a pill. Chaplin is ordered by the boss hostler to blow a pill out of a tube down the animal's throat, with the hostlers holding its mouth open. As Chaplin starts to blow into the tube the pill rushes toward him and goes down his throat. Chaplin says the horse blew first. Very funny. Later the boss hostler comes around, wanting the pill back. He gives Chaplin a kick in the rear when Chaplin drops the pill from his mouth. This kicking bit is poor in every way and the oldest comedy trick of the small-time travesty magicians.

Pathos to a limited degree is stuck in through Chaplin attempting to protect the bareback riding daughter of the circus owner, the father brutally abusing the girl (Merna Kennedy, the only girl programed). The tramp falls in love with her, but when the handsome new wire walker arrives the tramp is cold. That is why Chaplin took to practicing wire walking—to rival his rival.

As a matter of fact, Chaplin did practice wire walking, and only for this picture, doing it about three feet from the ground, as shown in the picture. Despite the pulley and another trick employed to keep in on the wire, Chaplin is an expert wire walker. It may strike some of the thoughtful as worth thought that a man in his 40's and a comedian, of position and wealth, should go to the extremely difficult task of learning to walk a tight wire for a five-minute scene in one picture. But to let Chaplin as a comedian or a pantomimist stand aside for a minute, for the Chaplin who could, as a showman, visualize that bit as big enough to be worth the unusual effort, and then to find that his judgment was so accurate, his wire-walking scene is the biggest laugh-make of this picture.

The finale is real Chaplinesque. Taking the wire walker to the girl and joining them the tramp declines an invitation to go into their wagon, but returns to the empty lot as the wagon circus starts for its next stand. Seated on the plate left within the ring he watches the circus depart, then trudges in the other direction, again the tramp, permitting his back and wiggly legs only to be seen for the curtain.

There's a lot of other stuff—ever so much; for "The Circus" as a comic film is a corker.

"Ramona," produced by Edwin Carewe-Inspiration for U. A. release, was pre-viewed for the first time in 8,300 feet. Final print will go out at 7,500 feet.

Doris Anderson, writing adaptation of "The Second Life," Pola Negri's next for Par. Story from a German play by Bernauer and Osterreicher.

THE ENEMY

Metro-Goldwyn-Mayer production and release. Directed by Fred Niblo. Lillian Gish starred. Adapted from Channing Pollock's play of the same title by Willis Goldbeck. Continuity by Agnes Christine Johnston. Oliver Marsh, photographer; titles by John Colton. At Astor theatre, New York, Dec. 27, as twice-a-day run at \$2 top. Running time, 84 minutes, exclusive of six-minute intermission.

Pauli Arndt.....Lillian Gish
Carl Behrend.....Ralph Forbes
Bruce Gordon.....Ralph Emerson
Professor Arndt.....Frank Currier
August Behrend.....George Fawcett
Mitsi Winkelmann.....Fritzi Ridgeway
Fritzi Winkelmann.....John S. Peters
Jan.....Karl Dane
Sarusa.....Polly Moran
Kurt.....Billy Kent Shaefer

It is hard to see how this screen version of the much-discussed war play by Channing Pollock can exert a strong pull from the screen public. The physical production—such matters as imposing scenic and spectacular effects, effective acting and tricky dramatic niceties—is worthy of Fred Niblo, which covers that aspect of the matter.

But the subject-matter is not timely, and in the transition from stage to screen the adapters have committed mayhem and a little arson upon the material they worked with. It doesn't seem reasonable that Niblo did some of the things of his own free will. He's too well balanced a showman.

The picture has a happy ending in the return of Carl, the husband, but that was to be expected in a picture version and is good judgment. New ideas that do violence to the original are such episodes as Pauli, in the extremity of seeing her baby starving for lack of the money to buy it food, going into a Vienna bagnio in a scene that is a good deal more literal than it need be.

Lillian Gish doesn't register powerfully in this sort of stuff. You have to be pretty naive to accept Lillian as a creature of sin without an involuntary twitch at the corner of the mouth.

It is all out of the spirit of the stage play, which made its argument with some measure of restraint, while the picture tries to drive home its message of the cruelty of war, but still would make the whole business a whooping melo-

drama. As long as the tempo holds to homely sentiment it registers.

That is to say, that the story of the romance between Pauli and Carl is interesting up to the husband's departure for war. Here the visible world is bright with sentiment and cheerful things, sharpened by the background of looming conflict and wretchedness. After that the horrors get too close and the thing becomes rather morbid if not maudlin.

The death of Pauli's baby would have been ample to create the necessary contrasts. All the other sordid and unnecessary detail leaves a bad taste.

Karl Dane has an inconsequential role in "The Enemy." On the eve—(Continued on page 20)

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

Watch for the

**ALFRED
E. GREEN**

PRODUCTIONS

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During 1928!

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Naturals

PERCENTAGE—ROADSHOW—DATES NOW ACCEPTED
NOW PLAYING 4th WEEK (Return Engagement)
AT TALLY'S BROADWAY THEATRE, LOS ANGELES

**Naked
Truth**

Featuring JACK MULHALL and HELENE CHADWICK
Special Reels and Shows for Men and Women
SAMUEL CUMMINS PUBLIC WELFARE PICTURES CORP.
723 Seventh Ave., New York

MARTIN G. COHN

FILM EDITOR

TIFFANY-STAHN PRODUCTIONS

Edited two of the ten best pictures of the year—"Cat and the Canary" and "Wild Geese"

"Wild Geese," a great picture . . . comes to the screen as one of the most impressive pictures of the year."

—"THE FILM SPECTATOR."



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SYNCO-SYMPHONIC ORCHESTRA
NEW MILLION-DOLLAR ALHAMBRA THEATRE
SACRAMENTO, CAL.
CONTINUING HIS BIG SUCCESS

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"THE SPIDER AND THE BUTTERFLY"

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Who Presented It Eight Weeks at the Hippodrome, New York; 34 Weeks in "Great Temptations"; Also in Picture Presentation Theatres and Keith Vaudeville

It is alleged that a spurious copy of the number is being offered bookers

A Motion Picture of "The Spider and the Butterfly" is filed with the Copyright Office at Washington, also the story of the number

ANY INFRINGEMENT WILL BE VIGOROUSLY PROSECUTED

to the Full Extent of the Law

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Attorneys for Allan K. Foster

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LOS ANGELES CALIF 1062 A DEC 29 1927

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GEORGE W. TRENDLE WIRES

DETROIT MICH 122P DEC 27 1927

ALBERT WARNER

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GEO W TRENDLE

Thrilling the World!

Watch Picture
History in
the Making
in the
"Daily Noose"

The DAILY NOOSE



No. 1

NEWS OF "THE NOOSE" IN ITS CLIMB TO FAME

BOX-OFFICE DOPESTERS PICK SURE WINNER



SCANDAL involving the wife of the Governor who is sending him to the scaffold, is in the hands of Nicky Elkins, convicted murderer. Will he sacrifice the woman's honor to save his life?

NEW YORK, Jan. 10th — On the basis of its first pre-showings two well-known trade experts unqualifiedly picked "The Noose" as a sure winner.

Jack Alicoate in *Film Daily* said:

"IT? Why, 'The Noose' has got THEM!— It's got everything... This one is a pip... Dick Barthelmess does finest work of his career... It can't miss!... First National is in the front row of the production parade."

In *Motion Picture News* Edwin Schallert declared:

"'The Noose' is BIG... Takes a place with the best films produced during the past year... Scenes as fine as any recently produced... Due for a great reaction."

RICHARD A. ROWLAND Presents

Richard
BARTHELMESS

in

THE NOOSE

by WILLARD MACK and H. H. VAN LOAN

A JOHN FRANCIS DILLON Production

Produced by HENRY HOBART

A FIRST NATIONAL PICTURE

Follow the Progress of the Industry's Next Big Money-Maker in "The Daily Noose"!

Movie Talker Combine, Amalgamation Coming?

The ultimate amalgamation of all talking movie productions, as has been rumored for long in the industry, is given additional weight by the FBO Pictures Corporation-Radio Corp. of America affiliation, with R. C. A. buying in on FBO. The Radio Corporation is associated with the General Electric Co. and the Westinghouse Electric and Mfg. Co., which control the basic patents of the Vitaphone and Movietone sound reproduction devices.

The film and talker alliance, as far as FBO and R. C. A. are concerned, will probably do what Publix and Vitaphone originally

planned, i. e.: a movie talker version of units and presentations.

Joseph P. Kennedy, president of FBO, states he does not know as yet how the alliance will be practically worked out, and the radio company is equally vague.

Two members of R. C. A. and General Electric will become members of FBO in the operations of the film company regarding its regular picture production and distributing activities as well as in the movie talker.

David Sarnoff, general manager of R. C. A., states that the sound synchronization patent they have perfected will not be restricted to FBO, but will be marketed generally.

As previously reported in Variety, R. C. A. had been experimenting with Metro-Goldwyn-Mayer's "Flesh and the Devil" (Garbo-Gilbert) in a synchronization dramatic talker wherein the characters are made to speak lines and titles in lieu of being captioned.

R. C. A.'s sound device is equipped also for all of Paramount's presentation of "Wings," wherein the airplane and other aeronautical effects are projected onto the screen and synchronized with the film.

Price's Cal. Corp. Taking Over DeGrafs' Studios

San Francisco, Jan. 10. Organization of Consolidated Pictures Corp. of California, capitalized at \$1,000,000, with Oscar Price as president, has paved way for an early start on picture production at San Mateo, down the San Francisco peninsula.

The corporation has absorbed the San Mateo picture studio of Graf Bros. They have done what little screen production was attempted in that vicinity. Price, for some months general manager of production for Graf Bros., will be in full production charge for the new company. Its organization was brought about through his efforts.

Other officers include vice-president, Clinton L. Walker, of Piedmont; treasurer, E. Banks Ainsley, Burlingame; secretary, A. Peabody, of San Francisco. Directors are the officers and Richard E. Thompson, Berkeley; Henry J. Amigo and Leon E. Morris, both of this city.

Comedienne Steps Down For Chance at Drama

Los Angeles, Jan. 10. Marie Prevost, starring in comedy pictures at the DeMille studios, has consented to step down from the luminous heights for a chance at dramatic roles.

She has been cast in a dramatic part in "The Godless Girl," in which Lina Basquette is starred.

Lloyd's Extra 4

Los Angeles, Jan. 10. First National has signed Frank Lloyd to direct four additional pictures after he finishes making his first with Corinne Griffith on her return to that company.

Lloyd will make two specials and two star pictures under terms of the contract. The tentative schedule calls for him to later handle the megaphone on another Griffith film and one with Billie Dove.

GIVE UP EASTERN IDEA

For the present the Halperin Bros., Victor, Hugo and Edward, will pass up all attempt to put over independent producing in the east. They will work on the coast.

Future pictures will be released via Inspiration, the old Charles Duell Company, understood to have effected a releasing connection with United Artists.

Jailed on Check Charge

Sioux City, Ia., Jan. 10. Failing to pay a fine of \$50, C. D. Sutphen, manager of the Playhouse theatre here, was lodged in the county jail for 15 days on a charge of fraudulent utterance of a check.

F. N. WIDE OPEN

Ten Production Units Working at Burbank, and 2 Outside

Los Angeles, Jan. 10.

With the majority of the studios out here at a standstill, First National is working to capacity with 10 production units in operation.

Those now shooting at the Burbank studios are "The Mad Hour," all-star cast under direction of Joseph Boyle; "Burning Daylight," with Milton Sills and Doris Kenyon; "Little Shepherd of Kingdom Come," Barthelmess, Al Santell directing; "Lilac Time," Colleen Moore, George Fitzmaurice directing; "The Headliner," all-star cast, Alan Dwan directing; "Lady, Be Good," Jack Mulhall and Dorothy Mackaill, Richard Wallace directing; "Heart of a Follies Girl," Billie Dove, John F. Dillon directing; "It's All Greek to Me," Charles Murray and Louise Fazenda, Eddie Cline directing, and "Harold-Teen," all-star cast, with Mervyn Le Roy directing.

Companies releasing through F. N. and shooting outside the Burbank plant are "Chinatown Charlie," Johnny Hines, and the Ken Maynard unit, now preparing a western at Universal City.

Tryon Objects to Billing He Considers Too Strong

Los Angeles, Jan. 10.

Glenn Tryon is protesting with Universal executives over the manner in which they are advertising him as the "Great I Am" in attempting to coin a slogan that will identify him in the minds of the picture patrons.

Tryon would rather have the public think he is good without having his employers accentuate the fact.

Goldwyn's Film Decision

Samuel Goldwyn will make a trip east before deciding what picture he will produce next. He is currently trying to straighten out plans to make "The Chocolate Soldier," based on Bernard Shaw's "Arms and the Man" and involving \$75,000 royalty. This will serve Ronald Colman.

An original by Frances Marion is under consideration for Vilma Banky.

Goldwyn will be met in New York by Arthur Hornblow, Jr., his executive assistant, and will take Lynn Farnol, his New York publicity representative, to Hollywood temporarily.

U Sending 3 Directors To Germany for 3 Films

Los Angeles, Jan. 10.

Universal will send three directors to Europe to make three pictures in Germany within the next few months. Directors scheduled to go are Ernest and Edward Laemmle and Paul Leni. It is also likely that Willie Wyler, another director, will go there for the same purpose. He will be accompanied by his brother, Ernest Wyler, who is a production man on the Universal lot.

Victor Nordlinger, casting director for U, will also accompany the party. It is likely that he will remain abroad and again associate himself with E. A. Dupont, German director, whose assistant he was at University City.

KANN'S QUICK HOP

Los Angeles, Jan. 10.

On five hours' notice, George Kann, assistant to Louis B. Mayer at M-G-M, left for the South Seas to supervise production of "Under Southern Skies."

The picture is being codirected by Robert Faherty and W. S. Van Dyke, who are enroute to Tahiti with production force and cast of 30 people.

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FREDDIE MARTIN

The "Washington News" said:
The most delightful part of the evening was the dancing of Freddie Martin. "The Giddy Gals," the brimless dance, the premier of rubber-legged tennishorse. He came as near to "stopping the show" as is possible in a picture theatre and was a riot. What I mean is, he is plenty good, and we shall expect to see him doing big things soon.

Direction
WM MORRIS OFFICE

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AL HERMAN

(THE BLACK LAUGH)

THE ASSASSIN OF GRIEF AND REMORSE

Now Playing for FANCHON and MARCO

Direction WILLIAM MORRIS

THE ENEMY

(Continued from page 16)

ing when the picture was reviewed he was the only character whose first appearance brought spontaneous applause from a moderately filled house. It was patent that most of the people present had seen "The Big Parade" and the applause for Dane was a kick-back. "The Enemy" has some fine military shots, made especially effective from the fact that soldiery is always shown on glittering parade, for a cutting contrast to the squalor and wretchedness of the war. These passages are handled with a sort of admirable legerdemain.

There are also tricky bits of dramatic effect. Hero and heroine are sedately walking from their wedding altar to the stately strains of the organ postlude when a military band passes in the street, war having been declared. The camera tells the whole story in a study of the bridegroom's feet, torn between the stirring march of the brass band and the subdued measures of the organ. Graphic bit at the opening, too. A brilliantly colored figure of Mars, done like a stained glass window, is thrown on the screen, and across it there goes the tramp, tramp of marching soldier-feet in ragged puttees and an occasional trim officer's boot. This camera trick is repeated many times, and toward the last loses its punch.

As a special it doesn't measure up, although it should be a mild

furor as a general release.

This presentation has a prolog lasting about five minutes. The super-sentimental appeal is rather clumsy, just as it is in the picture. *Rush.*

THE DOVE

United Artists' production and release. Starring Norma Talmadge. Features Noah Beery and Gilbert Roland. Adapted from Willard Mack's play of same name. Directed by Roland West. Oliver Marsh photographer. Titles by Wallace Smith. At Rialto, New York, for a grind run, commencing Dec. 31. Running time, 90 mins. Dolores.....Norma Talmadge Don Jose Sandoval.....Noah Beery Johnny Powell.....Gilbert Roland Billy.....Eddie Borden Gomes.....Michael Vavitch

"The Dove" ain't what she used to be. That goes in the face of the production, cast and glass work United Artists gave it in the screen version of this melodrama. Not only that, but Dolores, alias the Dove, is no longer the toast of a Mexican dancehall. She's not even in Mexico. To get away from the foreign government squawks the locale is now Costa Rica, "somewhere on the Mediterranean coast." However, Dolores (Norma Talmadge) is still the toast of "the best damn caballero" and speaks by broken-English titles. That's the main trouble with the picture, she does little else.

Noah Beery, as the egotistical and pursuing "heavy," steals the honors. Okay for Beery, but not the box office. Few villainous as-

signments and the men playing them have been able to hold up first line product. Yet, Beery's replica of Holbrook Blinn's work in the stage role is not to be confused with his performance in "Beau Geste." That being the case, the efforts of Miss Talmadge and Gilbert Roland are less by perspective. Houses with a stage perspective, news weekly, overture and shorts will chop from the 90 minutes the feature is allowed here.

The story keeps very close to the play, a synopsis of which includes Don Jose as the country's bad man, who is after Dolores and applies the pressure when Johnny Powell (Mr. Roland) gets himself in a jam over a shooting affray. Dolores promises she will give all to save her sweetheart.

A double escape and capture ends in Powell up against a wall in front of a firing squad with Jose in command. But just before triggers are pressed, Dolores scoffs at her nemesis, ridicules him for his "best damn caballero" claim, plagues his ego and to uphold his boast before his people he sets the couple free.

"The Dove" doesn't threaten to get under the skin and hasn't the dramatic intensity of the play. It's spasmodically slow. Roland doesn't look like a gambling dice player and must have realized it, according to the results.

Miss Talmadge continues fair of face and form but doesn't seem to have been trying, possibly the outcome of having no high voltaged moments. Under suppressed emotion Miss Talmadge is not as impressive as when turning on the works. In this instance, anyway.

Marsh's camera work is a pre-dominant feature throughout. Although how anybody is going to mistake the exteriors as being laid in any other spot than Mexico is something for the boys to figure out when the "squaring" commences. Mountainous sets, closely resembling some of the backgrounds in "The Gaucho," are well camouflaged and reveal excellent care in glass technique. Too much traveling by the camera is an eye strain.

Summed up, the picture is Beery, camera work and production. Add to that the Talmadge drawing power and it figures to stand up as a program leader. But "The Dove" isn't a reason for scrapping stage presentation. *Sid.*

A TEXAS STEER

First National release of a Sam Rork production. Directed by Richard Wallace. Will Rogers starred. Louise Fazenda, Douglas Fairbanks, Jr., Lilyan Tashman, Mark Swain, Ann Roky Sam Hardy and Lucien Littlefield featured (on Strand's theatre program). Adapted from the stage comedy by the late Charles H. Hoyt. Titles by Mr. Rogers. At Strand, New York, week Dec. 31. Running time, about 70 minutes.

Will Rogers.....Maverick Brander Louise Fazenda.....Mrs. Ma Brander Sam Hardy.....Brassy Gail Ann Roky.....Bossy Brander Douglas Fairbanks, Jr.....Fairleigh Bright Lilyan Tashman.....Dixie George Marion, Sr.....Fishback Bud Jalmison.....Othello Arthur Hoyt.....Kaoti Inuit Mack Swain.....Bragg William Orlamond.....Blow Lucien Littlefield.....Yell

An average film comedy of the straight kind with a farcical touch, plus Will Rogers, starred, and plus Will Rogers' titles. It will easily stand up for the First National's first runs for a week, but is scarcely a hold-over in that class.

Sam Rork, the producer, or F. N. should carry a billing line that this is not a cowboy picture, to remove the possible impression on its name from those off westerns and also those unknowing of the Hoyt stage comedies. And if they do not care to do so now that the press sheet is out, the local exhib should.

All of the laughs are not in the Rogers' captions. Some come from bits of business, and those probably are foreign to the original script. The two best are the "one-horse town" gag (business) and the other when Rogers as the congressman from Texas goes before the House without having on his pants.

Starting as a comedy, in the Hoyt farcical style with the Hoyt story seeming quite well followed in sequence, the picture ends as a com-

edy meller, including a kidnapping, escape and chase.

Looks as though Bill, after he got that Press Club night in Washington, a peach plug not duplicated for influence in years, sorta sewed up Washington on privileges. He did more on its streets than might have been done in Los Angeles, and for a period it seemed as though "A Texas Steer" had gotten the exclusive rights to the steps of the Capitol.

Congress is shown in session with the scene deftly handled for the illusion of Rogers before the House.

At the start the Rogers captions wholly hold the story and the laughs, most of them giggles here. Bill building up on his laughs with one caption starting as big a snort as did the one-horse town business.

It opens on a Texas ranch where Rogers as Brander is with his cowboys. An election is being held in his town, Red Dog, engineered by his wife for his election as congressman. He's elected without having discovered he was even running.

Pursuing the wife's social ambitions, the Brander family move to Washington, with the ensuing matters surrounding country boobies in new hi' at quarters. A special shot here of the Willard hotel, Washington (name not mentioned). Thereafter it becomes a matter of lobbyist with a dame trying to frame the Texan legislator from voting in favor of the Eagle Rock (Texas) dam.

The whoopee scheme is carried right through the picture, with

Richard Wallace, the director, doing quite well considering that idea is there, although the picture as a whole does drag. It's always working up to a gagging point.

Mr. Rogers makes up well, dresses the rural role and holds attention without that quaintness that might be deemed attachable to the Brander role. His rep gets the attention and his captions do the rest, besides his name that is a large part of the week's guarantee for this film.

Not much for the youngsters of the picture. They look all right.

Louise Fazenda has the semi-comedy part and her dressing for it will be a laugh all alone for the women. Lilyan Tashman played the vamping blonde, but there was no hard work in that. Sam Hardy did the villain, another walk through role.

Three musketeers from Red Dog do a great deal of the whoopee stuff, doing a little too much of it. A nance social secretary was rung in for laughs and if you think Bill won't reach for a laugh, listen to this in a title, when one of the roughnecks was asked to go up stairs in the hotel by the social sec whom he thought was a girl; caption:

"I'll buy a bottle of beer, but I won't go upstairs."

George Marion, Sr., did a neat character bit in blackface as Fishback, who wanted to be minister to Dahomey, but couldn't locate Dahomey.

Lot of stuff here for local publicity to work on, although probably

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"Interest is aroused and kept at a maximum."—*N. Y. World*.

"A film far above the average and well worth your time."—*N. Y. Telegram*.

"A melodrama of merit. A first-class movie."—*N. Y. Mirror*.

"You'll find Norma more beautiful than ever."—*Chicago Daily Tribune*.

"An excellent picture. It is a pleasure to see Miss Talmadge in this film."—*N. Y. Times*.

"Has color, action and smooth continuity."—*N. Y. Telegraph*.

"Miles better than the usual picture."—*N. Y. Tribune*.

"Provide good entertainment. Norma as beautiful as ever."—*N. Y. Graphic*.

"Gay, exciting — quite worthy entertainment."—*Chicago Eve. Post*.

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her best



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TALMADGE
"The
Dove"

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DRAWING ROOMS-RECORDS-RADIO
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36 WEEKS IN 20 WEEKS

all suggested by the smart First National press department.

Mr. Rork has a very nice and sweet looking daughter in Ann Rork. She was a picture as Bossy Brander, looking out of the hotel window.

To convey a story of this caliber to the screen and make it stand up is no slight performance. It was a good pick for Rogers, they fitting

one another, and it's also a good example of what intelligence in picture making can do.

2 FLAMING YOUTHS

Paramount production and release. Co-starring W. C. Fields and Chester Conklin, with Mary Brian and Jack Luden substituted, in a John Waters production from original story by Percy Heath. Screenplay by Heath and Donald Davis; titles by Jack Conway and Herman J. Manckiewicz. Runs 55 minutes. At Paramount, New York, week Dec. 31.

Gabby Gifford.....W. C. Fields
Sheriff Ben Holden.....Chester Conklin
Mary Gifford.....Mary Brian
Tony Holden.....Jack Luden
Simeon Trotter.....George Irving
Madge Malarkey.....Clay Fitz Gerald
Slippery Sawtelle.....Jimmie Quinn

"Two Flaming Youths," with a comedy team in Fields and Conklin that can be developed into another Heery and Hatton as its stars, is a most satisfying laugh feature. Judiciously running a bit short rather than padding it to the conventional 60 minutes, it is a bright comedy from fade-in to fade-out.

The Percy Heath yarn has substance with the stars' courtship of the ex-burlesque queen who presides over the village hostelry; for the youngsters the sub-romance concerning the winsome Mary Brian and Jack Luden makes a secondary romantic strain.

Fields as the financially embarrassed carnival showman, with his troupe of hungry freaks clamoring for food and compensation, invades the county of which Conklin is sheriff. Conklin is giving Madge Malarkey (Clay Fitz Gerald) the heavy rush, with matrimony in view, but Fields' suave and worldly manner clicks with the hotel owneress. Fields' intentions are ulterior, counting on the certainties of the three squares as an incentive.

Such complications as the sheriff mistaking the showman for a wanted criminal on whom there is a \$1,500 reward; the complications arising from two rival county sheriffs claiming the reward, with each wrestling for the physical possession of the real Slippery Sawtelle, and kindred hokum makes for a great 55-minute laugh.

Fields as the Barker is quick to capitalize every opportunity for ticket sales. When Conklin is catapulted into a dug-out wherein the boxing kangaroo is established, Fields vends stubs for the set-to in the pit between the pugilistic animal and his unwilling opponent.

In that setting Fields' native talents for juggling are consistently introduced. His capabilities with the cigar boxes, balls, shell game, etc., are neatly dovetailed into the action under the intelligent direction of John Waters.

The finale has the town "plute"

marrying Madge, leaving the rivals for that fickle mama's heart, hand and hotel good friends, but not before the sheriff beats Simeon, the wealthy coddler, at a little shell gaming, and splits the take with the carnival man.

Jack Conway and Herman J. Manckiewicz are credited for the titles, and, without intention to deprecate the latter's abilities, the gags and the laughs are all in the Con. style. That is obvious, particularly in the nifties built around the burlesque mama and the outdoor gimick. The laugh titles are more than passably satisfactory, for in a feature of this nature the quips establish the key to the situation even before the action indicated it.

"Two Flaming Youths" will satisfy any exhibitor and his patronage. Abck

WEST POINT

Metro-Goldwyn-Mayer production and release. Starring William Haines and Joan Crawford. Directed by Edward Sedgwick. Story credited to R. L. Schrock. Titles by Joe Farnham. Ira Morgan, cameraman. At the Capitol, New York, week Dec. 31. Running time, 80 mins.

Bruce Wayne.....William Haines
Betty Channing.....Joan Crawford
Bob Sperry.....Neil Neely
"Tex" McNeill.....William Bakewell
Bob Chase.....Ralph Emerson
Captain Munson.....Leon Kellar
Coach Towser.....Major Raymond C. Mosse, U. S. A.

A good M-G-M program picture with comedy, action and color. Despite it's another tale of the cadet corps and includes more football, the film both entertains and holds to the last frame.

William Haines does his now familiar characterization of the fresh youngster which has dominated his releases. Having done this in "Brown of Harvard," still the best college picture of the bunch, Haines seems particularly at home in undergraduate themes.

In fact, there is much in common between "West Point" and the Harvard yarn. If memory serves the final score of these two screen football games were the same, Haines being sent in with the score 3 to 0 against his team. Against Yale he carried the ball the length of the field in short dashes to let the "heavy" go over for the touchdown, but here he scores himself on the Navy.

The interpolated gridiron shots are of the '26 Army-Navy game in Chicago. Most of the stuff looks to have been reprinted from Fox News negative, and care has been taken to see that Haines' jersey is numbered 10, the numerals Harry Wilson, halfback, carried. Hence, actual game shots reveal No. 10 doing some neat running off tackle. It's Wilson, but the script dovetail makes it Haines. It consummates a nice bit of careful direction and cutting. In one instance the formation the Navy used when it turned loose its initial long pass against Army in the first quarter of the Chicago struggle is duplicated by the camera teams so that the cut into the newsreel shot completes the pass which the Navy's back is seen to toss in closeup. That's pretty close attention to detail, but worth it.

As in "Brown of Harvard" and "Slide, Kelly, Slide," Haines has his physically weaker and hero worshipping pal in a hospital during the big game. It seems a formula the producers are afraid to vary and while good, still it can't go on forever. And "West Point" is also favored by a corking performance in this standard role, this time from William Bakewell, who gives

Haines a run for honors. Joan Crawford has little to do other than look good, which she does from habit. Others, although secondary, are okay.

Where Bruce Wayne comes from the picture never tells. Subsequent action reveals he's a flip youth who thinks pretty well of himself and has money. The fastest and funniest passages concern his entrance to the Point, where the upper classmen immediately start to rag and chase him to formations. A scrimmage between the plebe and varsity squads, with Haines running wild, abruptly terminates his plebe year whence he is shown in summer camp as he becomes a yearling.

Meanwhile, Wayne is constantly pursuing Betty, daughter of a hotel proprietor, who can't reconcile herself to the ego the boy displays.

Sport page publicity goes to Wayne's head so that he is benched gives out a newspaper interview charging favoritism, is bawled by the coach and retaliates by crying, "to hell with the corps."

A student committee meets to "silence" Wayne, but he is saved by his roommate, Tex, who pleads for him after being struck by his hero. Wayne tenders his resignation to the superintendent, but as the team is entraining for the Navy game he repents, asks for another chance, and although none of the squad will speak to him, makes the trip. An injury in the last quarter sends him into the game, which he finishes with a bad arm and where he apologizes to the team after the final gun.

Even this part of the Plot Series FB92 was in the reverse for Marion Davies in "The Fair Co-Ed," but basketball there.

All shots of the Point are interesting with mess hall scenes, including comedy by title-taken from cadet custom of questions and answers by plebes. Commencement scenes of the graduating class doing officers front and center are assuredly picturesque as are any shots which include the corps as a whole or in part. Theatrical license has been taken with the demeanor of Wayne, and if a bit far fetched no one is going to squawk.

Edward Sedgwick has drawn the relationship between Wayne and McNeill with a fine sense of understanding and has carried the action along smoothly and well. The football sequences have been excellently handled with Ira Morgan, cameraman, borrowing the shot of a "buddle," which first popped up in Grange's "One Minute to Play"—that of the lens peering up into the faces of the players as they

gather for signals. One or two closeups of individual players have a backdrop duplicating an end of the Chicago stadium for realism. Okay, too.

Joe Farnham's titles are crisp if including a couple of old gags. "West Point" will do in any house. It's in Haines' backyard—he plays it, and so does Bakewell. Sid.

West Coast Motion Picture Directory of Players, Directors and Writers

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AT STANLEY, BALTIMORE, MD.

LITERATI

Trade Paper Value

In a 381-page bound volume on "Trade Association Activities" prepared by the Department of Commerce it is stated that these associations in "the majority incline toward the trade paper as being more useful and influential, inasmuch as it circulates not only within the specific trade or industrial units, but also reaches allied or associated groups."

This is comparing the trade medium with the association organ.

The book is a comprehensive volume giving details on the formation and function of trade associations as well as their value to the individual concern.

P. A.'s in Funny Paper

Three Broadway press agents were among the authors contributing to the Broadway Number of "Life." They were Sidney Skolsky, Arthur Kober and Nat N. Dorfman. Skolsky's skit was the best of the lot, although an out-and-out plug for "Broadway, the Heart of the World," the theme song from "Manhattan Mary," which Holtzman & Dorfman, with whom Skolsky is associated, were publicizing.

Dorfman did a straight idea on Broadway, and Kober's nonsense

was in the nature of a dialect dialog.

Karl Kitchen on Lot

Los Angeles, Jan. 10.

Karl Kitchen, special writer for the New York "Evening World" the past 15 years, is now on the First National pay roll.

He was sent to the coast by Waterson Rothacker to write two original stories and also to do some special publicity for the company. Kitchen is to remain here six months.

"News" and "Post" Moving

The Chicago "News" and the "Post" soon will move into their new buildings. The "News" has advanced its price from two to three cents.

Where is South St.?

Panic and consternation among the executives and stars of all the Hearst syndicates, for it is announced that the whole organization moves about Feb. 1 from the commodious and central quarters on Columbus Circle to the new Hearst building on South street, between the two big bridges on the East River. The "Journal" and "American" recently were billeted there.

The locality is devoid of restaurants, easy access and many other

"Mirror's" New Critic

Bland Johaneson is the new picture editor and critic of the New York "Daily Mirror." She succeeds Dorothy Herzog on that sheet and assumed her first work this week.

As "Bland" Miss Johaneson has been writing for Variety.

advantages dear to pampered post-graduates of the hard old city-room, nights, and as for all the Broadway, club, matinee, cafe attachments—farewell, a long farewell!

Chicago Dean Dies

Frank Welsh, 72, one of the oldest members of the Chicago Press Club, was found dead Monday, Jan. 3, in the rooms of the club at 71 West Monroe street. He had been a member of the club for 50 years. At his death he was engaged in writing his memoirs.

"The Times" Off Space

New York "Times," with its business lineage good and hitting 60 to 64 pages of late in daily issues, had decided to cut out space-rate reporters, with the staff going on straight salaries. This may tend

(Continued on page 42)

For. Legion Commander Supervising His M-G Story

Los Angeles, Jan. 10.

Maj. Zinovj Peckhoff, author of "Bugle Sounds," purchased by Metro-Goldwyn-Mayer, will act as technical advisor on the production.

Maj. Peckhoff was battalion commander of the French Foreign Legion in Morocco during the World War.

LANGDON'S "CHASER" FEB. 1

Los Angeles, Jan. 10.

"The Chaser," Harry Langdon's fifth picture for First National, was completed last week after four months of production.

Picture is scheduled to be released Feb. 1. Langdon will then commence working on his sixth and last production under his present contract with F. N.

LOEW MOVES P. A.'S

Junior McGeeham has been appointed press representative for the trio of Loew houses in Baltimore, succeeding Charles Winston, transferred to Kansas City.

Sam Rubir, formerly with Universal, goes to Washington in a similar capacity, relieving Norman Pyle, who returns to the exploitation department of Metro-Goldwyn-Mayer, New York.

U'S WORRIES

Sharp Shooters Await "Ivanhoe" to Make Their Reissues

Los Angeles, Jan. 10.

Sharp shooting film distributors out here are concerned over whether Universal will make "Ivanhoe." If assured U will actually put this into production, there will be at least four versions of the same story, now in storage vaults about the country, that will be bought up and prepared for reissue.

Universal is now combating the reissue of obsolete films on "Uncle Tom's Cabin," and there is a chance they will experience the same trouble with "The Man Who Laughs," which cost \$750,000, as there is said to be an exact version of this story under a different title now in Europe.

U finished shooting on "The Man Who Laughs" last week. As cutting has been done as the picture progressed, it is expected the feature may get a New York showing by the end of the month or early February.

BERGER AT F. N.

Victor Berger, German director, who recently resigned after a squabble with Fox executives on the coast, has been engaged by First National.

GOTHAM DELIVERS THE FIRST BIG SCREEN HIT OF 1928

TRADE PRESS REVIEWERS COMBINE 100% TO WRITE PICTURE AD

What They Say

"MOTION PICTURES TODAY":

"... sure to please wherever shown ... a picture that clicks strong ... you may safely book this one."

"MOVING PICTURE WORLD":

"... Marmont and Busch scale heights in splendid drama ... excellent amusement stuff ... your folks are waiting for this one."

"HARRISON'S REPORTS":

"... interest is held all the way through ... scenes that held one in pretty tense suspense ... directed well by William Neill."

"MOTION PICTURE NEWS":

"... tense and colorful drama ... gripping moments and several of them ... story more logical than usual ... Mae Busch splendid ... the type of play that has its appeal to any audience and it should do very well."

READY
NOW!

SAM SAX presents
PERCY MARMONT
IN
SAN FRANCISCO
NIGHTS
with
MAE BUSCH & TOM O'BRIEN
A PHOTODRAMA
OF UNDERWORLD
LOVE ON THE
BARBARY COAST.
Adapted from The Fruit of Divorce by Leon DelCosta DIRECTED BY R. WILLIAM NEILL

What They Say

"EXHIBITOR'S DAILY REVIEW":

"... A gripping melodrama that will lure the shiny shekels to the box-office ... first-class entertainment ... competent direction and really fine acting ... altogether logical finish to a thoroughly satisfying picture ... Marmont renders typically fine performance."

"VARIETY":

"... A neat number for **GOTHAM** ... better than average ... directed with intelligence by R. William Neill and acted by an excellent cast including three names, Percy Marmont, Mae Busch and Tom O'Brien ... George Stone a dab of a crook type ... the character of 'Flash' is high drama ... Production standards first rate."

"THE FILM DAILY":

"... sets a pace for more sane and sensible screen plots—that's praise enough for any film."

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"WE CAN AFFORD TO GET GOOD AND BOILED. BUSINESS IS GREAT!"

Metro-Goldwyn-Mayer exhibitors get fun out of life. Every week another happy hit. M-G-M pictures are doing the business: "BEN-HUR," "THE BIG PARADE," "LOVE" (Gilbert-Garbo), "MAN, WOMAN & SIN" (Gilbert), "LONDON AFTER MIDNIGHT" (Chaney), "THIRTEENTH HOUR," "FAIR CO-ED" (Davies), are just a few of many big winners. "WEST POINT" (Haines), "BABY MINE" (Dane-Arthur) and "THE DIVINE WOMAN" (Garbo), are just starting on their way to fame and fortune. And wait 'till you see what's coming!

THINK OF IT! BEING ABLE TO SHOW IN ONE SEASON THIS ARRAY OF BIG ONES!

BEN-HUR

BIG cities—
LITTLE towns—
EVERYWHERE
A Box-office
MIRACLE!

THE BIG PARADE

PERHAPS never
AGAIN will there
BE another
MARVEL like
"BIG PARADE"

LOVE

THE rage of
BROADWAY at \$2.
BREAKING records
EVERYWHERE now!
GRAB it!

THE STUDENT PRINCE

THE brilliant
ROMANCE now
COMES to you
FROM 4 months
ON B'way at \$2

THE ENEMY

NOW playing
CAPACITY at \$2
ASTOR N. Y.
YOU get it
SIMULTANEOUSLY

METRO-GOLDWYN-MAYER



POLICE RESERVES CALLED TWICE TO STOP STAMPEDE OF THOUSANDS

TRYING TO GET INTO

FOX'S ACADEMY OF MUSIC

New York, This Week (Jan. 9)

TO SEE

PEACHES BROWNING

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BLASE NEW YORK TAKEN BY STORM

Thanks to EDGAR ALLEN'S Foresight for Scooping the Show World by Booking Peaches Browning

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MANAGERS: For this sensational box office magnet that will please the thousands drawn to your theatre

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WIRE

MARVIN WELT, 154 West 46 Street, New York City

BABY MINE

Robert Z. Leonard production, released by Metro-Goldwyn-Mayer. Directed by Robert Z. Leonard. Based on the stage play by Margaret Mayo. Screen adaptation by Sylvia Thalberg. Titles by Ralph Spence. Co-starring Karl Dane and George K. Arthur. Featuring Charlotte Greenwood. At the Capitol, New York, week Jan. 7. Running time, over 90 mins.

Enjoyable picture. More laughs in the sub-titles than it is possible to count and still keep track of the story, and a couple of sure-fire muggers in Dane and Arthur. Smart gagging and a story that holds attention despite its necessary slightness are the rest. Charlotte Greenwood does not register as a comedienne, while Louise Lorraine is also weak in straight support.

Dane cops most of the laughs. The boys are roommates at a college of chiropractors. Oswald (Dane) is pictured as a heavy-handed youth inadvertently crushing statues and paper weights by mere touch. Jimmy is set to wed the one and only when she tells him of an older sister who must commit matrimony first before she can be free. The older sister turns out to be a gawky, long-legged creature. Jimmy frames her on Oswald.

The scene where Oswald and Emma become playful and throw ashweights at each other in gleeful abandon may be classed as slapstick, but delivery is novel. Dane's mugging puts every piece of business across.

While dazed from a blow on the head Oswald is married to Emma. He runs away on waking the next morning. Jimmy later discovers

him and get him back for Emma by telling him that he is the father of a child. Oswald comes back by airplane before the schemers have a chance to get a baby.

In the rush all three bring home a baby, and Oswald is told he is the father of triplets. The third baby is a midget. While in his swaddling clothes the midget acquires a flask of liquor, which he empties into the milk bottle and consumes with great relish. He finally strips, and is last seen smoking a long, black cigar while a horrified old maid runs out of the room in terror.

There are 14 laughs in the first 20 sub-titles and almost as many in the picture during that same period. Good title and with proper exploitation picture should get money.

Mori.

CHINESE PARROT

Universal-Jewel production and U release. Directed by Paul Leni. Hobart Bosworth, Marian Nixon, Edmund Burns, Albert Conti and Anna May Wong featured. Adapted by J. Grubb Anderson from the similar titled story by Earl Derr Biggers; story also appeared in "Salespost." Titles by Walter Anthony. At Colony, New York, week Dec. 31. Running time, around 85 minutes.

Sally Philimore.....Marian Nixon
Sally Philimore (older).....Florence Turner
Philip Madden.....Hobart Bosworth
Jerry Delaney.....Edmund Burns
Robert Eden.....Edmund Burns
Martin Thorne.....Capt. Albert Conti
Charlie Chan.....K. Sojin
Alexander Eden.....Fred Emmett
Maydort.....Ed Kennedy
Louie Wong.....George Kuwa
Prospector.....Slim Summerville
Prospector.....Dan Mason
Nautch Dancer.....Anna May Wong
Gambling Den Habitué.....Etta Lee
Jordan.....Jack Trent

A very good Universal program of the thrilling mystery stuff, made by

Paul Leni, who also directed U's "Cat and Canary." This picture will do more than nicely for the U trade and elsewhere for the strictly fan patronage, but as a story or a thriller or a mystery, it's terrible appallous.

This epic, opus or vehicle strings out over some pearls with a grouch on or in them. Whoever monkeys with them goes dead or dead broke. Large pearls, too, every one, large even in a film. Worth a lot of dough, and one gal sold her soul for 'em, thereby losing a steady lover. That loving boy was so steady he hung around, but in the offin', for 20 years to get the pearls and the girl who turned him down.

Meanwhile the girl had had a daughter, her original hub had bumped himself off, and there she was with only a daughter, a discarded lover and a thousand pearls or so, waiting in Frisco for a chink sleuth to drag the junk over from the straw skirt country.

The mystery of the story is whammed in with the mysteries of photography . . . times. At times it's good photography, creepy, freaky and oftentimes hazy. It jumps to Chinatown, and there's the mob waiting to grab the shiners, but the Chink detect gets past the crowd, while the deserted lover tells the women folks to bring the stuff to his place in the desert the next night.

His place in the desert is a bear-cat for style. There they wear tuxes day and night. Also the Chink sleuth as a Lon Chaney cook, waiter, and if he weren't doing a Chaney it was because Chaney can't stoop that low. Another two inches lower and the Chink would have been doing Bugs Baer's lizard gag on Lon.

Much sneaking along the hallways in that swell joint in the sand. Also shooting and the parrot. The parrot could understand Chinese and translate it into English. And with a better memory than an act stealer. But that's about all the relativity between the title and the story.

Really the most mystery was how a Chinese coolie could so easily walk off a ship and off the wharf on United States territory.

So then they gave the pearls to an Indian, calling them beads, and told him to give them to his squaw, without asking if he had a squaw.

Love stuff, but not strong.

E. Sojin played the Chink, and from the name he is. He did good enough, considering he had the meat role. Florence Turner was the weepy mother, a. ays with the glyc. Marian Nixon, the daughter, with Hobart Bosworth in a dual role that had to be neatly handled without double exposure toward the finish. Bosworth is always the good actor.

Anna May Wong looked oke as a cooch dancer in the prolog, but she passed out on the knife route, slipped her by a treacherous looking brute. That meant one day's work and featuring.

Edmund Burns is the juvenile, always looking ready to go, but appearing in trouble over getting set. The picture is now listed at 7,300 feet, so maybe a lot of footage had to be chopped.

Still, withal of general appeal to a

low or high percentage of appreciation, according to your pressure or mind. But again okay, with Leni's directorial work quite outstanding when you think of what he must have had to sidestep in this to prevent duplication on the "Cat and" thing.

GATEWAY OF MOON

Fox production and release. Featuring Dolores Del Rio. Based on play by Clifford Bax; John G. Wray directing. Chester Lyons, cameraman. At the Roxy, New York, week Jan. 7. Running time, 48 minutes.

Toni.....Dolores Del Rio
Arthur Wyatt.....Walter Pidgeon
George Gillespie.....Anders Randolph
Henry Hooker.....Ted McNamara
Gottman.....Adolf Millar
Mortlake.....Leslie Fenton

Probably the worst picture Fox has sent into the Roxy. The same company had "Very Confidential" over to Sixth Avenue and the Hippodrome; "Gateway of the Moon" should have taken the same trail. It's only asset is Dolores Del Rio's name, and that isn't yet strong enough to be acknowledged a sure-fire draw everywhere. The film's title certainly means nothing.

"Gateway of the Moon" is constructed around a legend of Trader Horn's country. Jungles n' everything, with Miss Del Rio in a costume equally as appropriate on an Hawaiian beach. Her mother is supposed to have been an Indian, but her father was white and is dead. Cared for by an uncle "whose only redeeming trait" is a love for his ward, said uncle turns out to be a dirty dog, conniving to get the railroad construction crew drunk and sneak coin.

Meanwhile the chief engineer

from headquarters arrives and, because the cards have told her to expect a lover, Toni (Miss Del Rio) starts to chase Wyatt all over the lot. He will have none of her, but she saves him after he has been shot by her uncle's accomplice, and maybe he takes her back to town with him.

There's one passage where the male youngster, who hasn't become acclimatized and knows of Gillespie's goin's-on, is sent out and deliberately left to die in the jungle. This brings on a sequence of alligators, and, inasmuch as the house staff continues to tint its features wherever they deem it showmanly, they are yellow alligators. The tinting idea helps a shack fire scene, but it's still a questionable habit. All this to music from "Rose-Marie" as played by the organist.

Miss Del Rio does nothing in the picture. She might as well have saved the effort for a good story. The same goes for the others, although Anders Randolph and Adolf Millar are as villainous as possible. Walter Pidgeon, featured on the program but not in screen title, gets a break if everybody just says it's a bad picture and lets it go at that. Wray, directing, has done nothing with an anemic story.

The film is only running 48 minutes at the Roxy. It can't be slashed much shorter than that, even for the daily change houses, where it belongs. It's not for any city's Broadway for seven days. A bad boy.

Lynn Shores directing "Sally of the Scandals," and Dudley Murphy megaphoning "Stocks and Bonds" for F. B. O.

BOBBY

CLARK

AND

PAUL

McCULLOUGH

THIS WEEK (JAN. 7)

Capitol, New York
NEW YORK

Direction WILLIAM MORRIS

DORIS ANDERSON

Writing for

PARAMOUNT-FAMOUS-LASKY

—1927—

"KISS IN A TAXI".....DEBBE DANIELS
Continuity and Adaptation
"AFRAID TO LOVE".....FLORENCE VIDOR
Continuity and Adaptation
"THE WORLD AT HER FEET".....FLORENCE VIDOR
Continuity and Adaptation
"HULA".....CLARA BOW
Adaptation
"TEN MODERN COMMANDMENTS".....ESTHER BALSTON
Adaptation
"LOVE 'EM AND LEAVE 'EM".....ESTHER BALSTON
Original
"HONEYMOON HATE".....FLORENCE VIDOR
Adaptation
"DOOMSDAY".....FLORENCE VIDOR
Adaptation

—1928—

"THE SECOND LIFE".....POLA NEGRI
Adaptation

BERT TUCKER

ASSISTED BY

SOPHIE TUCKER

(HIS MA)

Completing a Tour of Balaban & Katz-Publix Picture Houses

NOW APPEARING AT THE RENDEZVOUS CAFE, CHICAGO

FOR OUR PAL

JOE LEWIS

TOM MIX'S MISTAKEN 'HORSE OPERA' ON SKIDS AT ORPHEUM

Tom Says Clavier Virtuosi Orchestra Bunch of Piano Players—Got His \$1.65 Worth from Johnny Burke—Slips Tip to Bill Robinson

By TOM MIX
(Variety's Cub Reporter)

Los Angeles, Dec. 31.

Dear Variety:

It was the Clavier Virtuosi Orchestra that decided me.

For more'n a year I hadn't visited the Los Angeles Orpheum, but when I saw that announcement in front of the playhouse I went right in. It was somethin' I'd long been a waitin'.

That a clavier was the veterinarian's name for the collarbone of a horse was somethin' I'd always known. Here at last, says I, is the real horse opera. I had never seen one. I've even been referred to at times of makin' them myself.

Not until I got inside did I know that Johnny Burke was on the program. That alone would have sold me a ticket. I follow Burke around, just the same as Buzz Bainbridge, the Minneapolis theatre manager, will string along behind a circus band—no matter where it goes. Burke couldn't change two lines or even words of his patter without me a knowin' it, so many times have I heard him an' I still think he's the funniest man in vaudeville. Measured laugh by laugh, he's got any other comic before the public roped, branded an' hog-tied.

But to get back to the horse opera. The Orpheum program said there were seven clavers—Adolph Tandler, Eunice Abernathy Downey, Margaret Kints-Duncan, Marcia Abuchon, Alexander Klossos, Marguerite LeGrand and Frances Dodge. To me the list sounded like the roster of the Royal Russian Cosacks on the 101 Wild West Show, an' knowin' them all, includin' their women folks, to be mighty fine horsemen, I felt I had a treat in store.

Disappointed

I sure was disappointed when the curtain went up on the act an' I saw a bunch of grand pianos but I thought maybe the clavier part would come in later. The whole thing turned out to be a sort of piano recitation an' had nothin' to do with horses—they didn't even play that tune. Up to now, I haven't found out where the clavier or clavier part came in or why they called it that.

The Orpheum had my \$1.65 an' I decided to enjoy the clavier, no matter how it turned out, knowin' also that I'd get my money when Johnny Burke came on.

I certainly enjoyed the openin' tune of the Clavers. It was programmed as a "Prelude Militaire in G Minor," by a gent named Rochmaninoff, who evidently wasn't along with the outfit. Somethin' went wrong at the start an' the clavier folks couldn't seem to get together. First one would play an' then another, an' it wasn't until they was about finished that the whole bunch joined in. I should a thought the leader would a picked some tune they all knew for a startin' piece an' I still think somethin' by Irvin Berlin would a gone over better. Anyway, it wasn't so bad an' when they all know it, it may get to be good.

Then came "The Liebestraum," Opus III, Section 6, Page 12 of the Book of Rules," credited to a man named Liszt. It was supposed to be a portrayal of the splendors of Russia's grandeur—but it didn't say whether the grandeur was under Trotsky, Levine or the Soviets.

XXX

William Morris
CALL BOARD

Acts booked. Please keep us supplied with photographs, publicity and press matter. Also permanent address and phone number.

NEW YORK, 1540 BROADWAY

Judgin' by the tune, Russia ain't doin' so well.

Mr. Tandler an' his clavier next played "Country Gardens" an' old English folk song by Percy Grainger. They kept a playin' the same tune over an' over again, an' so many times that instead of a Country Garden, it reminded me of one of those long-strung out Los Angeles sub-divisions, which I still think would have been a better name for the piece.

That ended the offerin' an', as I remarked before, it had nothin' to do with horses or live stock in any way. I reckon the crowd were all good piano players, although to my way of thinkin', none of 'em could hold a candle to a few gents I used to know down in Texas an' Oklahoma, who could play a piano, drink a glass of beer some obligin' gent had sent over an' keep a cigaret goin' without any of the dancers missin' a step.

Needed Johnny Burke

Johnny Burke finished up his mighty good monologue, which, like somethin' else I could mention, seems to improve with age by playin' the piano. To my way of thinkin' Johnny is a mighty good musician. If Mr. Clavier Tandler had a put Mr. Burke in along with the rest of the clavers an' made the game seven-handed, it would have improved the act a heap, an' I'm chargin' nothin' for this advice. In fact, my old friend, Frankenstein, the veteran musical director of the Orpheum, is usually called in to help some of the acts out an' I can't see why he didn't horn in on the clavers.

Any time that feller Gus Fowler, the "Big Ben" of vaudeville, an' his act gets out of work, I'll stake him to board an' lodgin' if he'll bring them clocks over to my ranch an' help get the cowhands up in the mornin' in time to feed an' water before sun-up. I don't know where Mr. Fowler gets his watches from, an' judgin' by their recent work out here in the kidnappin' case, the Los Angeles police couldn't even find out, so he's got nothin' to worry about while on the coast.

Charles Senna an' Helen Dean have a clever sketch in "Charlie's Night Out," a sort of modernized version of the old Biblical yarn about a Mrs. Potiphar an' a young gent named Joseph, who was a workin' for her husband. From what I remember of the original story, the language used was probably about the same. It's a cinch that the author of the skit, a Mr. Frank C. Joyce, has never lived in Hollywood, otherwise he'd know that now-a-days, especially around here, grown-up folks don't waste time a talkin' that away.

Liked Lucille La Verne

Lucille La Verne, a mighty fine actress, gave a condensed version of "Sun-Up," which, from a dramatic viewpoint, was mighty well done an' one of the best character portrayals I've seen in a long time. Our old friends, Joe Morris an' Flo Campbell, entertained in a little skit, "Any Apartment." Joe is clever an' Miss Campbell always good to look at, besides she sang songs that had no clavier in 'em, an' which I an' the rest of those around me, could understand.

Mollie Dodd, assisted by Tommy Rush an' Lee Conway, offered a distinct novelty in a "Chameleon Caprice" an' if Tony an' me could change colors that fast, we could play two or three characters in the same picture, thereby drawing additional checks an' savin' a lot of time.

Sunshine Sammy, a little colored boy who used to work around here in the pictures, did some nimble dancin' an' if I was Bill Robinson, who comes to the Orpheum next week, I'd keep an eye on Sammy's little brother, a boy named Charlie—that youngster is a goin' to be a headliner himself one of these days, an' not so far distant at that. I may drop in an' see next week's bill. Clavically yours,

TOM MIX.

STAGING PERSONALITY GAG FOR PRIVATE CLUBS

In response to a desire among entertainment committees to get away from the usual sort of vaudeville talent in connection with fraternal, corporation and trade conventions, a vaude and club booker has evolved a scheme for staging gags. It has already been tried out in several cases.

The plan is to burlesque prominent members of the club, company or trade involved. Preparations necessarily must be made considerably in advance. A man meets and observes the men to be "kidded," selects actors looking as nearly like them as possible and writes a hoke skit around the personality angle. With the local stuff wowing the boys, it's spoiling them for vaude.

CABARET TENOR IS BOUND FOR GRAND OPERA

Mort Downey Selected for 2 Years of Study—For "Notre Dame"

From the night clubs to grand opera will be the transition of Mort Downey, currently the tenor at the Club Richman, New York, doubling with "Excess Baggage," the legit comedy at the Ritz. Downey is slated for two years of voice culture under the sponsorship of a prominent art patron, who has plans for sponsoring young Downey in "Le Jongleur de Notre Dame," the Massenet opera which has not been produced in America for 23 years since Mary Garden, in boy's garb, personated the juggler of Notre Dame at the Metropolitan Opera House.

It is the story of the orphanage urchin who secretly serenades the Virgin Mary in the only manner he knows, that is with the bawdy songs of the streets until learning better in after years.

The Massenet music is light and well adapted for Downey's tenor voice.

Downey is leaving for Palm Beach Saturday to open at \$500 a week at the Venetian Gardens, situated in the Hotel Royal Danell, which is the only nite club at the resort. Downey accepted the "Excess Baggage" part to prove he can handle dialog, and it was through this assignment that he came to attention of the art patron for dramatic-musical possibilities.

John and Christo, who are operating the Venetian room in the Royal Danell, have Murray Smith's orchestra and Guy Wonders and Grace Kay White as the dance team.

4 Hours Saved From Chicago to Portland

Portland, Ore., Jan. 10. A saving of four hours in running time has been effected between Portland and Chicago. It now requires 68 hours to make the trip, when the train's on time.

Arbuckle at State

Roscoe (Fatty) Arbuckle is to be at Loew's State next week. Arbuckle will double as master of ceremonies and offer a monolog in next to shut spot on the week's bill. Arbuckle has played a number of weeks for the Loew Circuit, but this will be his first in New York.

YOUNG BUSHMAN AND SISTER

Los Angeles, Jan. 10. Francis X. Bushman, Jr., and his sister, Lenora Bushman, will appear on the Pantages Circuit in a sketch of collegiate theme.

Wild-Rose Reunion
Billy Wild and Ethel Rose have re-united. The team split two years ago after having been together for several years.

K-A MIDNITE SHOW AT \$4.40 TOP PAID NOTHING EXTRA TO ACTS

Picture Theatres at 75c Top Allowed Pro Rata for 5th Performance on Week Days—K-A Contracts Call for Extra Shows Without Pay

Left K-A for Loew's; Back to K-A at \$100 More

Pressler and Klaiss, who left Keith-Albee for Loew's, are back with K-A at their Loew salary of \$850, a tilt of \$100 over their last K-A pay.

The comedy team had been negotiating for a repeat over the Loew Circuit when the K-A agreement was made on salary.

Pressler and Klaiss are a mixed comedy team that had been a K-A standard act for years prior to going to Loew.

Pefantis After \$600 Paid to "Fixer"

On the complaint of Theodore Pefantis, of 308 West 58th street, theatrical manager who books foreign acts, Nicholas Farinelli, 38, salesman of 2948 Grand Concourse, Bronx, was held in \$1,000 bail for a hearing in the Tombs Court on a charge of grand larceny. According to Pefantis the salesman induced him to part with \$600 on the representation that Farinelli could, through influence, obtain the release on bail of eight members of a Greek theatrical troupe detained at Ellis Island.

The complainant says that the actors were members of a company managed by Pefantis, who had brought them here to tour the country. Due to immigration restrictions the performers were detained. The manager claims he gave Farinelli the money Nov. 16 when the salesman told him he had arranged the release of the troupe and permission for them to remain in this country until they terminated their contract.

Pefantis alleges that Farinelli never procured the release, but instead gave him a check for \$200 as part of the \$600 paid, but that the check was returned.

Lew Leslie Out of Florence Mills Fund

With the recent severance of connection with the proposed Florence Mills Memorial Home by Lew Leslie, the committee handling the fund will depend entirely upon colored professionals to carry the work along to the success anticipated.

Leslie (white), by reason of his former managerial association with Miss Mills, was given full membership in the Fund Committee. Subsequent criticism from the outside resulted in Leslie withdrawing.

The committee is now preparing other benefits, with the last in Philadelphia, where the Dunbar theatre has been donated by its owner, John Gibson.

Marion Harris Settles

Chicago, Jan. 10. William Morris agency's court action in this city to collect on a judgment granted against Marion Harris in New York on Dec. 12 has been settled out of court. Rate of settlement is reported as 60 per cent of the original award, \$1,411. Non-payment of booking commission was charged.

Phil Davis represented Miss Harris, who is here in "A Night in Spain."

Moss and Fontana Split

The internationally known dance team of Marjorie Moss and Georges Fontana dissolved partnership with their closing at the Club Lido, New York, Jan. 6. It was reported Miss Moss may partner with Ted Trevor, Diana Harris' partner. Moss and Fontana came to attention two seasons ago when they made the Club Mirador, New York, the class spot of New York.

Grace LaRue on Indie Time
Grace LaRue opens for the Amalgamated Vaudeville Circuit (Indie) Jan. 16.

Actors ordered to appear in Keith-Albee midnight performances New Year's Eve received nothing extra for their extra services. Additionally all of the professionals had to forego their New Year's Eve appointments and celebrations. Some were not out of theatres until after 2 a. m.

At the K-A Palace, New York, the show for the extra New Year's Eve was \$4.40. The Palace's high top is \$3.35 on Sunday nights and holidays.

All of the Palace bill appeared at the extra performance but none received extra pay.

In the picture theatres a more equitable agreement was reached for the holiday week. Public theatres, at 75c top, announcing five performances daily during the week instead of the usual four are said to have paid for the extra week day show. That circuit plays five on the week end.

K-A contracts hold a provision that acts may be called upon to give extra performances as required without extra charge. Often this appears to be invoked to have acts play clubs or benefits without pay.

Vaude Producers' Rights And Option on Actors

In the individual player's contract drawn up by vaudeville producers, a special clause is inserted as an out and out protection for the employer. It evidently is through the recent cases the Shuberts have had with vaudevillians who signed long term contracts and were in court jams when they tried to accept outside vaude work.

This clause reads: "The actor recognizes that the producer is entering into this agreement for a long engagement because of the very unique, extraordinary and novel character of the service of the actor and that a breach by the actor would work incalculable and irreparable damage."

Vaude producers are signing principals for the same salary for at least 22 weeks with the producers having an optional hold on the actor after that time. The word "actor" is used in all of these vaude contracts.

Geo. Wilson at 84 Contemplates Return

Auburn, N. Y., Jan. 10. The oldest living minstrel, George Wilson, only surviving member of the famed Barlow, Wilson, Primrose & West Minstrels, may return to the stage at the age of 84.

Living in Binghamton, Wilson's return to vaude is possible, it is said.

His last venture was for Loew's in a skit entitled "Stranded." Wilson retired after 50 years in the business. He is in fine health and is apparently as active as ever.

Jean Breen Sues Donovan

When Marie Lee of Donovan and Lee, now playing route, went to Saranac Lake to nurse her little son, James Donovan, Jr., through a long illness, Jim Donovan engaged Jean Breen to fill Miss Lee's place.

The return of Miss Lee to the act resulted in Miss Breen withdrawing. Later Donovan was served with papers in an attempt to collect \$2,000 in salary which Miss Breen avers is due her.

Tom Mix on Orpheum?

Los Angeles, Jan. 10. An unconfirmed report is that Tom Mix with his "Tony" pony has accepted a route of 10 weeks over the Orpheum Circuit.

PATSY BARNUM TENORING

Washington, Jan. 10. Patsy Barnum, grand-nephew of P. T. Barnum, is now appearing in the local picture houses billed as a tramp tenor and as John Casey.

1,500 PEOPLE AT HONORARY DINNER FOR WM. MORRIS AS GUILD'S PRES.

At the dinner tendered its president, William Morris, by the Jewish Theatrical Guild at the Commodore Sunday night, William Collier, whose genius as a toastmaster has no equal in the metropolis, spoke of the honored guest as a great showman and great humanitarian. It was Collier's wit as he introduced each speaker that made the event one of the most enjoyable of the season to the 1,500 assembled guests.

Collier explained the Guild had created a new agent, such as used for the Friars' affairs and that the agent would be known as the Kibitzer. The toastmaster further explained he was not a member of the Guild for various reasons, but would act as the first Kibitzer. He then gave a more or less correct sketch of Mr. Morris' life, treating humorously:

"William Morris was born in 1873 in the city of Swartzsauer, Poland. But every other year Russia or Austria would take it away and change the name so that many a night he would go to sleep in Poland, wake up in Russia and dine in Austria. He came to America and lived on the manager's side—the East Side.

"He started as a solicitor for a trade paper, but in 1898 decided to do two things, get married and open his own office. Still married to the same girl, but being a good Friar, he isn't home much. In 1899 he got his first disappointment, young Bill was born. There was a managers' trust formed and they left Bill flat with a lot of acts on his hands, but no theatres to book them in.

"Doctors ordered him to Saranac. One said he couldn't last six months, but he just smiled at the two N. V. A. doctors and told them he was used to longer seasons. At Saranac he started a boys' band, built a sanitarium for members of the Friars' card room, paid off the debt of a Catholic church by means of a benefit, raised the debt on a Presbyterian church by a dinner, and he also started a Catholic-Jewish seminary for the many 'Able's Irish Rose' companies. He then returned to New York to attend the funeral of the two doctors who had given him up.

"He brought to this country such stars as Sir Harry Lauder, Charlie Chaplin, Vesta Victoria, Alice Lloyd and others. He handled many American stars, too. So you will see he has done very little. But being still a young man he may do big things, with the fatherly help of his life-long pal, E. F. Albee."

Collier was interrupted shortly before the end of the introduction by the entrance of Mayor Jimmy Walker, who arrived at 10:30, delayed at another dinner celebrating the opening of a hospital.

Mr. Morris had been asked by Collier to tell what it was all about, the guest arising and wondering at that, too. He spoke for 11 minutes, saying he was surprised he could stick on his feet talking that long. He thanked everyone for the work entailed in giving the dinner and the various committees that made it possible. The guest of honor also spoke directly through the microphone to several guests who through illness could not attend the dinner, including Leo Feist, to whom he especially expressed appreciation.

Refraining from mentioning any specific cause that may have been the object of his aid and charity, Mr. Morris briefly mentioned the things he had much to be thankful for. "I have been in business for 33 years; this is the 30th year of my marriage; my 25th year as a Shriner; the 25th year as manager for Harry Lauder, and 15 years as a Rotarian." He then bowed to a table holding a delegation from Saranac Lake.

Mayor Walker spoke glowingly of Mr. Morris, rating him "a man big enough for anything." "I was present when the Jewish Theatrical Guild was formed (on a Good Friday afternoon at the Bijou, when both Walker, then senator, and the Rev. Martin E. Fahey were leading spirits). Yours (Mr. Morris) was one of the spirits that shaped the purpose of the Guild and kept it on a four-square foundation. I have heretofore as an Irish Catholic given my expression of the Guild and reiterated it. And I still say that tolerance is worth fighting for."

There were pleasantries between the mayor and the toastmaster,

whom his honor would not like to see enter politics, especially the Socialistic party, since he might laugh the two other alleged major parties out of existence. The mayor also said he was still waiting to be invited to Collier's home.

Collier replied that he didn't know how to invite the mayor, but figured if he asked him to dinner he would at least turn up the next day for lunch. The toastmaster read several telegrams of regret, one from the Friars' Abbot, laid up with a sprained ankle. The signature announced by Collier was "George Max Cohan."

Collier made comment about Mr. Morris' expression of thanks to the Shuberts for giving the Guild the use of theatres for meetings without charge: "When Mr. Morris thanks the Shuberts, my pals, for lending the Guild a theatre, I warn him to be careful. Lee loaned me the Comedy theatre one day and Jake took it away the next."

George Jessel was introduced by the toastmaster in this guise: "Like myself and Eddie Cantor, Jessel also started with Gus Edwards. George first changed his name for professional reasons to Timothy McKinley, until he turned sideways." Jessel's speech was one of the evening's high lights, though he slowed down at the close for a dash of fantasy.

Jessel caused laughter by explaining to the many Jewish people present that borsch "was a certain kind of soup," and how an extra plate was laid by his aunt up in the Bronx because "maybe Jimmy (Walker) may come in." He got more laughs about the fancy names of Jewish boys in the Bronx, such as "De Witt Clinton Ginsberg," then kidded about the non-Jewish notables on the dias, but no matter what their denomination we'll swap our Jack Osterman for any of them," he added.

There was a gift of a bronze bust of the president by the Guild, Daniel Frohman making the address; Collier referred to the bust as a good paper weight. When Collier first took up his duties at the board, he tickled the gathering by explaining that, through somebody's blunder, all the programs were printed in English. Then he said:

"We are gathered here to do honor to the most worthy, most charitable and most efficient president, William Morris. He has two other worthy things to his name...90 per cent. perfect gentleman and 10 per cent. agent. They told me Harry Lauder would furnish a good sketch of his life, and I said he would sell it to me."

Cantor made the first address, kidding back at Collier and saying, "You notice that we chose a good Christian to take charge of the dinner. Let me say that Collier mentioned about Mr. Morris getting 10 per cent. from actors, and I may add he is giving away 100 per cent. to other human beings. No one in the profession has done greater charity without ostentation than William Morris."

Father Fahey was effective in four minutes, describing the singled guest as "a man who has stood quietly at the head of things for the good of humanity. We confer no titles of nobility in this country, but we of many creeds are gathered here tonight to do honor to Mr. Morris. There can be no higher title than the approval of your fellow man."

Eddie Cantor was master of ceremonies on the stage, where a flock of stars appeared, the entertainment continuing until 1 a. m., the proceedings in total going over the radio through WMCA arranged for by Harry Cooper. William Degon Neuberger was treasurer of the dinner.

Vincent Lopez was first at the piano. About him Ben Bernie explained that Vincent has his right hand insured for \$100,000, but only hand insured for \$10,000. Al Jolson was next, the star squawking wittily that he was on too early. He said he'd sing one number only because of William Morris, but somebody at a table threw the guests into large laughter by adding "and for General Motors" (which referred to the heralded \$60,000 broadcasting last week). Then came Van and Schenck, Harlan Dixon, Irene Franklin, Mosconis, Yvette Rugel, Will Mahoney, Keller Sisters and Lynch, Shaw and Lee, Lester Allen, Sophie Tucker, Rita Brothers, Siamese Twins, Eddie Coness and Joe Lauria, Jr.

RUBINIS FILE DIVORCE PAPERS 15 MINS. APART

Can't Even Agree on 2d Wedding Date—Mrs. Asks Children and \$150 Weekly

Los Angeles, Jan. 10.

Jan Rubini, orchestra leader and violinist for West Coast Theatres, Inc., and his wife, Diane, have come to the parting of the ways. Both filed suits for divorce in the Supreme Court 15 minutes apart. The Rubinis are said to have had a turbulent time in their marital affairs for the past six months.

Seems as though the couple could never agree on anything, not even on the date of their wedding, as the complaints showed. This was their second wedding, however, for in 1916 their marriage was annulled after the wife learned that a former husband whom she thought dead, had not died. After this annulment was obtained Mrs. Rubini and the violinist remarried for the sake of their children, the complainant narates.

Mrs. Rubini's complaint declares her husband paid attention to other women and stated that she answered a telephone call for him in a theatre on New Year's Eve and that a Miss Pearson was on the other end of the line. Rubini's main squawk is that his wife has made life intolerable for him by ridiculing his musical methods and making remarks about him to friends backstage.

Mrs. Rubini listed community property at approximately \$20,000. She asked the custody of their two children, Jan Jr., and Naomi, as well as \$150 a week for the support of herself and the children as temporary alimony. Rubini thinks that \$50 weekly will be enough, and says he is willing to pay that amount without argument. Mrs. Rubini claims her husband has \$5,000 in the bank besides valuable realty, and she thinks she is entitled to what she asks.

B. S. Moss' Vacation

B. S. Moss made the final closing of his deal with Keith-Albee this week, whereby the Moss theatres pass to the possession and operation of that chain.

Pending his future theatrical ventures, Moss, it is said, will go to Los Angeles and later, Palm Beach, vacationing for the remainder of the winter.

Whatever plans Moss may develop meanwhile will probably lapse over until his return to New York.

While on the coast Moss may look into a picture producing proposition or two he has interested himself, superficially, in New York.

Youngstown Opposish

Youngstown, Ohio, Jan. 10. The lately opened State, playing vaudeville three times daily at 50c. top and with a capacity of 2,150, brings the first vaude opposition to the local Keith Palace at 75c. top for a similar bill.

A common complaint here has been the quality of the shows at the Keith house.

C. W. Miller of the Hippodrome is trying for a come-back with a presentation policy.

FRANK DEVOE FOR PUBLIX

Los Angeles, Jan. 10.

Frank Devoe, singer and comedian, has been signed by Publix for a twenty weeks' tour of the East.

Walter Meyers, of William Morris office here, did the booking.

Jimmy Cowan on Vacation

Jimmy Cowan of Publix leaves on a fortnight's vacation in Florida next week and may be accompanied by William Morris, Jr. Milton Feld will take Cowan's place during his absence.

FLYING JAZZ BAND ACT IN OWN PLANE, RADIOING ON FLIGHTS

Aviation Society Backing Promotion—Booked to Play in Loew Houses—Capt. Levey, Advance Agent, Also Flier in Quick Jumps

Is This the Limit?

Charlie Morrison, the agent, refuses to wear a Xmas cigar case in any pocket for the reason that it may throw his figure out of alignment.

JEANNE LAMAR LOSES

Husband, Now Family's Fighting Champion—Battled in Hollywood

Los Angeles, Jan. 10.

Police broke up a slugging match between "Countess" Jeanne Lamar, champ lady boxer, in vaude, and her husband, Thomas Fallace, at their home in Hollywood, after neighbors turned in an alarm.

The fight was stopped by the cops with no decision given.

Fallace, however, claims to the family championship now.

2 Agents, 1 Act

And 2 Salaries

Two agents claiming one act, Harry Burns, may involve legal complications through Burns authorizing Lyons & Lyons to book him at \$1,100 a week and subsequently booked by William Morris for a Publix unit at \$900 a week.

Lyons & Lyons had previously booked Burns for Fox for a split week at the \$1,100 salary. Burns later signed with Publix through the Morris agency.

Canavan Again for I. A.

At a meeting this month of the executive board of the stage hands the city where the 1928 convention of the I. A. will be held will be chosen.

The I. A. convenes every two years, at which time the election of officers ensues.

A feeling prevails outside that William Canavan, the present chief, will be re-elected.

Canavan has not expressed himself one way or the other, yet his work as executive since the ousting of Charles Shay some years ago has made him the most logical candidate.

In 1923 Canavan stepped into Shay's unexpired term; in 1924 Canavan was named for two years and again in 1926 he was re-elected.

Mondorf Back

Harry Mondorf, Keith-Albee foreign talent scout, is back at his desk in the circuit headquarters after having been out several weeks because of illness.

Mondorf will sail next month on his annual tour to look over the foreign market for novelty acts.

Liberty, Portland, Changing

Portland, Ore., Jan. 10.

Rumored here that West Coast Circuit will close the Liberty about March 1. After a month's darkness Will King and a musical comedy stock may go in for an indefinite run.

This house has been dropping around \$3,000 weekly on a combination policy.

LILY MORRIS BACK

Lily Morris, English singing comedienne, arrived in New York last week and begins her return vaude tour on the K-A. Orpheum Circuit in Boston next week, with the Palace, New York, week following.

Joe Rolley's Coast Time

Los Angeles, Jan. 10.

Joe Rolley, comic, formerly of Rolley and Gallagher, has been signed by Fanchon and Marco for a 14-week tour of West Coast Theatres. Rolley will appear in front of a band.

An aeronautical jazz orchestra of 12 pieces, backed by the American Society for the Promotion of Aviation, has been booked by the Loew Circuit. It will travel from town to town in a large aeroplane.

An advance agent, Capt. Levey, will make the jumps in another plane of smaller size.

The act consists of the Aspa Orchestra and Regina Carson, from musical comedy. It opens at Loew's Jamaica, Jan. 23.

A broadcasting amplifier will be carried on the big plane for announcements as they fly. Radio sets will be able to get the announcements or music as the plane passes overhead.

I. R. Samuels is booking the turn. It will have publicity tie-ups with various aero clubs and flying units.

New Walker, Brooklyn, Termed Opposish by Loew

The Walker theatre in Bay Ridge section of Brooklyn, N. Y., has been declared opposition by Loew to Loew's Oriental in that neighborhood. The independent house opened Jan. 5 with Mayor James J. Walker attending. It is named after the mayor.

The Walker is a 2,500-seater playing five acts and pictures on a split week. Arthur Fisher is booking. There is a no-price limit on the attractions for the first few weeks of operation with an intention of continuing that policy.

Pictures are bought on the open market, hence the vaude end to overcome Loew's film feature advantage.

Loew Managerial Shifts

Another switch around of managers and assistants of the Greater New York houses of the Loew Circuit is in effect, precipitated through several promotions.

George Ellis, assistant at Orpheum, is manager at the Park Lane, with George Latimer transferred from Tilyou's to supplant at the Orpheum. Sam Kaplan got Latimer's former post.

Il R. Staples was shifted from 83d street to the Orpheum as manager; J. R. Hagen from Manor to Victoria as assistant, succeeding Max Herschmann, now manager of the Circo.

Revue as Tab

Richard Herndon's revue, "Merry-Go-Round," will be tabloided and routed over the Loew Circuit. The tab revue will carry a cast of 25.

BANKOFF'S RETURN REASON

Los Angeles, Jan. 10.

Ivan Bankoff, Russian dancer, who started out on a globe trotting tour with a company of 10 people, has returned to the coast.

Bankoff canceled his trip to Hawaii upon learning his wife and dancing partner, Beth Cannon, was expecting the stork within the next four months.

ANNA SARADE STOLE

Danbury, Conn., Jan. 10.

Anna Sarade, who told the police she was formerly a professional dancer, was sentenced for 30 days on a charge of theft.

The young woman admitted taking money and jewelry from a family in Stamford.

HUSBAND BEAT PIANISTE

Des Moines, Jan. 10.

Leone Wood Taylor, formerly on the Orpheum, is suing her husband here for divorce on cruel and inhuman treatment grounds.

Mrs. Taylor accuses her husband of being abusive and of striking her.

Actor Turns Agent

Whalen and King have dissolved as a vaude team. Frank Whalen is going to become an independent agent. Lew King will form a new alliance.

NEWLY REORGANIZED SCHWARTZ UNCERTAIN AS TO BOOKINGS

May Go to Loew's or Pantages—H. Clay Miner Now
Heads Century Circuit—Embraces 25 Long
Island Theatres—Miner's Out of Burlesque

A new vaudeville circuit is headed by H. Clay Miner, to be known as the Century Circuit. Miner formerly managed affairs of the H. C. Miner Estate, swung over to the new enterprise when leasing Miner's Bronx, New York, to Charles E. Blaney for dramatic stock, the Casino and Empire, Brooklyn, to the United Burlesque Circuit (merged Columbia and Mutual wheels), which removed Miner from burlesque.

The Century Circuit is practically a reorganization of the Schwartz Circuit, behind whom the Miner interests had been principal backers. It involves 25 theatres in Brooklyn and Long Island. Through the recent reorganization and formation of the Century Circuit, H. Clay Miner becomes its president, and chairman of the board of directors.

Several houses of the chain under Schwartz Circuit operation have been booked by Pantages. The Miner Estate is financially interested in several houses of the Loew Circuit, including the Hillside, Jamaica, L. I., Plaza, Corona, L. I., Century, Brooklyn; Willard, Richmond Hill, L. I., and the new Loew's Mt. Vernon.

Through recent reorganization and formation of the Century Circuit, it is reported that the vaude activities will be expanded with at least 15 of the present 25 houses em-

Overboard!

A theatre owner with two houses playing vaudeville in the metropolitan area declared himself Monday, when informing his booker he could not deposit the \$300 necessary for salaries the first half.

Rubber checks from the manager had induced the agent to ask for the guarantee. The manager stated that unless he could open Monday, he would be through. Whereupon an outsider guaranteed the \$300 payment.

bracing vaude policies next month. Rumors are also current that through the Miner connection the list may go over to Loew for booking, although this could not be verified this week. Should Loew take over booking of the Century chain, it will be the first time since the consolidation of all Loew interests that the Loew Circuit has booked outside houses.

If the Loew booking arrangement falls to go through, it looks as though the Pantages Circuit will be retained as bookers for the Century list, which would give the western circuit an eastern stronghold that Pantages has been angling for for years.

None of the former Miner houses will be utilized on the new circuit. All but Miner's, Newark, N. J., have been disposed of to outside interests on leaseholds, and with a strong possibility that the Newark house may be taken over on lease by Irons & Clammage for their proposed tab burlesque circuit.

Formation of the new circuit had several independents in heated competition, in hopes of lining the list up for their books. The Loew angle later scared them off with most sitting tight until Miner had readjusted matters.

The Schwartz-Miner deal was reported in Variety some weeks ago, without the Miner end mentioned other than incidentally. At that time it was stated Schwartz had called a dinner at the Hotel Waldorf-Astoria, and would form a corporation with a capital of \$35,000,000 to take in all of the Schwartz theatres and stockholders.

NEW CHAIN AGENCY NAMES 10 AGENTS

Each Given Franchises to Submit Attractions for 29 Universal Picture Houses

The newly organized Chain Vaudeville Agency will operate with enfranchised agents rather than book from open field as previously announced.

W. N. Stephens, in charge of Chain, subsidiary of Universal, has issued a list of 10 agents awarded franchises for the agency which will book presentations and vaudeville for 29 Universal houses.

The list includes Eli Dawson, William Morris, Dick Henry and Jack Fauer, Fred Nevins, Herman Shield, Riley Brothers, William Shilling, Johnson & Lowenstein, Ward & Singer.

Most of the above named also hold booking franchises with Pantages. It is reported the matter of a double alliance is mutually satisfactory.

The new agency begins with 29 Universal houses and expected additions as soon as other booking affiliations expire.

J. C. MORTON'S REFRAMED ACT

James C. Morton, who closed with the Shuberts "Circus Princess" two weeks ago in Baltimore, has reframed the Morton family for vaudeville, reopening next week for Loew.

The family act was shelved when Mrs. Mayme Morton, Jim's wife, died and Jim then later accepted the legit engagement.

In the late Mrs. Morton's place will appear Alice Burtram. The Morton children, Edna and Alfred, will again be with their daddy.

TAPPE IN LYONS AGENCY

L. E. Tappe has joined the Lyons & Lyons agency, in charge of radio and club bookings.

Tappe comes from the National Broadcasting Co., where he booked commercial talent.

SOL GOULD IN LEAD

Sol Gould, formerly of Robey and Gould, will be in a new production act "In Spain," which Albert Lewis is producing.

Milt Lewis is staging.

Colored Musical Tab

In the new vaude-musical tab that has Fletcher Henderson band as its main feature are Buck and Bubbles, Brown and McGraw and Maud Russell.

The show is making its first N. Y. appearance at the Lafayette (Harlem) theatre this week.

KEITH'S, SYRACUSE, TRYING OUT FILM HOUSE STAGE BAND IDEA

Vaude Theatre's Changed Policy Readily Accepted
in Salt City—K-A Agents Ordered Up There to
Observe—Acts Before Band on Stage

Syracuse, N. Y., Jan. 10.

Keith's has a modified band policy. It's the picture house stage band presentation idea, played here to beat the new Loew's house to it. Given a test last week, the presentation—new here, at least—gave the house a big gross.

For the new policy, the house thus far is using four acts in addition to the Jack Crawford orchestra. This is one less than has been the rule.

The Crawford band and the house orchestra are combined to form an 18-piece outfit. A special full stage set is the frame for the band, and the acts work before it. Crawford, in addition to directing, serves as master of ceremonies.

Miss Shone's Suggestion

The success of the experiment brought Keith-Albee agents and bookers to town, ordered to study it. The Crawford band will remain here indefinitely save for a possible departure to fill two weeks at Hot Springs. The latter booking was made some time ago.

Cashing in on the publicity the new scheme has attracted, the Keith management is offering a \$25 prize for a name which will specify the type of entertainment.

The plan as adopted here was suggested to the K-A offices in New York by Harmonie Shone, a K-A agent in New York, and former actress.

Pan Acts Muddled

The sudden withdrawal of Pantages acts from Rochester found the Pan office impelled to do some quick shifting to placate some of the turns booked there.

One of the turns demanded its salary for the time cancelled with the matter taken up with the Rochester house management.

This is the second time this season the Pantages bookings have been in such a quandary, acts also getting their bookings cancelled when the Embassy in Westchester suddenly changed hands.

Fannie Brice's Writers For Victor's 16 Discs

Fannie Brice has an unusual contract by Victor for eight records per year for two years. With Miss Brice, the authors of her act, Billy Rose, Ballard Macdonald and Jesse Greer, have been engaged to contribute the exclusive songs of which the writers will get all the royalties in addition to a royalty arrangement for Miss Brice.

Rose and Macdonald will not publish the songs, as they are restricted material, and therefore will not split any of the two-cent royalty incomes with any music publisher.

Names on L. I.

More "names" were booked by Bob Burns in the New York Pantages-booked houses on Long Island this week.

Sophie Tucker was placed in two towns, splitting a week between them, later in the month.

Van and Schenck have been booked all over Long Island by Burns.

Donald Kerr and Effie Weston and Co. are another Pan booking. The Siamese Twins split a week for Burns between the Kingsway, Brooklyn, and Flushing, L. I.

Pat Rooney and Marion Bent and Pat II are booked for a L. I. Pan date Jan. 23.

Vincent Lopez and orchestra have just finished a week between the Kingsway and Flushing.

Ross Gorman and recording orchestra start some local Pan dates in February.

The Happiness Boys, Billy Jones and Ernie Hare, have been played by Burns, and in a full week at the new Queens theatre, Queens, L. I., packed the house afternoon and night.

MARRIAGES

Loretta Rush, screen actress, to Horace Hough, assistant director, at Los Angeles, Jan. 1. Both are at the Fox Studios.

Edythe Baker, American pianist and actress, married Gerard Erlanger, son of Baron Erlanger, wealthy banker, in London, Jan. 2. Miss Baker is in Cochran's revue.

Joseph Haggerty, actor, to Mildred Sybil Hart, actress, in Los Angeles, Dec. 31.

Blanche Mehaffey, picture actress, to George Joseph Hausen, sportsman, in Los Angeles, Jan. 4.

Doris Simpson to Marcel Silvers, Movietone feature director, Dec. 29, in New York. Wife is non-pro.

Milton W. Korasch to Sylvia F. Moskowitz, in Omaha recently. Groom is manager of the Rialto theatre there.

Iris Stuart, 1927 Wampas baby star, to Bert A. Mackinnon, magazine publisher of New York, Jan. 3, at Las Vegas, Nev.

Raymond Griffith, screen comedian, to Bertha Mann, stage actress, at Los Angeles, Jan. 8.

George Mence, Chicago vaude agent, to Elsie Carroll (Rose and Carroll), Dec. 31 in Chicago.

Ruth Roberts to Edward Canter in Boston Jan. 8. Groom is office manager New England Theatres Operating Co. Bride attached to same company.

BILLY HIBBITT and MARIE HARTMAN

Booked Solid Until June
THEN
EUROPE



Miss Marie Hartman is World's Champion Comedienne

and ready to protect her title in all countries.
Weight—148 lbs. of personality.
Height—5 ft. 9 of laughs.
Reach—Enough to grab hat of every show.

BILLY HIBBITT TRAINER

This Week (Jan. 9)

K-A, BOSTON

Next Week (Jan. 16)

PROCTOR'S, NEWARK

Duplicating His International Success

CATALINI

The Equant Cyclist

AMERICAN DEBUT

K-A PALACE, NEW YORK

THIS WEEK (JAN. 10)

Direction JENIE JACOBS

Nan Halperin

KEITH-ALBEE CIRCUIT

WATCH THESE GROW

NO HOUSE MANAGERS AS PART OF SMALL TOWN MAN'S ECONOMY

Schenectady, N. Y., Jan. 10. House managers seem taboo here in the latest move of the Farash Theatre Corporation, following election of W. M. Shirley to the presidency of the company shortly after being taken into the concern once again. A plan of economy was ushered in with Shirley. It includes reduction of wages of front of house

employees. Musicians and stage hands refused to take a cut, and G. H. Long, vice-president of the stage hands, was called in from New York.

Frank Breymaler is out of Wedge-way as manager, and no longer with the Farash interests. A. E. Hamilton, manager of Strand, also out, as is Frank Larnon, exploitation man. Refusal to accept reduced salaries is believed to be reason for their leaving. All Farash houses now running with Shirley as general manager and no house managers appointed.

In the wage cuts scrub women were reduced from \$18 to \$9 weekly, and other employees in proportion. The union officials took up matter with central trade body here, and it is understood wages have been brought back to previous level. Long's arrival here for stage hands interests brought on a conference in which musicians, stage hands and picture operators participated. A result was no wage cuts, although Shirley held out for a 10 per cent cut. Orchestra out of State theatre and replaced, due to threatened wage cuts, it is reported.

Janet Farley is now vice-president of Farash interests. Her father, W. W. Farley, is treasurer, and Guy Graves, secretary. Shirley and Graves recently bought an interest in the Farash concern. Shirley was connected with the company several years ago, but got out two years ago. Recently he returned and opened the Van Curler with Vitaphone. A mysterious fire closed it up. Now Vitaphone is in Strand, Farash house, and Van Curler is dark again.

Newspaper passes now have a 10 cent tax, which, according to face of passas, goes to "Employee Fund." Frank Breymaler, for two years manager of Van Curler and Wedge-way theatres, is now general manager of the local Rivoli and Pearl theatres. Breymaler is at the Rivoli, newest and deluxe neighborhood house here, at a salary increase.

INCORPORATIONS

NEW YORK

Con Conrad, Inc., New York City, \$15,000, plays, acts, playlets, theatrical productions. Irving Goldman, Isadore C. Weiss, Morris Epstein. Filed by Kent & Kent, 27 William street, Manhattan.

Valls, Inc., Manhattan, \$50,000, stage plays, operas, dramas, moving pictures. Aaron A. Snyder, Irving Kaye Davis, Bertha Broad. Filed by Mayer C. Goldmann, 570 Seventh avenue, Manhattan.

Lefferts-Liberty Corp., Brooklyn, \$20,000, theatres, public amusements, realty. Samuel Lefstein, Dora Wisselman, Anna H. Kestenbaum. Filed by Henry D. Levy, 26 Court street, Brooklyn.

Second Productions, Inc., Manhattan, theatrical enterprises, plays, operettas, burlesque, vaudeville, concerts. 200 shares of no par value. Harry C. Hand, Samuel C. Wood, William H. Stevens. Filed by Gerald Donovan, 44 Wall street, New York City.

Sell Out, Inc., Manhattan, masques, pageants, operas, moving pictures. 300 shares no par value. John L. Fraser, H. Lawrence Holcomb, Robert Kuhl Helme. Filed by Goldman, Bennett & Collin, 74 Broadway.

Arthur Edison, Inc., Manhattan, theatre proprietors, operatic and dramatic presentations, opera, vaudeville, burlesque, ballets. 250 shares, \$50 preferred, \$100 no par value; 40 shares class A common no par value, 60 shares class B common no par value. Arthur B. Edison, Solomon Traub, George Burton. Filed by Arthur B. Edison, 12 East 31st street, Manhattan.

Community Concerts Corp., New York, \$100,000, community or municipal concerts. John T. Adams, London Charlton, Francis C. Coppicus. Filed by Diamond, Abraham & Strauss, 210 Madison avenue, New York.

Okun Theatrical Enterprises, Inc., Bronx county, \$4,500, theatres, motion pictures. Samuel Okun, Barnett Feder, Robert Levy. Filed by Harry Sands, 277 Broadway, New York City.

The Mosartum, Inc., New York, \$10,000, concerts, dramatic presentations, theatres, operas, stage plays. Julie L. Janovar, Percy R. Steigelman, Sidney S. Goldstein. Filed by Daniel Reich, 30 Church street, New York City.

Barbour, Crimmins & Bryant, Inc., New York City, theatrical enterprises, musical and dramatic performances, 200 shares, no par value. Edward L. Barbour, John D. Crimmins, Lester Bryant. Filed by I. Gainsburg, 291 Broadway.

Manhattan Beach Park, Inc., formed by consolidation with B. B. Bathing Park, Inc., Manhattan, 70,000 shares no par value. Joseph P. Day, John S. Turnbull, Henry J. Herold. Filed by Safre Bros., 67 Liberty street.

Rockland Theatre, Inc., town of Havestrav, Rockland county, realty, theatres, 200 shares no par value. Thomas J. Freeman, John Coonan, John Glinuity. Filed by Carl P. Lothrop, 17 East 42d street, New York City.

JUDGMENTS

Y. M. H. A. of Bronx; Ben Bernie Enter., Inc.; \$316.
Edward Davidow and Rufus Le Maire, Inc.; George Jessel; costs, \$158.
Isaiah Leebove; H. J. Reddy; \$115.

RELEASED GAGS

"Have you seen any of the new \$100 bills?"
"No, I haven't seen any of the old ones."

"Give me a honeymoon sandwich."
"What's that?"
"Just 'let us' alone with no annoyance."

"I feel like an old stove."
"How's that?"
"All blacked up."

"What's your name?"
"O'Leary, thank you."
"Don't thank me. I had nothing to do with it."
(Joe Farnham's titles for "West Point," film.)

BIRTHS

Mr. and Mrs. John J. Daly, Dec. 31, in Washington, D. C., daughter. Father is dramatic editor of "Washington Post."
Mr. and Mrs. W. S. McLaren, Jackson, Mich., daughter. Mother former vaudevillian. Father local theatre manager.
Mr. and Mrs. Lew Pollack, son, Jan. 8 in New York. Father is the songwriter.
Mr. and Mrs. Grant Pemberton, Salt Lake City, a son. Father is manager, Salt Lake Pan house.
Mr. and Mrs. P. P. Beucher, at their home in Santa Monica, Calif., Dec. 23, son. Mother was professionally known as Resista.

Quartet With Wolf

Los Angeles, Jan. 10. Four Cheer Leaders, harmony quartet, go with Rube Wolf to the Warfield, San Francisco, when the latter opens there Jan. 14.
They will work with Wolf as a permanent feature.

Buddy Doyle for B. & K.

Los Angeles, Jan. 10. Buddy Doyle, blackface comic, recently finishing a tour of West Coast theatres for Fanchon and Marco, opens Jan. 28 in Chicago for B. & K.

Vita Displaces Vaude

Vaude has been dropped by the Strand, Shenandoah, Pa., and Monday (Jan. 9) was replaced by Vitaphone.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 12 Years Ago
Majestic, Chicago
(2 a Day)

1. GARCINETTI BROTHERS
2. WINNIE LEIGHTNER and ALEXANDER
3. NEIL PRATT
(in "CRANBERRIES")
4. "HERB" WILLIAMS and WOLFUS
5. IVAN BANKOFF and LOLA GIRLIE
6. PRIMOSE QUARTETTE
7. WEBER and FIELDS
8. NELLIE NICHOLS
9. INTERNATIONAL GIRL

This Week 9 Years Ago
Colonial, New York
(2 a Day)

1. FOUR BOISES
2. CLINTON and ROONEY
3. MORAN and WISER
4. HARRY BRENN
5. MARGUERITA SYLVA
6. "HERB" WILLIAMS and WOLFUS
7. HARRY GREEN and CO.
8. NAN HALPERIN
9. BRADNA and DERRICK

This Week 5 Years Ago
Orpheum, Omaha
(3 a Day)

1. ROYAL CASORNE
2. BILL FRAWLEY and EDNA LOUISE
3. MONS. ADOLPHUS and CO.
4. VAL and ERNIE STANTON
5. LEO REEKS
6. "HERB" WILLIAMS and WOLFUS
7. GALLETTI and KOKIN



I am the Originator of the
Harmonica Broadcasting Act
and I warn all Performers and Theatre Managers against infringement of this act, as it is fully copyrighted.
ATTORNEYS
Goldsmith, Goldblatt & Hanower
NEW YORK CITY
Now in Preparation
THE GREATEST HARMONICA NOVELTY ACT OF THE AGE
JACK KAY
KING OF HARMONICA PLAYERS
Offers His New and Latest Novelty to the Vaudeville Bookers for Open Time
Address:
JACK KAY, Box 152, Mamaroneck, N. Y.

AU REVOIR

Just Concluded 104 Consecutive Weeks Playing the Major Vaudeville Theatres of the U. S.

WALTER FEHL AND CO.

In "HIS MAGIC WAND"

Featuring MARJORIE BARTH

SAILING FOR LONDON ON S. S. "HAMBURG," JANUARY 19

OPENING AT BIRMINGHAM HIPPI, FEB. 6

and all other Variety, Ltd., theatres to follow

At the conclusion of the tour to be featured in a Revue in London with
MISS DORA MAUGHN

K.-A. Dir., JENIE JACOBS

European Rep., HENRY SHEREK

Independent Agents, MEYER NORTH and JOE FLAUM

Walter Do "A SHAD"

A Waltz Song of Rare

"MY BLUE

WALTER DONALDSON
A Beautiful Ly

The Best Of All Mother Songs!

"BABY YOUR MOTHER"

(LIKE SHE BABIED YOU)

by DOLLY MORSE, ANDREW DONNELLY & JOE BURKE

A Real Rag Ballad!

"WHAT'LL YOU DO?"

by NED MILLER and CHESTER COHN

"JUST ONCE AGAIN"

Still The Most Popular Of Fox Trot Ballads!
by WALTER DONALDSON and PAUL ASH

You can't go wrong
with any FEIST song

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Naldson's Y TREE

harm and Simplicity!

HEAVEN

'S **GREATEST HIT!**
ic by George Whiting

A Genuine 18 Carat Waltz Ballad!

"ARE YOU THINKING OF ME TO-NIGHT?"

by BENNY DAVIS, L. WOLFE GILBERT and HARRY AKST

Tell Your Mother, Your Sister, Your
Brother About This Cutey!

"GO HOME AND TELL YOUR MOTHER"

(THAT I LOVE YOU)

by ABEL BAER, BENEE RUSSELL and IRA SCHUSTER

Another O' Katharina!—Balieff's Hit in "Chauve Souris"!

"WHERE IS MY MEYER?"

(WHERE IS HIMALAYA?)

by L. WOLFE GILBERT, OTTO STRANSKY, FRITZ ROTTER and ANTON PROFES

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50¢ FROM YOUR
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TINK HUMPHREY REPORTED AS CHI'S G. M. FOR MERGED CHAIN

Chicago, Jan. 10.

Nat Kalchheim, booker of Jr. Orpheum time under the supervision of Sam Kahl, will join the William Morris Chicago agency as a booker. At the start, Kalchheim will book two split-week combination houses,

Central Park and Congress both in Chicago.

Kalchheim's release is the first active move under the K-A-Orph amalgamation. Other changes not yet officially announced, but to be expected within the next few days, are those concerning Kahl, Claude ("Tink") Humphrey and Sammy Tishman.

Kahl, it is said, will go to New York on the alternative of quitting vaude altogether otherwise, the latter by suggestion of persons other than Kahl. With the transfer or departure of the Kutter the installation of Humphrey as general manager of the merged circuits' interests in Chicago and the middle west is reported. Humphrey is said to have refused the nomination here if Kahl remains in Chicago, and is backed in this attitude by the controlling heads. General opinion is that Humphrey would prove much the more valuable man for this section, through his rep. for dealings and popularity with all classes. Tishman, booking Great States for the Ass'n, a connection that will shortly be severed, is slated to join the Artists' Booking Office, booking outlet of Balaban & Katz-Publix, now under the direction of A. J. Balaban and Morris Silvers.

Other changes of less importance will be effected at the same time.

Kalchheim has been with Orpheum for 15 years, starting as an office boy. As head booker for the Orph staff, he enjoyed the title only. His position of assistant to and main "out" and "yes" man for Kut Kahl, held for the past several years and was repeatedly said to have been very distasteful to Kalchheim.

Daisy Wood's daughter, Dorothy Munro, in London, is engaged to wed George Kent, non-pro. He is the son of the head of the Columbia Records in England.

Leo Mayer, former assistant manager Loew's State, New York, now managing the Arena, N. Y., for Consolidated Amusement Co.

Every Little Bit—Orph

Chicago, Jan. 10.

The K-A-Orpheum amalgamation must entail a general economy drive, according to recent happenings around Chicago, when other things besides actors' salaries were cut.

The standout razor gag of the month was that stropped by the manager of one of Orpheum's combination houses here. A girl principal in an act playing the house was indebted to an attorney for \$15 and issued an order on her salary for that amount.

The attorney sent the order to the theatre with a request that the money be deducted from the girl's salary, as per order. The theatre replied with a draft for \$14.92 and explained the shortage with the following:

Phone call to your office... \$.05
Postage on this letter... .02
Stationery for this letter... .01

Total deduction \$.08
And, for a punch line: "We have made no charge for our services in collecting this for you."

This, perhaps, replaces as chief pay-off the recent order to usherettes at Orpheum's Palace anent limiting each attached couple to one program.

Danny Simmons in Charge at Amalgamated

Danny Simmons, booker for the B. S. Moss houses prior to the sale to K-A-Orpheum, will become general booking manager of the Amalgamated Circuit Feb. 1, supplanting Harry Padden.

Padden has been out seven weeks at the Amalgamated, supposedly on sick leave. Both circuit heads and Padden has been non-committal for weeks on Padden's withdrawal, with Bud Irwin, assistant to Padden, bridging the gap until Simmons takes charge.

Another angle on Simmons' installation as chief booker for Amalgamated has it that B. S. Moss, of whom Simmons has been a protege, may also swing over to Amalgamated when resuming his own theatre ventures.

Max Pfeffer, who introduced the plays of Galsworthy and Coward in Germany, has purchased Central European rights to "Her First Affaire" and an option on "The Jazz Singer."

Jack C. Patten, formerly of Patten and Marks, has been taken into the firm of Heyman and Co., Stock Exchange brokers. This rise has come in less than two years on the Street.

ILL AND INJURED

Joe Smith, of Smith and Dale, did not open in Washington with Eddie Dowling's "Sidewalks of New York," having been rushed to the hospital in New York city for an operation just prior to the closing there at the Knickerbocker. James Carson is substituting for Smith.

Edwin Carewe, picture director, ill at his home in Hollywood with influenza.

Noah Beery was laid up several days with a broken rib received while working on a picture.

Further tough luck hit Those Four Entertainers last week. The departure of Lloyd Belliet for his home in the west to recover from a nervous breakdown forced the remaining boys to pick up a new man. Then Billy Renaud, blackfaced comic, was summoned to his home on Washington Heights, N. Y., by the illness of his wife, who is very ill of pneumonia.

Eddie Sullivan, lately stricken in Toronto, is again at the French hospital, New York.

Lou Smith, manager of the Mount Morris, Harlem, painfully injured last week when run over by an automobile in front of his house. He is recuperating at his home.

Mrs. Johnny Marvin, who broke her leg Christmas week in Canton, O., is recovering at her home in White Plains, N. Y.

Emily Lea, the dancer, is recuperating from a severe attack of pneumonia at the home of her sister, 3505 Chambers street, Bayside, L. I. Will Lea, Emily's father, has returned to New York after a three-year trip around the world and is with his daughter.

Jennie Scheper (Mrs. A. Haston), quite ill in London, is improved. Miss Scheper was last over here with "The Girl from Dixie."

George Schoettle, treasurer of the Grand Opera House, Cincinnati, is back on the job after a month's illness.

Ernie Williams, Loew booker, ill at home Monday.

Roberta Clark, ingenue, Ralph Bellamy Players, Princess, Des Moines, recovering from an operation for appendicitis.

Bertha Jenkins, chorus girl with "My Maryland," who was stricken with pneumonia in Boston last month and whose life was despaired of for several days, is reported as practically recovered. She is contemplating a return to the stage.

valetting at the convalescent home of the Boston City hospital at Milton.

Bob Burns, after an attack of grippe, returned to his books in the New York Pan office Monday.

Al Beckerich, manager of Loew's State, Buffalo, since its opening in 1921, resigned on Saturday following a nervous breakdown. Beckerich, formerly manager of the old Olympic and Star theatres, has been in the show business as actor and manager for over 20 years. He has been president of the Buffalo Theatre Managers' Association for the past three years.

THIS WEEK, PALACE, CHICAGO
HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA



NEXT WEEK, ORPHEUM, WINNIPEG
HEADLINING KEITH-ALBEE and
ORPHEUM CIRCUITS

"POODLES" HANNEFORD

Just Finished a Very Comfortable Forty Weeks with Messrs. Lee and J. J. Shubert's

"CIRCUS PRINCESS"

Now Playing Keith-Albee Vaudeville

JOE

REX

WILTON and WEBER

HELD OVER—PALACE, N. Y., SECOND WEEK

BOOKED UNTIL MAY 14, 1928

AT LAST SOMETHING NEW!

We Wish to Thank MR. E. V. DARLING

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MORRIS & FEIL OFFICE
CHAS. FUREY
REPRESENTS US

MONROE GOLDSTEIN
ATTORNEY

N. B.—JOE WILTON AND REX WEBER ARE CONTRACTED WITH EACH OTHER. ALL BUSINESS IS TRANSACTED BY JOE WILTON

"VARIETY" Said

Bows and speeches. Plenty of 'em. According to that, Wilton and Weber, No. 2, could have tacked 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.

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 others less clever who have come out of vaudeville this season.

"THE NAGGER"

at the telephone "THAT WAS ELMER"

NOW BEING PLAYED BY

JACK NORWORTH and DOROTHY ADELPHI

All Concerned Are Hereby Warned

against using the whole or any part of the "Nagger" including telephone conversation ending "That was Elmer." All legal penalties will be strictly enforced.

GUS WEINBERG

DON

WILLIAM

ROMAINE and CASTLE

Playing Our 46th Consecutive Week on Pantages Circuit

Thanks to ALEXANDER PANTAGES

STOP!!

HERE IT IS --- The Sensational COMEDY Song !!
Guaranteed to "Tie Up" Any Show !!

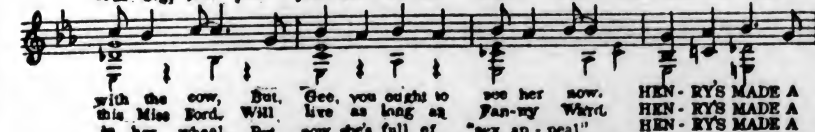
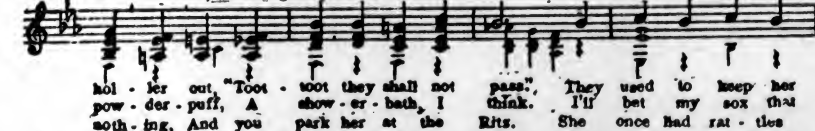
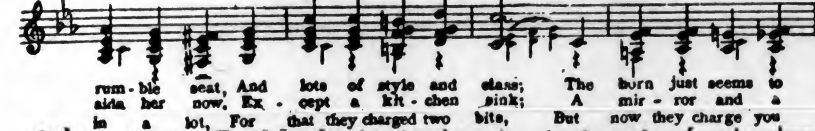
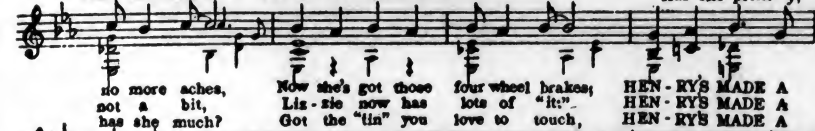
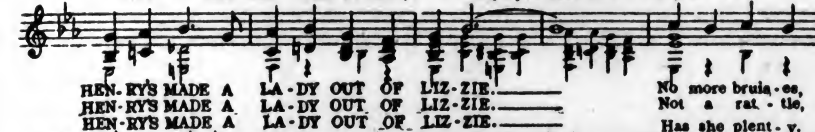
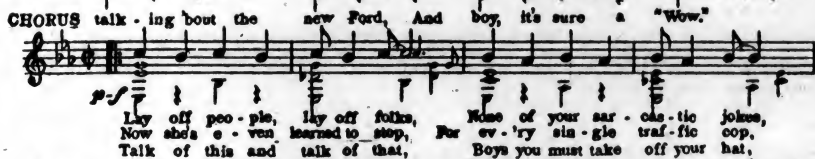
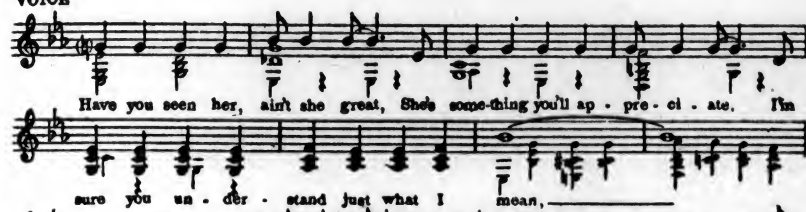
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WIRE
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WRITE
OR COME IN
For Your Orchestration

Henry's Made A Lady Out Of Lizzie

By WALTER O'KEEFE

VOICE



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EXTRA

CHORUSES

AND

CATCH

LINES

GALORE

DE SYLVA, BROWN & HENDERSON, Inc.

745 SEVENTH AVENUE

ROBERT CRAWFORD, Pres.

NEW YORK CITY

Loew's "Amateur Follies" In 18 Houses for Week

Victor Hyde has been engaged to stage the annual "Amateur Follies" in 18 out of town houses of the Loew Circuit. The shows will comprise casts made up of local talent, with the shows running a week. Hyde has staged the "Amateur Follies" and "Bathing Beauty" revues for the Loew Circuit for the past three seasons.

The Comedy Sensation

SAM

DAYTON

and
OLIVE

RANCY

in

'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill
Keith-Albee Circuit

Touring the World

IVAN BANKOFF

(The Dancing Master)

and

EDITH CANNON AND CO.

in

"AMERICAN AFFAIRS"

Personal Direction, IVAN BANKOFF

HOUSES OPENING

Loew's, Yonkers, N. Y., opens Feb. 2 with split week, vaude-film. John Coutts Agency has added the Regent, Syracuse, N. Y., playing four acts on a split week.

Harry S. Ward succeeds Harry Mitchnick as manager of the Lincoln, Charlton, Ia., a link in the A. H. Blank chain.

M. E. Comerford this week arranged for a split week vaude policy in the Hippodrome, Pottsville, Pa., within a few weeks. Comerford recently took over the Hipp there from Charles Housman, who is retained as house manager. This acquisition of the Hipp sews up Pottsville, for M. E. Comerford.

New Riverside, seating 1,500, Medford, Mass., has opened. Lawrence DeCane is manager. Vaude-films on split week.

Maine, seating 800, Portland, Me., opened by Leon P. Gorman and Charles W. User. Pictures.

FORUM

Editor Variety.

Chicago, Dec. 30.

Your Chicago correspondent, in reviewing the Palace bill, spoke of us as the closing act. While we did appreciate the nice notice we were sorry he made the error in our position.

It has been the custom to close the Palace bills with dancing acts. When we found they had us in that spot we refused to open and left the bill, but before the matinee they found it possible to change the bill and we were next to closing.

Florence O'Dentshawn—Snow and Columbus.

NEW ACTS

"Five Sophomores," Harold West, Billy Henson, Bob Gaylor, Jimmy Callison, Gene Cortright.

"Studio Varieties," revue, seven people.

"Odds and Ends," flash, four people.

Babette Bussey and Melville Stokes, in sketch.

Ulls, Ross and Reeves ("The Radio Hums").

The Wife at Home Has Her Say

P. O. Box 100
Northport, L. I., Jan. 7.

Editor Variety:

I thought the poem "In New York With a Hit," by Victor Moore, in Variety this week very clever, and possibly the truth, but there is the other side of the question too, you know.

How about the wife of the trooper who is not in the profession and who spends most of her time roaming about from pillar to post, hoping next season will be "The Season"? From that point of view I have written the enclosed verse, which I rather hope you will find "printable," for I know there are many living under these circumstances who will appreciate it.

Very truly yours,
(Mrs.) Louise V. Spencer.

THE WIFE OF THE MAN IN NEW YORK WITH A HIT

By Louise Victoria Spencer

Sequel to

"IN NEW YORK WITH A HIT"

By Victor Moore

Last season I spent with my mother,
The season before with my aunt;
My husband, you see,
Plays in light comedy,
Proud of him—why sure—that I'll grant.

Last season he trooped thru' the Southland,
Oh, yes—the show stayed on the road;
The letters he sent
Told me how much he'd spent
Keeping clothing all mended and sewed.

Season before he trooped Westward,
The show opened up on the coast,
And he wrote of a blonde
A good pal and fond,
Well—he needn't write back here and boast.

He writes me his trials and his hardships,
And how he goes thru' this and that;
But the money he sends
Is much less than he spends
When he goes with the boys on a bat.

This season I'm in an apartment,
His habits and clothes—I keep fit;
I handle the cash
And a bankroll I'll flash,
For he's right in New York—with a hit.

NOTES

A recent advertisement in Variety by Teddy Joyce, who rates as the youngest master of ceremonies in the show business, neglected to mention Lou Irwin has him under 10 years' exclusive management. Joyce is at Loew's State, St. Louis, for six months, opening Jan. 1.

A \$50,000 fire resulted Monday of last week at the former Johnstown, N. Y., Opera house (now Smalley). Forcing a back draught is believed to have been the cause.

Lillian Roth succeeds Winnie Lightner with "Delmar's Revels" at the Shubert, New York, having gone into the cast last week. Miss Lightner returns to vaudeville.

William Morris, Jr., and sister, Ruth, accompanied by James R. Cowan (Publix Theatres), are spending a week at Palm Beach, Florida.

Charles J. Bryan, general manager for Walter Reade interests, returned last week from a month's stay abroad.

Sam Behrman, author of "The Second Man," has left for London to produce "The Second Man" in that city.

Johnnie Bell, who has been in New York several months, is returning to Saranac Lake.

Jan Oyra is staging the Mittie and Tillie ballets for the new "Greenwich Village Follies."

J. C. Williamson has bought the Australian rights to the "Squall."

Local Bank at Bethlehem Operating, Guaranteeing

Globe, Bethlehem, Pa., switched booking this week (Jan. 9) from A. & B. Dow to Fally Markus. The house has been in labor difficulties for some weeks back with non-union musicians and stage hands having gone in.

The local bank, financing the house, has taken over its operation. Markus insisted that the bank guarantee for the shows and until was set would not book the house.

The Globe plays pictures and five acts on a split week. The Dows had been booking it for several years.

"Sure Fire. Can't Go Wrong, Boys."
—VARIETY.

FRANK
MITCHELL

and

JACK

DURANT

A Positive Hit with

"HIT THE DECK"

NOW

MAJESTIC,
LOS ANGELES

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.50
Double, \$25.00
in the Heart of
Theatre District
11-12 and H Sts.

ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

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A route of 10 weeks within 90 miles of New York

Artists invited to book direct

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BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

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45 HOUSES - SHOWS ON CIRCUIT OF MERGED COLUMBIA-MUTUAL WHEELS

United Burlesque Circuit, Holding Corporation's Title—I. H. Herk, President; Sam A. Scribner, Chairman of Board—Scribner-Herk Take Over Some Houses Personally—Present Corporations Unchanged—Two Men's Ambitions Realized

Shaped up at 45 houses and 45 shows the United Burlesque Circuit commences to operate next Monday (Jan. 16) as the holding company for the Columbia and Mutual burlesque wheels.

The merged shows and houses will retain respective corporate identities if any, and the same will also be true of the Columbia Amusement Company (Columbia Wheel) and the Mutual Association (Mutual Wheel).

As the operating company, the United will have for its president I. H. Herk, with Sam A. Scribner, chairman of its board of directors. While the names of the Columbia and Mutual wheels will be dropped for business purposes, it is not yet determined if the theatres or the billing matter of theatres and shows will be altered, at least for this season. In the main the houses on both wheels are known as the Columbia or Gayety.

In the various conferences of stockholders on both wheels in the company interested, some dissension arose as to the advisability of the merger. In each instance Messrs. Scribner and Herk agreed to personally assume the leases of the theatres and guarantee the stockholders 10 percent annually on their holdings. In this wise, the two men become the lessors of the Casino and Empire, Brooklyn; Columbia, New York; Palace, Baltimore; and the Gayetys at Washington, Toronto and Rochester.

With each theatre the guarantee of 10 percent will exceed the dividend the stockholders have received yearly. All of the personally leased theatres will be left on the United Wheel by Herk and Scribner, less than an exception or two as conditions may dictate.

Other than the two chief executive officers, there will be no important changes for the present in the staffs of either the Columbia or Mutual. It is probable Mr. Herk will remove his offices and headquarters people to the Columbia's suite in the Columbia building.

Merger Expected

The merger arrived as expected when it was announced in Variety some weeks ago that the two wheels had concluded to operate under a mutual working understanding. At that time it was predicted the understanding would be followed by a closer association.

Messrs. Scribner and Herk, at loggerheads for a long while in the operation of opposition burlesque wheels, reached their decision to operate and then to merge after a series of meetings between themselves. The merger leaves the United Wheel alone in the entire field of regular burlesque, with a formidable circuit of established theatres and trade-marked burlesque names. Other than an independent stock burlesque here and there, and those few fast giving way to organized burlesque, nothing stands in the way of the United's progress.

Smooth Future

Under a self-protecting guarantee rule inaugurated by the Mutual wheel and now carried into the United chain, the merged wheel has rather a smooth future apparently in front of it. This appears so apparent to the burlesque people that it is said that when Mr. Scribner leaves Jan. 28 for his annual visit to Palm Beach, it may mean his permanent retirement as an active worker in burlesque, although as chairman of the board he will be always available in an advisory capacity. The burden of the executive direction of the United Wheel will fall upon Mr. Herk, who is the younger man of the duo.

Sam Scribner will have well earned his long deferred retirement, following his many years in the burlesque field, during which he guided the Columbia Wheel into

the foremost position in that division. A striking figure in the show business and a commanding officer of burlesque, Scribner's personality asserted itself at any and all times, in or out of his office. He only knows how to give orders and has never taken any. Coming up from the circus lot he brought a forcefulness unknown to burlesque before Scribner exerted it in his own emphatic manner.

Scribner's Deeds

The Columbia Wheel was formed in 1902, as a combination of the old Western Wheel and Eastern Wheel burlesque circuits. For nearly all of that time since, Scribner has headed Columbia. He instituted reforms in burlesque that brought women and children into the Columbia theatres. But with the advent of independent stock burlesque everywhere, consequent attention by the local police to them and the general odium that had to be endured meanwhile, Scribner saw his cherished fight for a legitimate burlesque destroyed by fly-by-night shoestrings, to whom a loss of a theatre or prestige meant merely moving out of town.

To offset the situation, Scribner was persuaded to make the Columbia a hybrid chain, of mixed shows, burlesque, colored, musical and dramatic. The combination did not work out well, with the conferences between Scribner and Herk starting shortly after the mixed policy was instated by the Columbia.

Herk

Herk has been outstanding in burlesque circles for years. Most of his career, he was content to remain secondary to Scribner, which he did with his successful direction of the American wheel, an under cover subsidiary of the Columbia. When Herk was foolishly tempted by Shubert Vaudeville and the glowing but fruitless talk of Lee Shubert, he left burlesque temporarily, to go down to disaster with the Shubert Vaudeville that carried many other burlesque men down with it.

In 1922 the Mutual Wheel was formed. When Herk found himself at liberty once again, he accepted the post of director for that circuit, which was then in the red to the extent of over \$100,000. Herk's expert manipulation of the Mutual, his expansion of it and relieving it from indebtedness, although a minor circuit with a small weekly guarantee to the shows and a small admission top, got him constant attention.

With Scribner liking his family and golf and Herk out for work, there was little difficulty in both reaching their conclusion. With it each achieved his ambition—Sam Scribner to be free at last to enjoy himself, and Izzie Herk to be at the head of all regular burlesque in America.

\$1,760 Weekly Guarantee

With the merger and reorganization all shows of the new circuit will operate under the former Mutual Circuit guarantee of \$1,760 weekly and with all houses with the exception of a few metropolitan stands dropping to \$1.10 top scale. The drop of guarantee from \$2,500 weekly, formerly allowed Columbia shows, to the lesser figure, will occasion the dropping of seven of the 17 Columbia shows which had been operating before the merger.

Most of the producers were notified that an additional chop would be necessary under the new arrangement with the latter claiming further pruning process impossible and pasting-closing notice.

17 Shows Leaving

Among shows leaving the new wheel are "A Perfect 36," Billy Gilbert's "High Hat Revue," "Here We Are," "Gaieties of 1927," "Foolin' Around," "Let's Go," "Dancing Around," Silding Billy Watson's "Flying Dutchman" and Jean Bedini's "Cock-a-Doodle-Do."

Columbia shows retained include

Anything's a Bit

A burlesque troupe gathers at the cemetery. One member asks: "Who knows that Lord's Prayer bit?" Credit Bert Wheeler.

Two Stocks in One House

A combination of tab burlesque and tab dramatic stock went in this week (Jan. 9) at the Myrtle, Brooklyn, N. Y.

The dramatics will hold first part of the program with burlesque on the second half, presented by two separate companies.

George Damroth is operating both stocks with the house reported in on the venture.

"Perfect 36" Out

Morris Wainstock's Columbia wheel show, "A Perfect 36," closed in Boston last week.

It was scheduled for Columbia, New York, this week. "Saratoga Chips," John Jermon's new one, was rushed in instead and will pick up the deleted show's route.

One Rochester House

Rochester, N. Y., Jan. 10. The Corinthian has closed after three years as a Mutual burlesque house. Mutual attractions now go to the Gayety, local Columbia house.

Cliff Smith, manager of the Corinthian, becomes manager of the Gayety. Charles S. Lawrence, erstwhile manager of the Gayety, has not decided as to his future move.

A local theatre group may take over the Corinthian.

\$2 Too Much

Joe Catalano's "Tip Top Revue" filled in a layoff week last week by playing the first half at the Westchester, Mt. Vernon, N. Y.

The show might have gotten a break at proper scaling, but with the house insisting upon a \$2 top, it did slim business.

MOLLIE WILLIAMS' ACT

Mollie Williams, for years the best known woman in burlesque, is supported in her new vaude act by Gene Shuler, Dutch comedian; Charles Harris, whistler, and six dancing girls.

Miss Williams' friendship for postal employees, a gag which got big publicity on the Columbia wheel, is ballyhooed in the vaude act.

DRAMATIC STOCK AT MINER'S

Dramatic stock replaces Columbia shows in Miner's Bronx, New York, with a company sponsored by Charles E. Blaney.

Ed Daley's "Bare Facts," "Tip Top Revue," "Nothing But Girls," "The Merry Whirl," "Be Happy," Tommy (Bozo) Snyder's "Big Show," "Lid Lifters," and "Saratoga Chips."

Thus far the present Mutual show layout remains almost intact.

Six former Columbia houses will also be dropped from wheel show policy but will continue as the properties of the former Columbia Circuit and operate with stock burlesque or other policies. Among the houses out are Miner's (Bronx) New York; Garden, Buffalo; Corinthian, Rochester; Strand, Washington; Gayety, Pittsburgh; Palace, Baltimore.

Washington, Jan. 10.

Columbia is closing the Strand here and transferring the Mutual shows to its Gayety beginning next Sunday. Change relieves Ira La Motte as manager at the Gayety and brings Harry Jarboe in from the Strand and back to the assignment he held at this house for over 10 years.

Strand has been doing a fair business since switching to the straight two-day after opening the season at this house with three shows daily and a feature film to make it continuous.

Report is that either Irons & Clamage or Gus Hill will take over the Strand for a burlesque stock with La Motte as manager.

BARE FACTS

(COLUMBIA)

Prima Donna.....Lena Daley
Soubret.....Tessie Sherman
Ingenu.....Princess Wantara
Comedian.....Joe Yule
2d comedian.....Jack Gray
Straight.....Blaney Morey
Tenor.....Frank McConville
Juvenile.....Olie Nelson
Isabelle Van and Girls on Runway.

This outfit is nicely graded for appeal to the peasantry and to the more fastidious element in the burlesque clientele. The statement goes both for the sex appeal, sales method and the comedy approach.

Lena Daley takes care of the one and Joe Yule the other division. Yule calls for top comment for a variety of reasons, chief of which is that he has discovered a way to reconcile the new burlesque comedy style of bluster and knockabout with something that resembles genuine fun. Most of the new wheel comics merely make noise and peddle dirt. Yule does both, but he has the knack of effective humor as well. Also he has something here to work with. He is the nearest approach to a spontaneous comedian seen on the Wheels in a month.

Miss Daley fits perfectly into the modern burlesque technique. She has looks and a fairly delicate sense of suggestion, rather than the crude gyrations that make up the entire repertoire of many hip wavers. There is some shading in the gestures of her architectural ensemble. She can, for instance, wave an eloquent shoulder and her broader dance effects are nicely modulated while still delivering high voltage. The point is that she can do more than merely routine her stuff, trying all the time to put everything she has into her work.

Sooner or later the burlesque producer will see that routine grinding before the platform and on the runway won't do. Nothing is so monotonous as a dead level of high powered shimmying. There should be moments of sedateness to build up a background for the sex kick. Miss

BURLESQUE ROUTES

Weeks of Jan. 16 and 23

Bare Facts—Empire, Newark; 23, L. O.
Band Box Revue—Columbia, New York; 23, Lyric, Newark.
Banner Burlesquers—Gayety, Scranton; 23, Gayety, Wilkes-Barre.
Bathing Beauties—Empire, Brooklyn; 23, Columbia, New York.
Be Happy—16-18, Colonial, Utica; 19-21, Capitol, Albany.
Big Revue—Lyric, Newark; 23, Star, Brooklyn.
Bowery Burlesquers—Gayety, Washington; 23, Academy, Pittsburgh.
Bright Eyes—Trocadero, Philadelphia; 23, Gayety, Baltimore.
Dimpled Darlings—Gayety, Boston; 23, Empress, Brooklyn.
Finnell, Carrie—Casino, Brooklyn; 23, Casino, Boston.
Follies of Pleasure—Empress, Chicago; 23, L. O.
French Models—Star, Brooklyn; 23, Trocadero, Philadelphia.
Frivolities of 1928—Gayety, Rochester.
Ginger Girls—L. O.; 23, Gayety, Rochester.
Girls From Happyland—Academy, Pittsburgh; 23, Lyric, Dayton.
Girls From the Follies—Gayety, Louisville; 23, Mutual, Indianapolis.
Girls From the U. S. A.—Garrick, St. Louis; 23, Gayety, Kansas City.
Happy Hours—16-17, Geneva; 18-19, Oswego; 20-21, Schenectady; 23, L. O.
Hello, Paree—Gayety, Montreal; 23, Gayety, Boston.
High Flyers—Garrick, Des Moines; 23, Gayety, Minneapolis.
High Life—Gayety, Buffalo; 23, Gayety, Toronto.
Hollywood Scandals—Mutual, Indianapolis; 23, Garrick, St. Louis.
Kandy Kids—L. O.; 23, Cadillac, Detroit.
Jazztime Revue—Howard, Boston; 23, 125th St., New York.
Laffin' Thru—Gayety, Baltimore; 23, Gayety, Washington.
Moonlight Maids—Gayety, Minneapolis; 23, Gayety, Milwaukee.
Naughty Nifties—Gayety, Milwaukee; 23, Empress, Chicago.
Night Hawks—Empire, Toledo; 23, Empire, Cleveland.
Nite Life in Paris—125th St., New York; 23, Gayety, Brooklyn.
Parisian Flappers—Gayety, Omaha; 23, Garrick, Des Moines.
Pretty Babies—Gayety, Wilkes-Barre; 23, Casino, Brooklyn.
Record Breakers—Lyric, Dayton; 23, Empress, Cincinnati.
Red Hot—Empire, Cleveland; 23, Grand, Akron.
Social Maids—Grand, Akron; 23, Gayety, Buffalo.
Speed Girls—Hudson, Union City; 23, Orpheum, Paterson.
Step Lively Girls—Cadillac, Detroit; 23, Empire, Toledo.
Stolen Sweets—Empress, Cincinnati; 23, Gayety, Louisville.
Sugar Babies—Gayety, Kansas City; 23, Gayety, Omaha.

Daley is one of the few burlesque women who seems to realize this.

She breaks another stage convention by working with another woman who is as good looking as she is and of the same type; Tessie Sherman, a blonde eye filler and a coon shouter de luxe. These two would hold up any burlesque troupe. At the Columbia last week they had the assistance of Isabelle Van and her runway girls. Miss Van is a revelation in runway specialists with a very special gift for doing Wheel stuff in the Broadway revue manner.

The show has a number of excellent minor merits. Some of the blackouts are genuinely funny, the personnel has a good proportion of specialty that breaks up the monotony of number and bit, and the production has flash in costume and settings, all of which suggests that materials and equipment have probably been purchased from more pretentious musical shows.

Besides the principals mentioned, there are Princess Wantara, dark girl who suggests she might have Indian blood, but has little to do except the straight ingenu work and number leading; Blaney Morey, a capable straight; Olie Nelson, nice looking juvenile who plays banjo and uke in specialties teamed with Miss Sherman and Jack Gray, who has a number of first rate bits in blackface. Frank McConville is in and out with several dramatic bits and straight solos, having a tenor voice of a good deal better quality than one expects in burlesque.

Altogether a varied, effective entertainment, done by clever people who know their burlesque audience. Rush.

FRIVOLITIES OF 1928

(MUTUAL)

Frank Harcourt.....Featured Comedian
Vivian Kent.....Featured Soubret
Cy Reinhardt.....Second Comic
Billie Emerson.....Prima Donna
Babe Dalton.....Ingenu
Allen Forth.....Straight
Stan Stanley.....Juvenile

Harry Strauss has lined up a good, snappy Mutual opera in "Frivolities of 1928," and one that should fill the bill on this wheel, since it has everything.

Frank Harcourt doing eccentric comedy shoulders the laugh-getting burden. Cy Reinhardt, associate comic, is new to burlesque and seems as though groping to register. Harcourt is enough of a showman to pull his associate through generally satisfactory. Probably Reinhardt will get the burlesque average later.

The show is routine in revue formula with most of the comedy bits as blackouts and with Harcourt on his toes all the time for laughs and generally getting them.

Harcourt's "medicine fakir" bit on entrance got them, and after he held them all the way. The remainder of comedy scenes were mostly burlesque familiar, with a few given new twists, but none getting away from original formula. All were handled well and most got laughs.

Vivian Kent, personable ingenu-soubret, shares with Harcourt. She has all the requirements for her assignment, symmetrically and otherwise, and a knack of making them like everything she does. That goes also for Billie Emerson, prima, contralto, and looks, who handled her numbers well.

Babe Dalton, substituting for Kitty Axton through the latter being out because of illness, made a nice ingenu with potential soubret qualities that will probably get a fling at the wheel shows later. Stan Stanley is a juvenile who knows his footwork, while Allen Forth makes a corking straight.

A good-looking, hard-working chorus helps lots with the girls having freshness for the hot wiggling and making the customers believe they like it. Quite a contrast from the usual brigade of dead pan dames that don't seem to care in some of the wheel shows.

"Frivolities" has production up to Mutual standard.

For a Mutual, this looks the ace. Edna.

Burlesque Changes

Harry Myers and Helen Davis have withdrawn from "Gaieties of 1927," for vaude.

Low Rose and Ann Browning replace them with the Columbia wheel show.

Hal Rathbun, comic, closed with the stock at the Star and Garter, Chicago, last week, and this week opened with Minsky's stock at the Apollo, New York.

For "Girls From Happyland" (Mutual) Esther Alga, Tom McKenna and Lillian Shepard have been added.

Olympic Holding Stock

Olympic, New York, will not revert to Columbia-Mutual wheel show policy, as reported, but will continue with stock burlesque.

"PEACHES" BROWNING (3)

Singing and Dancing
10 Mins.; One and Full (Special)
Academy of Music (V-P)

"Peaches" Browning reaches vaudeville via cabarets riding in on the wave of publicity focused on her messalliance with Edward (Daddy) Browning. "Peaches" rates as a freak sight feature rather than legitimate vaudeville and undoubtedly a freak draw. If this suffices "Peaches" fills the bill.

Prefaced by a male announcer's introductory, "Peaches" carries along some repartee and warbles "I'm Glad I'm Single Again," a pop number improvised with a couple of hot shots on the former Heenan-Browning romance.

A juveniles chap spots a ballad with the proceedings going to full stage with this chap doing a waltz with "Peaches" for a finish.

"Peaches" is a fairly attractive blonde with contralto pitched voice who manipulates her single song number in a half talk half melody manner, but manages to get it over.

As a freak offering "Peaches" Browning can bring them in so long as the reams of publicity on her ill-fated romance are still fresh in the minds of the public. *Edbs.*

"NIGHT AT THE PARADOXY" (14)

Revue Act With Band
23 Mins.; Full Stage, Spl.
Palace (St. Vaude)

This appears to be a Jay C. Flippen inspiration. The satire on the movie-house presentation is suggested only in the title. It is otherwise a nifty little revue, except a few bum "newsreel" flashes for laughs. The rest of the comedy is Flippen's master-of-ceremonies gab, and it's good. He switches to black-face toward the end and knocks himself in hard.

Ray Kavanaugh and his band, formerly with "Vanities," one of the boys doing a so-so song, give out the music and otherwise sit upstage and attend to their banding, is the main ensemble. Two cuties, Hazel Shelly and Ruth de Quincy, both liberally gagged by Flippen, do individual numbers and get home ahead of the bell. Miss de Quincy is a good burlesque hooper, a la Ledova, but more charming if less sensational. Miss Shelly is a line-tosser and tap artist.

Whole concoction makes up a great front and hot flash. Flippen is already in the bill, doing his single ahead; the band is just a band, but awells the dimensions; the two gals are of the nite club floor altitude. And yet it runs a half hour, closes first half and gets across. Due to the healthy and brah imagination of someone—likely Flippen.

Good for once around with Flippen, of course. And would keel over a picture house, where it may probably land sooner or later, may be with a change of monicker. Meanwhile, good vaudeville. *Lat.*

CATALINI

Bicycle Rider
9 Mins.; Full Stage
Palace (St. Vaude)

A wiry man of distinctly Levantine appearance, revealed on a stage centered with a complicated apparatus and several trick bicycles in sight. No attempt at suspense or fooling the audience. The girl manipulates the machinery. He mounts a circular platform about 20 feet in diameter.

Thereafter he rides with and against whirling base at different gears and different angles of the treadmill. At times it outstrips him and he falls backward while pedaling forward. The finish is a furious ride against great velocity in the same direction, while lights flash up and the Stars and Stripes and Italian flag are released and blow lustily.

The turn lacks variety, being in the main repetitions, though increasingly difficult ones. Otherwise a first-rate exhibit. Very continental in all manifestations. Will not upset anything on this side but can go along as "just a good act" as long as the man can move a foot. *Lat.*

CYNTHIA and CLAIRE (2)

Singing
12 Mins.; One
State (V-P)

Pretty blond and brunet, singing published numbers with a medium quality of harmony. For second spotting.

Both girls have solo bits, the blond for a ballad, and the brunet for a hot pop. Both girls work hard, and while their harmony shows weak at times, their pleasing delivery and good appearances are to the good. Time should bring improvement.

CLARK and McCULLOUGH (3)

Comedy
8 Mins.; One
Capitol (Pcts), New York

This team of funsters made their entrance into the picture house field from musical comedy stardom inauspiciously. That is, no great crowds turned out to discover who and what Clark and McCullough were, not on Monday. They opened Saturday.

Perhaps a small percentage of this theatre's regular patronage accepted the pair at more than ordinary name value. It is all the more to their credit, then, that they stopped the show Monday night, following six minutes of comedy talk and warbling. They encored with more lyrics and walked off to heavy applause.

Clark and McCullough mean but little at present as a name for picture houses. There is no doubt but that they will result in cash after the first three days. Their line of comedy, coupled with Clark's delivery, gets continuous roars of laughter. They may not break records, but as soon as the word gets around the last half of the week will see the grosses jumping wherever these boys are playing. They cash in heavily on ability rather than on laurels gained through past successes.

The routine is the two Senators being interviewed by a girl reporter. Clark's cane and cigar juggling struck this audience as a novelty. The life and hat drumming registered strong. Clark's delivery proved irresistible. He even put over the one about the "little kittens had sweaters on" for a laugh. *Mori.*

VADIE and GYGI (18)

Instrumental and Dancing
34 Mins.; One and Full (Special)
Palace (St. V.)

Well-known combination of danseuse and violinist with an act based on the picture house presentation idea. It's about the closest the Palace has come to the deluxe cinema manner of dressing and presenting. Miss Vadie, of course, is on her toes for individual numbers while Gygi solos by bow, accompanies and also directs the 11-piece band on the stage.

The opening is a phonograph-radio effect, the band blacked out underneath a supposedly revolving disk upon which one of the four male dancers in the turn does taps. This takes place behind a scrim with another transparent drop used for Miss Vadie's first dance, a musician's dream, or something. Five musicians, grouped after an etching, picturesquely start this number, later dabbling with a bit of comedy, and then comes Miss Vadie. Nicely conceived and executed. The band is permitted two changes, one for comedy through a Milt Gross version of the "Cinderella" tale, the orchestra taking part as in the late Tom McNaughton's "Three Trees." Eddie Kay, of the baton, delivers this item.

A piano threesome, Gygi directing, offers a nice orchestration, which got what it deserved in a substantial reception.

Meanwhile, two of the hoofers had laid aside sax and cornet to pound by feet, which reduced the instrumental complement to 11, although 14 are seated. An out and out plug, including a song plugger, for a pop ballad was meaningless in the middle of the running order and slowed the pace. An ordinary inclusion in an act that promises and has class. Miss Vadie does her toe cake walk for a finish, aided by the quarter of dancers and the orchestra in full volume.

A good and big act suitable to two-day vaudeville. A corking effort by Vadie and Gygi, deserving of consideration. *Sid.*

VAL and ERNIE STANTON

Paramount, New York
As comedy features of Frank Cambria's Public unit, "Treasure Ships," Val and Ernie Stanton, for long vaudeville standard, probably never heard such volume laugh returns in their careers as during their picture house tour.

And maybe those film fans don't eat up that Stanton type of humor. Their "gossinta" and "wooden-do-it" nonsense and general patter, done in clear Stanton delivery, was a wow with the film fans at the Paramount, New York.

Their billing to conform with the buccaneering motif of "Treasure Ships" accounts for the "Two English Spaniards" appellation.

More of the Stanton type of picture house stage entertainment is needed. *Abel.*

PALACE

(St. Vaude)

The sesquicentennial recurrence of Elsie Janis at the Palace marks one of the best technically booked and laid-out vaude bills that this hoary reviewer of the twice-a-day has covered in seasons. Not perhaps the most brilliant array of names—rather the reverse; but from a professional viewpoint almost perfect vaude.

Dissecting the show into its elements, one finds here everything—song, dance, class, hoke, sex appeal, singles, doubles, spectacle, instrumental, trick, variety at its apex. Not a flop. And some of it experimental, too, rare these days in the parodias of this racket.

Elsie, her voice restored and moved east, ran swiftly, surely and as of yore her series of uncanny impersonations. What a wow she must be to a lucky one who sees her now for the first time! But to those who have been weather-beaten and repeat-hardened by Elsie, she is still alone and still supreme. The gal got more than her share—she's a troupe, an all-star troupe. Still a draw and still a fave and still a rave. What more can be said (again) of her?

But the shining knockout of the bill was Alice Zeppilli, prettiest of all the opera primas. Formerly of the Chicago grand opera and the Paris Comique, she burst forth into this subtratum in the arts and bowed 'em over. One out of 10 of her realm get across; one in 50 hit hard—Alice is one in a thousand. Her flashing teeth, her dimples, her pulchritudinous Latin features, her "It" and her bristling personality give her a flying start—and then that voice, and such rendition of songs, topical and classical. Here is a find, an audience-made star. Hurry up, light opera producers—Alice is a natural.

Ann Butler, straightened by handsome Hal Parker, kicked it over in a late spot with a freshened version of the more-or-less familiar double routine. The singing easily did it in at the end and the crossfire kept it hot thereunto. Stewart and Olive, the other man-girl team, did a neat dance double, the girl's personal charms and the man's mechanically perfect hoofing holding up throughout.

Three Nelsons, hoop jugglers who also essay specialties to refine their contribution, opened o. k., getting an 8:35 curtain, which is a sweet break for the No. 1 location here. Vivian and Walters, closers, got as nice a deal, too, for they were on in their artistic athletics before 10:50, and held in the virtually complete house.

The rest of the short show was mostly all Jay C. Flippen. Working whiteface, he opened next-to-closing in the first part and did his one-man warbles and stories. As his encore applause was resounding, he rang up into "A Night at the Paradoxy Theatre" (New Acts), which ran 23 minutes with Jay as master of ceremonies and wound up that initial inning smartly.

Catalini, whirlwind cyclist with a ton of apparatus shifting his track into many angles, levels and treadmill speeds, three-spotted (New Acts) for good enough results.

In all a satisfactory and smooth bill, the like of which the big time needs more often. *Lat.*

STATE

(Vaude-Pots)

The bill at the State this week is substantial without outstanding merit. It is lacking as a draw, but may be helped by a Richard Dix feature, "The Gay Defender" (Par). Monday night attendance was lower than usual.

Louis Mann, veteran character actor, is headlining. As a single Mann is doing an act not in line with modern standards of vaudeville, but his working it into show-stopping proportions in this large house proves its general appeal. Mann does several impressions and excerpts from previous roles. Best

LEMAIRE and VAN

Comedy Talk
14 Mins.; One
Palace (St. V.)

George LeMaire and Rex Van as a team under cork, with crossfire. LeMaire and Van are also being "canned" by disk.

LeMaire is still a corking straight and with the patter satisfied a Palace audience without threatening hysterics. The conversation adheres to the familiar formula, Van possessing enough punch to send his tag lines across for giggles.

No reason why this team can't go into any vaude house and make 'em like it. Delivery by both men is showmanly, as usual, it being more a question of material than anything else.

And when digging into the source of this style of work don't forget Conroy and LeMaire, or the colored team, Moss and Frye. That first goes for the others now in the money. *Sid.*

liked was a tragedy bit wherein he recites the alphabet instead of lines, calling for ability to express emotion through intonation rather than words.

The Four Bradnas, comedy acrobats, opened. The act's basis is tumbling, but it has been partially submerged in miscellaneous comedy and several other acrobatic bits. Okay as intermediate opener or closer.

In the deuce were Cynthia and Claire, girl harmonists (New Acts), followed by Demarest and Deland, who build humor on musical ability (New Acts). Sully and Houghton have a comedy and dancing act in a West Point setting, with Sully playing a fresh cadet and Miss Houghton as the Major's daughter. The talk gets along without creating any heavy laughs. Sully's fast hoofing, both military taps and eccentric, is the big breeze and lifts the turn into hit honors. As a finish Miss Houghton sings in dance rhythm while Sully bounds about the stage with his fast leg work.

The Revue Casino de Paris closed. It's a bright dance affair with plenty of girl display and boasts some male-appeal torch work. Amelia Allen, featured, has a strong solo spot with a "snake" number verging on contortion; also she gets across in a grass skirt with a hula number. She wiggles markedly. The chorines wear panties resembling straps and therefore contribute quite a bit to the entertainment. Dance routines are well staged. At the performance caught Therese Quadri was substituting on short notice for the regular prima donna. She handled the interludes nicely, considering. Nine girls in this revue, and they comprise an outfit that will be liked wherever dancing and well-turned femmes are appreciated.

Besides the feature were a Hal Roach "Our Gang" comedy and M-G-M newsreel.

RIVERSIDE

(St. Vaude)

Won't be long now! They'll be booking the fig films as at the Broadway and Hippo to bolster the intake.

K-A's fooling nobody. The two women behind 114-N were commenting on the half-capacity. "Used to be \$1.65, now it's 75c." "What's the matter," the other interrogated, "next door?" referring to Fox's Japanese Gardens and the subway circuit legit stand, the Riviera. "No, pictures, I guess," was the succinct reply. And this from two lays not impressing particularly on sophistication. As a general opinion from theatre-going unsophisticates it rings the bell.

At 75 cents the Riverside is still a bust. Eight acts of the family grade variety, the two highlights, Aldrich and Allen, the old reliables, with Weir's Elephants sharing the tungsten display on the marquee. Straight vaudeville. All the Riverside misses this week is a peanut and popcorn vendor and you'd think it was the Grand Opera House, except that they give you a film feature for your six bits on 23d street.

A magician, Gwynne and Co., opened with conventional cabinet illusions (New Acts), getting returns because acts of his type haven't been around for some time. The Exposition Jubilee Four, augmented to a quintet by the female vocalist, make levee whoopee with stereotyped song routines. An old Harlem opera house or Proctor's 58th street standby.

Charles T. Aldrich stood out like Major Campbell's liquor-sniffers with his artistic protean novelty. It's an American return for Aldrich and welcome. If K-A could assemble all the strayed or stolen (by contract) artists of Aldrich's calibre from the four corners it might be another story and the Riverside wouldn't have to go to a grind, as is inevitable.

That goes ditto for Fred Allen with some new nonsense assisted by Portland Hoffa. Allen is a clever comic of a type they're hungry for in the Palace Theatre building.

Weir's Baby Elephants, directed by Tom Veasey, closed the first section with a breezy routine. It's a matter of a short time for animals in picture houses and the "bull" turn will be among the foremost in demand.

The intermission overture by a trench gang that rivals Roberts' Palace musical assaults. "Topics" and the newsreel, plus the usual trailers heralding inauspicious talent for the coming week, were followed by Pearson and Anderson (New Acts), a pair of noncommittal away from the familiar type.

Meyer Golden's musical flash "Memories of the Opera" featuring Caesar Rivolt, the musical conductor who, in authentic take-offs of the old masters, wields the baton for the respective composers' notable works. A thiboid energetic aggression of nine is in support.

Harry Lang and Bernice Hales with nonsense cross-talk next-to-shut, swooping places with Allen who was moved down because of routing conflict. The two Hales also ran, their lifts and bends showing to departing backs. Reminds of the wheeze, why bother about a new act when they haven't seen this one yet. It's a tough spot for a quiet turn of this nature. The magician would have held 'em better. *Abel.*

AMERICAN

(Vaude-Pots)

A dull small-time vaude entertainment to sensational business. The trick was that Lon Chaney in "London After Midnight" was bound to bring 'em in, giving chance to squeeze a little on the backstage overheard for a half week.

Bill had no form or shape—just a haphazard medley of routine turns. There was a superabundance of talk, and it is only once in a long while that a gabby show comes through. This one didn't.

Comedy honors went to Browning and Bracken, blackace cross talk men, peddling their own stuff. Straight has a capital baritone for his one number, "Blue Heaven," which furnished just the needed change of pace from the talk.

George Yomans, immediately preceding in the second half (blackface pair next to closing), also depended upon the crisp talk of his semi-monolog, and it brought a good deal of sameness to this portion of the show. As that these two acts made the liveliest interlude of the evening. It doesn't speak so well for the surrounding bill when two talking turns monopolize interest.

Le Fleur and Fortia opened in their man and woman acrobatic novelty, featuring the woman's upside-down balance, supported by a teeth hold in a rigid upright apparatus, and the man's spin suspended in the air holding a swivelled leather pad in his teeth. Small-time idea, a bit dime museum style, but the Roof seemed to like it well enough for the spot.

Elsie Huber hadn't a thing and didn't know how to handle the simple group of pop songs she sang. Besides, she and the orchestra were at odds all the time on tempo. Another single woman is billed in the lobby, and Miss Huber was probably a last-minute substitution. No 2 and a loss.

Morgan and Lake, mixed team, don't even know but they get their returns by hammer-and-tongs methods and are utterly without intrinsic comedy. Start with cross-talk—go into dramatic travesty—do a bit of a number and finish off with a dance. Two things got them somewhat out of the rut: The man does a "sitting down" dance with a Scotch dummy on his knees and his own trousers rolled up so that bare legs seem to belong to the figure. The woman makes an excellent appearance and wears some stunning clothes. The man can dance, and that gives them a finish.

Price, Norton Revue (New Acts) finished the first half. Vic Laurie (New Acts) got a bad break opening the intermission with his comedy songs, but gained ground continuously and made a capital finish.

Followed George Yomans and Lizzie, and then Browning and Bracken for a double interlude of real amusement, while Alexander Bros., jugglers, closed with their unique manipulation of rubber balls and quiet comedy effects, doing amazingly well for such a quiet turn in such a spot. *Rush.*

ACADEMY

(Vaude-Pots)

William Fox is certainly running local opposition ragged on 14th street since diverting the vaude shows from the City to this more spacious h'ouse.

The Academy of Music for first half maintains the "name" pace through headlining "Peaches" Browning, a freak for vaude, but an undisputed box office magnet if jammed house and eight rows of standees Monday night is any barometer. Nothing else in the draw line on the show, although a good one, consequently "Peaches" Browning must have turned the trick, this being her first New York appearance.

"Festivals of 1928," mixed dancing flash of six people, opened and held the spot adequately with a fast dance revue (New Acts).

Paramount Quintet, two women and three men, followed with classic and operatic vocals equally well enjoyed. Smith and Hadley, two dancing boys, in next, (New Acts).

Marino and Martin, male wop comedy duo, chopped their vocalizing early and rested on their repartee of mispronunciation, resting on the chatter instead of the usual vocalizing wind up. Got over big.

Manny King and Co., in "A Night in Greenwich Village," topped for howls. King's liping, "Hebe" dialect grabbed them from the start with the travesty Apache, sewing them up for a howling finish.

"Peaches" next was accorded a reception. She contributed a comedy vocal that got over, and a waltz with male partner for getaway. (New Acts). Murray and Allen, nut comics, were a panic next to shut, with several topical songs and clowning.

Max Fisher and Band, 12-piece versatile orchestra, closed and scored heavily. The boys offered a well-chosen repertoire, with a pop melody spotted half way down, giving several of the boys a crack at vocalizing.

Johnny Hines in "Home Made" (F-N) screen feature. *Edbs.*

PARAMONUT

(NEW YORK)

New York, Jan. 7.

The first second run feature in the history of the Paramount is booked this week in the form of First National's "Private Life of Helen of Troy," which ordinarily would have played the Mark Strand, the regular enfranchised Broadway link of F. N., but for the conflicting booking with Chaplin's "Circus."

The \$2 picture at the Globe for a limited run of three weeks, forced out by the advent of a legit musical, is sturdy stuff for anybody's program and explains why Paramount welcomed the booking. It should do brisk trade this week.

The supporting show is up to usual standard, with the John Murray Anderson "Blue Plate" unit just missing fire. A punch is lacking. The azure motif in Dutch setting is nicely developed from the "Two Little Wooden Shoes" opening, sung by Lorraine Tumber, with a Foster girl dozen dancing in the background. Gordon and King, "a Dutch treat," are an unusual pair of energetic buck steppers who will go legit before many seasons. They stopped the show at the Paramount. Tom Long and Sally Small, as the surnames imply, are physical contrasts in a novelty juggling specialty.

Lou Kosloff and his Paramount Stage Orchestra followed with excerpts from the "Rhapsodie in Blue," fitting orchestral interlude. Kosloff is a nice personality, but not an assured m. c. He lacks the poise and diction of the standard type of ceremonial masters.

Lorraine Tumber's "Among My Souvenirs" won a salvo of recognition on Kosloff's title announcement, evidencing the popularity of that ballad. It parallels "My Blue Heaven," which, too, is a type of ballad that the public eagerly acclaims.

A terp number by the Foster girls, labeled a "study in blue and white," refers to the sartorial get-up of the girls. Myers and Hanford, the musical saw comedians, making their cinema house debut, were avidly received. The comedy team sustains the proceedings. Koehler and Edith, the sensational skaters, who do their roller tricks on a small mat, fulfilled the prediction they'd click in pictures. Originally seen at the Casa Lopez, their stuff is just as effective in an auditorium.

A windmill effect with a practical revolving mill was a flashy finale. An electrical illumination arrangement on the mill is suggested as a tungsten asset. As for the "Blue Plate" motif in general, how come "Blue Heaven," a natural song suggestion, wasn't included?

The overture, tabloid excerpts from Balfe's "Bohemian Girl," is a presentation interlude easily adapted for other theatre presentations. Leonora Corl, soprano; Edward Molitor, tenor; and Rosa Polinarow, violinists, are the artists. "Marble Halls," "Then You'll Remember Me" and "Heart Bowed Down" were soloed by the trio to orchestral accompaniment. A revolving stage permits for individual set-pieces for each of the succeeding numbers. The news reel was undistinguished with the majority of shots other than Paramount's.

Mrs. Jesse Crawford, who rates as the greatest woman jazz organist extant, proved her claim to that distinction with a corking medley of musical comedy hits of the fox trot variety, including "Up in the Clouds" (from "5 O'Clock Girl"), "S Wonderful" ("Funny Face"), "Heart Stood Still" ("Connecticut Yankee"), and "Varsity Drag" ("Good News"). "Helen of Troy" is inside stuff on a 100 B. C. hot mama with a ton of S. A., who took the night boat to Troy and made all Sparta come after her. Abel.

UNITED ARTISTS

(LOS ANGELES)

Los Angeles, Dec. 29.

There's the new United Artists' house, around the corner of Broadway and Ninth, a brilliant and majestic edifice. Another West Coast Theatres circuit operated theatre.

Money in plenty invested in every nook and crook. Yet conservative enough in size to give it an intimate breeziness. Seats exactly 2,100.

Built at a cost of around \$3,500,000, it shows it in beauty of architecture and lavishness of ornament.

The slogan of the house proclaims that "The picture is the thing." Therefore, the prolog or stage presentation idea has not so far and for its premiere program with Mary Pickford's "My Best Girl," only an overture scene was supplied. But for its kind a treat for the most scrupulous optics. The overture was "The Firefly," especially arranged by Carl Elinor with vocal accompaniment. It was ably conducted by Dion Romandi and extremely well played by the 23-piece house orchestra.

Whoever designed the scenic knew what it was all about. Two marble colonnades flanked either side of the proscenium, shading a canyon vista in the center undergoing slowly changing lighting effects. Snow peaked mountains overhead looked down on a colorful waterfall with green foliage below. Protruding from the mountain sides were conglomerated castles and a sky effect

setting everything off. The varicolored lights, expertly directed, played up and down on all this until the whole scene was aglow with fire and life, blending in realistic manner. It ran for 15 minutes and retained interest.

Then opened a bountiful dish of cinematic fare. Current events, from International News and Kinograms, eight items of no great import, yet satisfying.

A character kaleidoscopic study of New York, "The Twenty-four Dollar Island," followed without story, plot or title. Has some unusual shots. A Tiffany-Stahl Technicolor, titled "Comrades," had a sentimental twang particularly pleasing to the older folks.

The short subject period completed with a pictorial review of the United Artists Corporation; its formation, growth and status at the present time. The original members of the organization are shown signing the agreement in 1918 and a good flash of Joseph M. Schenck, later its leader, reveals the latter as he is today. To some of the old timers in the picture industry this scene probably brought back many memories.

Including the feature, the show ran fully two hours. J. Wesley Lord, house organist, gave a fine exhibition at straight manipulation. The organ score for the feature was especially good.

Every indication here that the new United Artists will prosper. While its primary function will be to glorify the cinema with super-feature attractions for a run, it is likely that the stage portions will not be neglected. Atmospheric prologs would not go bad here. With its centrally located position in the heart of the main stem of the city, the United Artists should corral patronage from all sides of Los Angeles, Hollywood and adjacent vicinities.

Policy is continuous; with b. o. scale set at 50-75-\$1.10.

SENATE

(CHICAGO)

Chicago, Jan. 2.

Mark Fisher has a following, and this was evinced upon his return to the Senate following his seven weeks at B. & K.'s Oriental while Paul Ash was in Europe. The Senators were always loyal to Mark; they even went out of their way to catch that singing master of ceremonies at the Oriental. But upon his triumphant return, after a successful period on the throne of Ash, after so effectively handling the Ash scepter, these Senators really "cut loose."

Mark, it seemed, was really glad to be "back home" with his first love. To the consistent Fisher fans he was "just the same old Mark," but it seemed as though he had annexed a bit more polish and poise. Oriental is a good proving ground.

In the Gould Dancers' ballet the Senate has a neat octet of steppers. They opened with some pleasing taps, wearing abbreviated suits of mail that tinkled merrily. Rose and Carroll, two girls of trim proportions, put across some very fair harmony, but are "just another sister team" of the presentation type.

Russell and Marconi, accordion and violin, played up to par, stepping the while. A good skit for any presentation whirled if they'd strive for a bit more laugh-getting comedy. The violinist is due—or rather his hair is—for a panning. A young chap—obviously young—with a black mane that kills his personality. Names can get away with the long-haired stuff, but it appears superficial when a chap at the nether end of the ladder affects it.

Bob La Salle, a comedy singer, kept them laughing. Attired in golf togs and an oversized cap, he sang a fast song with a Chinese angle and a new Ford song that pulled him back for a bit of comedy with Fisher.

Gould girls were naturals as Hawaiians. This ballet ensemble is a good one and fits in well under any circumstances. In this number they all played Hawaiian steel guitars, and registered. Little Tommy Wonder closed the bill with his dance stuff and, as is his custom, proceeded to walk away with the show.

Rather good showmanship all the way through. Preston Sellers, organist, up to snuff and a favorable reaction to Paramount's "Man, Woman and Sin." Loop.

ORIENTAL

(PORTLAND, ORE.)

Portland, Ore., Jan. 3.

This house opened Dec. 31 with F. B. O.'s "The Moon of Israel" as the film attraction, together with a special atmospheric prolog on the stage.

The playhouse is on the East Side and seats over 2,500. Builder and operator, Walter E. Tebbetts, formerly owner of the Hollywood, State and Highway, sold to West Coast Theatres, declares it his monument to the years that he has spent in theatre activities.

The theatre represents a total investment of over \$500,000, and is part of a 12-story office building structure, promoted by George Weatherly, local millionaire. Tebbetts is paying a rental of \$1,800 per month, together with all taxes, improvements, etc. Architecture of the house is of East Indian renaissance.

It is playing first-run pictures at

35-cent top on a full-week stand in opposition to the downtown West Coast houses. Tiffany, DeMille and F. B. O. have the only product that Tebbetts can obtain as the chains have all the major pictures tied up, which makes it a pretty tough battle for Tebbetts.

Ed Seeman, formerly of California, is staging the prolog, mainly to be composed of local talent, which is way below average, another adversity to be ironed out. Location is way out of the matinee and shopping center.

The opening bill has Josef Srodka and his Symphony Orchestra, 12 musicians, in a group of Oriental selections, which could stand lolling. Srodka, formerly concertmaster with Salvatore Santaella's orchestra at the Rivoli, seems to have acquired a few of Santaella's pointers on orchestra direction. Glenn Shelley, formerly organist at the Liberty, is the top organist at this house and popular. He is a very promising organist.

Pathe's "The Girl from Everywhere" in colors seemed to connect well as the main feature, while other short stuff on the bill did nicely. Cohen.

ROXY

(NEW YORK)

New York, Jan. 7.

Roxy must have had a flash at this week's screen feature well in advance, for he's put a strong show around a bad picture. About the worst film he's had, "Gateway of the Moon" (Fox).

A pip of a new weekly ran away from the program leader on entertainment values. This week's weekly, incidentally, might be an education for some house managers both as to subject continuity and scoring. And then there was W. Franke Harling's treatise on Joan of Arc, programmed in six scenes but actually in four. Nevertheless, a big undertaking with the Roxy probably the only house in the East which could or would take a crack at it.

Harling has written for this house before. Whether you like it or not, you've got to admire the effort, and the finishing scene will put this condensed opera of 24 minutes over. It's the market place where Joan is sent to the stake. Ended by an offstage fire effect playing over the assembled mob, and opens by two men turning a wheel to lift the giant lattice work gate which completely covers the stage opening as does a curtain. With a full stage street set behind this and heavily peopled, the rising of the gate was as sure as the applause which greeted the effect.

Joan is listed as a lyric pageant. If it lacks anything in technical construction for the ear, who in a picture house audience is going to bother about it? It's big, colorful, and the house orchestra does well by a score that holds a couple of thrills. Maybe by volume, but thrills.

Garda Maira, J. P. Coombs, Douglas Stanbury and Harold Van Duzee held the principal roles, with the scenes depicting Joan's house, her departure to lead the French (done before a black plush drop lighted from the sides by red and white spots), a prison dungeon, and then the market place. They'll probably go out talking about this one, so for whatever business the house does this week the stage show and the weekly should get the credit.

That weekly! Around 15 minutes, maybe more, with at least one clip from every service except Pathe, and all good. This means that Paramount News has finally broken in to these confines, and with three shots. International had two and Movietone three, the last of which was of the world's largest locomotive having the climax angle of the engine rushing over the camera. That last wasn't Movietone, but the orchestra covered up so that nine-tenths of the house didn't know the difference.

Divertissements had Fowler and Tamara, dance team, recently returned after a long stay abroad, as a feature, plus Gambarelli soloing and the Russian Choir held down to two brief songs. Also the 16 Roxyettes unfolding in unison. Gamby had a moon effect behind her for a fly interpretation, the male singers wandered through a forest while warbling and the double octette of girls were backed by a purple drop with white arc spots spraying them from the wings.

Fowler and Tamara had a Spanish full stage set and 75 people behind them for their two dances, the ensemble including 50 voices and feminine dancing groups of 10 and 14. The team offered their stage and eye-filling tangos and made one costume change. They probably didn't show everything new for this week, as they're due to hold over. However, they remain the best in their line and are a great looking couple and presented better here than New York has previously seen them.

The well-worn and aged "Orpheus" served as an overture. Offenbach did something for every high school band in the country when he wrote it. Why a big orchestra like this insists on reviving it is something only musicians can understand. Sid.

METROPOLITAN

(BOSTON)

Boston, Jan. 9.

Fannie Ward well exploited and proved to be a real drawing card, although she did not hold up as well as she drew. Billed as having been on the stage for 47 years, the lobby chatter on the way out was to the general effect that the same billing could be truthfully applied to some of her gags.

The rejuvenated flapper can put over a story if the whippers are not too long, but the material Miss Ward is using is a sad burden on top of the almost impossible handling of a 5,000 capacity one-balconied auditorium, from the extreme rear of which she looked and sounded like one of Tony Sarg's marionettes. Her songs carried back but her chatter didn't.

The presentation unit was Frank Cambria's "Treasure Ships," with Val and Ernie Stanton featured and walking away with the show. Charles Bennington's Harmonica Boys, with their novel peg leg chorus dance, were a master stroke to back up the treasure ship idea. Gene Rodemich, as master of ceremonies, directed only one solo number for the house team, but this went across and the dapper little director got his customary big hand from the ladies. Rodemich now has his local team well in hand and is getting real music from them on frequent occasions. The real secret of the boy's success here has been from the femmes. They even raved over him this week when he is wearing a pirate costume that rightly belongs on Ben Turpin.

The feature film is "Old San Francisco" (W. B.), a meller that was a surprise to the Met patrons. It will bring an end of the week draw that will offset any falling off due to Fanny Ward. The remainder of the bill was short, consisting of a news reel and a few minutes of a colored art picture, particularly forlorn as big time entertainment. Libby.

STRAND

(NEW YORK)

New York, Jan. 7.

Joe Plunkett conceived for the run of Chaplin's "Circus" at the Strand the shortest and one of the most effective prologs ever placed on a theatre stage.

It's merely a scene, perhaps for two minutes. It's a stage full of mechanical figures, all animals, with heads waving or tails moving. Each figure is of life size and the whole about takes up the complement of a menagerie.

It's perfect atmosphere, and besides is finely blended into the opening of the picture. That's another pleasant surprise, as the opening midnight audience anticipated the usual prolog delay.

That Mr. Plunkett's idea and scene were tremendously liked, although brief, asserted itself through more hearty applause than is commonly heard for any picture's prolog. That Mr. Plunkett was also appreciative of the workmanship on the figures expressed itself as he gave credit on the program to Messrs. More & Damon, who made them.

"The Circus" is running nine times daily at the Strand. It gives but little time for anything else, the picture consuming 70 minutes.

The house orchestra opens with Alois Reiser, conductor, or A. Coroshansky, assistant, directing, with the nicely scored picture taking in many "circus tunes," having been done by Arthur Kay.

GRANADA

(SAN FRANCISCO)

San Francisco, Jan. 2.

Wilfred Cushing and Aileen Hutton are featured by Fanchon and Marco in their "Lace" idea, current at the Granada, but for some unexplained reason the talented songsters have been submerged by a galaxy of dancing, which does not give them the opportunity to which they are rightly entitled. In addition to one straight number, the team provides a comedy singing skit of married life 100 years from now that gives a new slant on their versatility, but there is altogether too little of their ballad work.

The arrangement provides plenty of opportunity for Frank Jenks and his band. Opening overture is "Mile Modiste" in soft tempo, and clicking nicely. Pedro Valdez, assisted by the Eight Tamon Girls, offer a Gaucho dance, the least of which can be said about it being that it is certainly a different brand of stepping from what the local customers have been accustomed to getting. All showed dexterity with the tambourines.

Cushing and Hutton next for their comedy turn, with Miss Hutton attired in snappy mannish costume and Cushing very much effem. Song, to tune of "Side by Side," has to do with reversed conditions of domesticity a century hence. Jenks is dragged into the comedy and accused of breaking up the home. It was good for a lot of laughs and cleverly handled.

Mona Lee soloed with a graceful waltz dance, and then Jenks sent the band into a comedy number titled "What's the Color of a Yellow Horse," with Jenks singing the verse and individual members of the band joining in for choruses.

Next, the "wow" of the stage show, Jenks singing a brand new comedy song, "Henry's Made a Lady Out of Lizzie." It's a number concerning the new Fords, with a lot of extra verses that keep getting better as they go along. Jenks tried to stop after about four choruses, but the mob demanded more, and he favored. It's a show-stopper as put across by Jenks.

The "Lace" idea followed, serving to introduce the entire company in a lavish display of lace costumes. Cushing and Hutton sing the theme song, "An Old Guitar." Some dancing by the girls, in which Valdez joined, all using castanets, then a dancing solo by Mona Lee, who displayed some real high kicking and flip-flops that drew hearty approbation, and then a lace parade, with an attractive finale tableau showing the girls against a lace backdrop. Screen feature "A Texas Steer," with an especially good musical score arranged by Andrea Setaro.

PENN

(PITTSBURGH)

Pittsburgh, Jan. 9.

A whale of a stage show this week, set and costumes built in New York and playing the Loew houses, with the various acts booked separately and the bands also different. Eight girls are carried in addition to eight dancing girls.

Dave Harman and band playing third week at the theatre opened with a medley of oriental numbers. "Eight Dancing Debutantes" trotted out next, doing a nice routine for fair applause. Johnson and Hewitt in rube makeup do a corking acrobatic routine that stopped the show.

Jole Ray, local boy, first local appearance in 10 years, did two numbers, using a falsetto voice on the second chorus of the second number that made him speech off.

Next the 12 men in song illustrating the words with funny actions. Girls on again for a tambourine dance followed by Meehan and Newman. Mixed couple made for picture houses. Man plays harmonica and woman the uke. Acrobatic dance with girl singing, up to the finish and an encore was a vocal number by the girl.

Dezso Retter next to closing and wowed with comic tumbling. Closing had Jole Ray singing with a fashion parade of oriental costumes by the eight supers, a chorus by the dancing debutantes, then all out with the curtain up behind the band to show drapes, rugs and girls. Feast for eyes.

Undoubtedly the best all-around unit to play here from all angles, excepting of course names.

Don Albert and the pit orchestra played Rachmaninoff's "Prelude," and Dick Leibert, gave an organ solo. Screen part was Lon Chaney in "London After Midnight." Bahmer.

CAPITOL

(NEW YORK)

New York, Jan. 9.

Interesting program this week. Not strong on names, either on the stage or screen, but both parts of the show are composed of elements best suited for picture house audiences.

"Legend of the Pearl," stage presentation featuring Rita and Teske Narsaroff, ballet dancers, is an effort. The ballet stuff is doubtful, though they seem to believe that it fills a vacant niche with the Capitol crowd.

Clark and McCullough (New Acts), closing the stage production following the newswreel, start the laughs on being introduced as the two best dressed men. Packed large quantities of humor into eight minutes, the returns coming every two or three seconds. At the drawing end of the bill the team seemed shy about three-quarters at the first night show.

Fair and Dunn, couple of radio songsters, registered with the audience. Only average vocalists and spilling their routine with three songs composed by Sammy Fain. Not one of the numbers is likeable or even acceptable. A try for comedy with lyrics about a mammy in the Bronx is the worst of the three and used for the climax to good returns. This team is getting by locally. Unlikely in other spots.

Walt Rosenor is still guest conducting Paul Specht's Capitollans. The stage band delivers as usual with the added novelty of questions and answers, in music, waxes around "She Don't Wanna."

The scenic clincher this week includes a fireworks display. Flashy and effective. Wallace and Cappa, a team of eccentric hoofers, preceded.

M-G-M shots fill the newswreel. Paramount and Fox getting only one each. Orchestra overture, "Carnegie Italian," conducted by Eugene Ormandy.

"Baby Mine" (M-G-M), screen feature. Mori.

ENGAGEMENTS

Billy Taylor, "G. V. F."

Yvonne D'Arle, last in "Countess Maritza, engaged by Flo Ziegfeld to play the Queen in "Three Musketeers." Another principal woman previously signed is Vivienne Segal.

PRESENTATIONS—BILLS

THIS WEEK (January 9)

NEXT WEEK (January 16)

Shows carrying numerals such as (8) or (9) indicate opening this week on Sunday or Monday, as date may be. For next week (15) or (16) 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 January

BERLIN
Wintergarten
Jeskey Co
Hal Jong Tr
Chris Charlton

Carl Napp
Chas Perezoff Co
Se L de Vine
Divina & Charles
Ben Blue
Alex Bros
Abas Ben Abdullah

PARIS

Week of January 9

Casino de Paris
Maurice Chevalier
Jack Forester
Pasquall
Haram & Myrtill
Miss Florence
Diana
Tiller Girls
Suzette O'Neil
Rocky 3
Pierre Meyer
Endia Moulou
Danielle Bregis
Therese Dorney
Charlotte Martens
Wood Sis
Welly Sis
Franz & Derris
Andreas & Meret
Bach & Dargens
Dorchamps
Cusareff & Clement
Paul Gason Bd

Serge & Varesse
Fortier & Jema
Olympia
Florlane & Maxwell
Esmanoff 12
Hawkins Dogs
Fray Bros
Capt Redia
Gural
Fix & Gabriel
Albert & Alice
Gull & Gull
Ryde
Sanders
G Marc Lions
Wallenda's Seals
Oreal

Moulia Rouge
Jane Aubert
Dollie & Billie
Maurice
Rashon Girls
Harry Piller
Johnny Huggins
Marthe Berthy
Jackson Girls
Dandy & Gayle
Sandra Duncan
Simone Mirat
Lidia Laure
Spark's Bal

Damia
Boucot
Spadaro
Rose Amy
Henriette Leblond
Alice Cot
Sarah Ja
De Brac
Lina Tybena & Tripollit
Whirlid Sis
Hasting's Girls
Geo Despaux
Thibert
Andree Gavel
Lina Tybena
Sargula Leib
Delli & Riera
Paul Nast Bd

LONDON

Week of January 9

PINEBURY PARK
Empire
L & S Childs
Dunlo & Gena
Marie Lloyd Co
Flotsum & Jotsum
Johnson & Clark
S Oalrota
Tina Browning
Fletcher's Orch

Thorpe Bates
Cerkas
Noni & Horace
The Asras
Williams & Taylor
Arthur Margretson
Maslova
De Biero
Victoria Palace
Arthur Prince
Cecil Cunningham
Salerno
Anna Fey
Victoria Girls
Ruth Howell
Charles Hayes
Adrienne Peel
Rose & Hewson

HACKNEY
Empire
Brown Birds Rev
LONDON
Alhambra
Riviera Bd
Florence Smithson
Samson
Norman Long
Tommy & Long
Calif Poppies
Herbert Mundin

NEW CROSS
Empire
Laugh Mixture Rev
STRATFORD
Empire
By Request Rev

PROVINCIAL

ENGLAND

ABERDEEN
H. M.
Margold
ARDWICK GREEN
Empire
Piccadilly Rev
BIRMINGHAM
Empire
April Lyric
Crislo & Strand
Garrett
Keech & Hamilton
Harry Clark Co
2 Hugos
Rene Reel
Talbot O'Farrell
Klein Family
Grand
Les France
Conrad's Pigeons
Ernest Hastings
Renee Kelly Co
Syl Seymour
Stanell & Douglas
4 Readings
BLACKPOOL
Grand
Wolves' Drama
Bradford
Alhambra
Peggy Ann Rev
BRISTOL
Hippodrome
Bransby Williams
Hedges & Fields
K Maddock's Bal
The Nigars
Palermo's Seals
CARDIFF
Empire
Pantomime
CHIATHAM
Empire
Layton & Johnson
Emberly & Page
Jackson & Blake
Bancroft
Clay Keyes

Dalton Sis
Besco & Campo
Burke & Head
CHISWICK
Empire
Peg o' My Heart
DUNDEE
Kings
Tip Toes Rev
GLASGOW
Alhambra
The Desert Song
HANLEY
Grand
Sergt Lightning Rev
HULL
Palace
Lady Be Good Rev
LEICESTER
Palace
Boetock's Cir
LEEDS
Empire
Whitebirds Rev
LIVERPOOL
Empire
Humpty Dumpty
MANCHESTER
Hippodrome
Willy Pantser Co
Will Hay
Rubinoff
Terry Wilson
Rodney Hudson Tr
NEWCASTLE
Empire
Hit the Deck Rev
NEWPORT
Empire
The Other Girl

NOTTINGHAM

Empire
League of N'ghors
Royal
The Swordsman
PORTSMOUTH
Royal
Dick Whittington
SALFORD
Palace
Ghost Train
SHEFFIELD
Empire
Sherry Comedy
SHEPHERDS BUSH
Empire

Margate Ped'lars

SOUTHSEA
Kings
Lord Bab's Rev
SWANSEA
Empire
Life Rev
WOOD GREEN
Empire
G H Elliott
Demetrius
Wilson Hallett
Madge Kennedy
Welsh Miner's 4
Jass & Jessie

OLGA COOK

Title Role (New)

"MY MARYLAND"

Shubert Theatre, Boston

"Miss Olga Cook, blonde and lovely, with a soprano voice of unusual sweetness, was the heroine of the play when she began her father in the name of her dead mother to spare her lover."

"Miss Olga Cook was heard as Barbara, and here was an interpretation that will linger for a long while. Vocally, she is a pleasing soprano, and she sang with a good full tone, whether in the upper register or in her fortissimo. Dramatically, she was equal to the part, and added a pleasing personality to a blonde loveliness."—Boston "Herald," Nov. 23, 1932.

Personal Direction

ALF T. WILTON

1500 Broadway Bryant 2027-8

Picture Theatres

NEW YORK CITY

Capitol (7)
Rita & Teske
Narsaroff
Cap Bal Corps
Clark & McCulligh
Pepper Pot Rev
Walt Roemer Bd
Fain & Dunn
Wallace & Cappe
Chester Hale Girls
"Baby Mine"
(14)
Topsy Turvy Rev
Walt Roemer Bd
Chester Hale Girls
"Divine Woman"
Paramount (7)
Foster Girls
Lorraine Tumber
Gordon & King
Long & Small
Myers & Hanford
Koehler & Edith
"Helen of Troy"
(14)
Havana Rev
Dorothy Berke Co
Lou Kosloff Bd
"Wife Savers"
Rivoli (7)
Helen Denison
Gilda Gray
Everett Lilean
"The Devil Dancer"
Roxey (7)
Maria Gambarelli
Fowler & Tamara
Garda Maire
J Parker Coombs
Douglas Stanbury
Harold Van Dusee
Lennie Howard
"Gateway of Moon"
CHICAGO, ILL.
Chicago (9)
H L Spitalny Bd
Jules Guffano
Jess Crawford
Steppin' High
Margery Maxwell
"London Midnight"
Harding (9)
Mark Fisher Bd
Tommy Wonder
Rose & Carroll
Russell & Marconi
Jay Mack
Gould Dancers
"Get Your Man"
Norshore (8)
Al Kvale Bd
Captain Kiddo
"In the Air"
Oriental (9)
Paul Ash Bd
"Flaming Youths"
Sensate (9)
Al Belasco Bd
Ned Norworth
Billy Snyder
Pauline Gaskins
Mario & Lazarin
Gould Dancers
"Underworld"
Tivoli (9)
F Masters Bd
Moonlit Waters
"Underworld"
Uptown (9)
Bae Krueger Bd
Lillian in
"Underworld"

ATLANTA, GA.

Howard (7)
Publix Unit
Tokio Blues
The Maykoes
Geo Hirose
C H Kuma
Sammy Kahn
Breen Bros
Manhattans 4
Lloyd & Brice
Willie Solar
BALTIMORE, MD.
Century (9)
Zankow & DeLima
Eng Tivoli Girls
"Becky"
(16)
Sammy Kahn
Toots Novello
Earl & Bell
Lewis & Dody
Tivoli Girls
"West Point"
New (8)
4 Chileno
"On to Reno"
Rivoli (8)
H & M McConnell
"Get Your Man"
Stanley (8)
8 Singing Bachelors
Tommy Manahan
Manny King
10 Bowery Belles
Margaret McKee
Serravallo's Girls
"Valley of Giants"
BOSTON, MASS.
Metropolitan (7)
Fannie Ward
Rodemich Bd
C Bennington's Co
Arthur Gelsler
"Old San Francisco"
BUFFALO, N. Y.
Buffalo (7)
Headlights
Eusebius Nevins
"Deau Sabreur"
Great Lakes (8)
Libby's Dancers
Clown Rev

"Serenade"

Park (9)
Nina & Donnie
Macon & Mayo
Layton & Moodie
Ruth Darrell
Bennett & Fletcher
Park Steppers
"Sorell & Son"

DALLAS, TEX.

Palace (7)
Publix Unit
Flyin' High
Jerry
Bernard & Henry
Ernie & Fisher
Foster Girls

DENVER, COL.

Denver (7)
Publix Unit
Dixieland
Joe Penner
Edith Griffith
Luella Lee
Morris & Rapp
DES MOINES, IA.
Capitol (7)
Publix Unit
Florida
Billy Gerber
Chester Frederick

DETROIT, MICH.

Capitol (8)
I Aaronson Bd
Jean Houston
Seguy & Wilbur
Margaret Werner
"Get Your Man"
Michigan (8)
Mae Murray Co
"Old Kentucky"

ST. WORTH, TEX.

Worth (7)
Publix Unit
Making Movies
HOUSTON, TEX.
Metropolitan (7)
Publix Unit
Joy Belle
Joe Parsons
Olga Moreselli
Roma Bros
Charlotte Arrens
Macagno Dancers
Douglas Wright Co
Scotty Weston

KANSAS CITY

Midland (14)
Jack Sidney
Ruth Edler Rev
"Arabian Knights"
LOS ANGELES
Boulevard (6)
Gene Morgan Bd
Noll Kelly
Richard Wally
Richard Mahoney
"Reno Divorce"
Carthy Circle
(Indef.)
Carl Elinor Orch
Laughlin's Lights
The Glorias
The Californians
J Frederick & M
Neta Lorraine
Bert Prival
Marion Gabney
David Durant
Aber & Clark
Don Thrallkill
Leonard St Leo
Kosloff's Bal
"Sunrise"
Chinese
(Indef.)
Argentine Nights
Mineschil Orch
Gaucha Marimba Bd
Samuel Tedraza

ST. LOUIS, MO.

State (14)
Ted Joyce
Kim & Ross
Bishop & McKensie
W Green
Cap Steppers
"Sorell & Son"
SAN ANTONIO
Texas (7)
Publix Unit
Jazz A la Carte
Dorris Morand
Peggy Orland
SAN FRANCISCO
California (6)
Gino Severi Bd
"Love"
Granada (7)
Frank Jenks Bd
Kate & Wiley
McVey's Bd
Matheson Tr
Hawallian 3
Robert Sis
Muriel Washington
Bill Albright
"C & K in Paris"
St. Francis (7)
M Brambilla Bd
"Old Ironsides"

NEW ORLEANS

Seenger (7)
Publix Unit
Wax On Wax Off
Kendall Kapps
Lang & Voick
Hilda Ramson
Holly Hall
Mooney & Ch'rehill
Sorell Girls
Jack Powell
OMAHA
Riviera (7)
Publix Unit
Dancing Brides
J & J Walton
J & H Barato
Don Valerio Co
Frisch Rector & T
Jas C Morton Co
Ryan & O'Neill
Clayton & Lennie
Goode Renee & C
(Two to fill)
PHILADELPHIA
Fay's (8)
Williams & Clark
Lester Irving 3
Leith Shaw Co
Brewster PomRv
"Cruise of Heliott"
Fox (8)
Grace Yeager
Williams & Ross
Neville Fleeson
LeMaire & Van
Bobby Polson
"Come to My House"
Stanley (9)
Walter C Kelly Co
Evelyn Law Rev
"Serenade"
PITTSBURGH
Grand (8)
6 Jolly Jesters
"Wild Geese"
Penn (8)
Jole Ray
3 Debutantes
Desso Rector
Johnson & Howitt
Bernice & Emily
Dave Harman Bd
"London Midnight"
(16)
Accordianists
Billy Randall
Manhattans
Monk & Clifford
Zanou & Delima
Debutantes
"West Point"
PROVIDENCE, R. I.
Fay's (9)
La Rosaria
Mona Bell
Babcock & Dolly
Kirby-Lee & Auger
Lorraine & Neal
Gaylor & Byron

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PROVIDENCE, R. I.

Pantages

TORONTO, CAN.

Pantages (16)

Comopolitan 3
Lester & Stuart
Half-Burnside & B
Fred Bowers
Presentation Rev

HAMILTON, CAN.

Pantages (16)

Juggling McBans
Siema
Ruloff & Elton
Winhall & Briscoe
Dasyvia Rev

DETROIT, MICH.

Pantages (16)

Parker Family
Fulmer & Wayne
Raymond Bond
Doran & Soper
Parienne Folies

TOLEDO, O.

Pantages (16)

Aeroplane Girls
Fields & Cook
Crisp Sis
Bobby Van Horn
(One to fill)

INDIANAPOLIS

Pantages (16)

Leland
Moran-Kelo & R
Fridkin & Rhoda
Helen Lewis
Burke & Durkin

MINNEAPOLIS

Pantages (16)

Blanks
Bodrin
Ed Blundell
Stanley & Birnes
Stepping Along

DULUTH, MINN.

Pantages (16)

Atkins & Lucinda
Marion & Dade
Christie & Nelson
(Two to fill)

BUTTE, MONT.

Pantages (16)

Pett Leanna 4
Crouch & Moore
Sully & Mack
Gibson's Nav

SPOKANE, WASH.

Pantages (16)

Little Jim Co
Sandy Shaw
Jolly 4
Spencer & Williams
Caserta Rev

OMAHA, NEB.

Pantages (16)

The Texans
Wm Bence
Rabbanow 5

VANCOUVER, B.C.

Pantages (16)

Flores Girls
Gail & Haldi
DeAndre & Walters
Billy Bard
Spirit of Winter

TACOMA, WASH.

Pantages (16)

Russell & Hayes
Jolly & Wild
Gilbert & Avery
Bison City 4
Olympia & Jules

PORTLAND, ORE.

Pantages (16)

Amazon & Nile
Ahrner & Gregory
Lubin Larry & A
Xmas Letters
Johnson Bd

SAN FRANCISCO

Pantages (16)

Boyd & Wallin
Clark & Storey
Carillane & LaMal
Winifred & Mills
Whiteway Galettes

LOS ANGELES

Pantages (16)

The Worths
Taylor & Marckley
Jack Marcus
Tom Kelly
Brandell's Rev

SAN DIEGO, CAL.

Pantages (16)

Hale Bros
R. Hurling & Seals
Rubin & Malone
Russell & Armstrg
Margot, Morel
Fox & Maybelle

L'G BEACH, CAL.

Pantages (16)

The Richards
Hirsch & Arnold
Volunteers
McIntyre & Heath
Gautsch & Phelps

SALT LAKE CITY

Pantages (16)

Thaler's Circus
Marcel & LaSource
Pearl Regay
Ray Hughes
Nelson Family

MEMPHIS, TENN.

Pantages (16)

The Wheelers
Caledonia 4
Astill & Fontaine
Lera & Spencer
Jarvis Rev
Hungarian Tr

KANSAS CITY

Main St. (16)

Fast Steppers
Bobby Johnson
Louisville Loons
(Three to fill)

MADISON, WIS.

Orpheum

1st half (16-18)
Harrington Sis
Reed & LaVere
(Three to fill)

MILWAUKEE

Orpheum

1st half (16-18)
Fortunello & C
Lon Paris & N Y
McGrath & Travers
Manley & Baldwin
McGrath & Travers
(Two to fill)

SIoux CITY, IA.

Orpheum

1st half (16-18)
Fortunello & C
Lon Paris & N Y
McGrath & Travers
Manley & Baldwin
Radianna
(Two to fill)

MINNEAPOLIS

7th St. (16)

Smith & Cantor
Thelma de Onoz Co
Clifford & Gresham
Sarnoff Rev
(Two to fill)

ROCKFORD, ILL.

Palace

1st half (16-18)
Gaby da Valle Co
Tilley & Rogers
Robert Rielly Co
Alexander Carr
Borde Robinson Co
(Two to fill)

ST. LOUIS, MO.

Grand (16)

4 Kader
B & J Creighton
Ohio State Bd

Interstate

AMARILLO, TEX.

Fair

1st half (16-18)
(Same bill plays
Wichita Falls
2d half)
Falls Reading & B
Estelle Fratus
H Santrey Co
(Two to fill)

ATLANTA, GA.

Ritz (16)

H Carroll Show

AUSTIN, TEX.

Hancock O. H.

1st half (16-18)
(Same bill plays
Galveston 2d half)
Nugent Rev
E Sanderson Co
Want Ads
Derickson & Brown
Mandel Bros

BATON ROUGE, LA.

Columbia (16)

(Same bill plays
Alexandria 17;
Monroe, 12;
Shreveport, 19;
Texarkana, 20)
Gibson & Price
Adela Verno
Al K Hall Co
Tad Tienan Co
On the Air

BIRMINGHAM, ALA.

Majestic (16)

Sim Moore & Pal
Harry Johnson
Count Berni Vici
Nathane & Sully
Talent & Merit

DALLAS, TEX.

Majestic (16)

Herbota Beeson
Murray & Irwin
Frank Levan Co
Frank Conville
The Blue Blowers

FT. SMITH, ARK.

Jole (16)

Muriel Kaye Co
Diamnd & Brenn'n
Nawahl
Haunted
(One to fill)

FT. WORTH, TEX.

Majestic (16)

Riblio Lacotino Co
Ann Clifton
Janet of France
Rody Jordan
Jack Kneeland Co

Orpheum

CHICAGO, ILL.

Palace

1st half (16-18)
Patricia
McLeelan & Sarah
Kumma
Florence Choir
(One to fill)

DES MOINES, IA.

Capitol

1st half (16-18)
Zelda Bros
Geo Schreck Co
Pat Hemming Jr
A Trip to Holland
(One to fill)

EVANSVILLE, IND.

Grand

1st half (16-18)
2 Good Knights
Chas Irwin
Les Gellis
(Two to fill)

LOS ANGELES

Hillstreet (16)

Bill Robinson
Boyle & Della

Cameron & Lewis

(Two to fill)

ST. PAUL, MINN.

Palace

1st half (16-18)
Frozin
R & M Beck
Heavily Bayne
Claude & Lirion
(One to fill)

SIoux CITY, IA.

Orpheum

1st half (16-18)
Fortunello & C
Lon Paris & N Y
McGrath & Travers
Manley & Baldwin
Radianna
(Two to fill)

MILWAUKEE

Palace (16)

Vanness
Hooper & Gatchett
Jack Benny
Kouns Sis

ST. LOUIS, MO.

Orpheum (16)

Babe Egan Co
Chaney & Fox
Sinclair & Lewis
Johnny Marvin
Hal Hart
Seymour & Howard

SAN FRANCISCO

Golden Gate (16)

Nitzza Vermille Co
F X Bushman Co
Chilton & White

THIS WEEK

MARIE MACQUARRIE AND GIRLS

White Plains and Bedford

HAVE THEATRE

Loew's Delaney

ROBBINS TRIO

Melba, Dallas

Direction

CHAS. F. FITZPATRICK

160 West 46th Street, New York

GEO McLELLON

Tom Davis Co

MINNEAPOLIS

Hennepin (16)

Brown & Wh'taker
Freda & Palace
Fred J Ardath
McCarthy Sis
Chameleop Caprice

OAKLAND, CAL.

Orpheum (16)

Brooks & Ross
Dick Henderson
B & E Newell
Morris & Campbell
Theo Roberts Co
(One to fill)

OMAHA, NEB.

Orpheum (16)

Toto
Kelia & Galetti
Olsen & Johnson
Yates & Lawley
(Two to fill)

PORTLAND, ORE.

Orpheum (16)

Brennon & Rogers
Coleano
Peggy McKechnie
Art Henry Co
Harrison & Dakin
Wayburn's Rev

WINNIPEG, CAN.

Orpheum (16)

Leo Carrillo
1 Arabian Knight
Gaston & Palmer
Willie Mauss
B & J Brown
H McKeller Co

Keith-Western

CLEVELAND, O.

Read's Hipp

1st half (16-18)
Rodrigo Lila Co
Joe Mendil
Harry Holman Co
Baker & Gray
Philson & Duncan
Paskman's Mine
Primrose Semon
2 Blossoms

OKLAHOMA CITY

Orpheum (16)

Allice de Garne
Blue Grass
Bert Lytell Co
Kelly & Forsythe
Left & Demarest

DETROIT, MICH.

Grand Riviera (16)

Ju So Tai
Lhol Tehen Tr
Haishi Osai
(Three to fill)

FT. WAYNE, IND.

Palace

1st half (16-18)
McCoy & Walton
Joe Fong
(Three to fill)

GREEN BAY, WIS.

Orpheum

2d half (19-22)
Jack Bradley

HAMMOND, IND.

Parthenon

2d half (19-22)
Eva Mandell
Sava & Eddy
(Three to fill)

VAUDEVILLE-COMEDY MATERIAL

AL BOASBERG

3233 West 4th St.

LOS ANGELES, CALIFORNIA

Telephone Dunkirk 8811

LEXINGTON, KY.

Ben All

1st half (16-18)
Chas Marshall Co
Chaz Chase
(Three to fill)

MUNCIE, IND.

Wysor Grand

1st half (16-18)
Barry & Whitledge

Keith-Albee

NEW YORK CITY

Broadway (9)

A & J Correll
M Montgomery
Summers & Hunt
Marion Sunshine
Alex & Gang
(One to fill)

LOS ANGELES

Hillstreet (16)

Bill Robinson
Boyle & Della

ST. LOUIS, MO.

Orpheum (16)

Babe Egan Co
Chaney & Fox
Sinclair & Lewis
Johnny Marvin
Hal Hart
Seymour & Howard

SAN FRANCISCO

Golden Gate (16)

Nitzza Vermille Co
F X Bushman Co
Chilton & White

DETROIT, MICH.

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Johnny Marvin

AROUND THE SQUARE

Thaw's Film Test—Terrible

Harry Thaw recently had a movie test of himself taken, and a picture syndicate has procured the original film, running about 200 feet. Thaw, with the usual grimaces, acting and other histrionics, "registers" the tabulated emotions—fear, ecstasy, grief, amusement, passion, fury, love, etc.

He also has scenes with several girls, in which he demonstrates how one should (or at least does) enter a room, bow to a lady, inquire after the health of the hostess, seat himself at ease, extend an invitation and other bromidic poses.

The judgment of those who have had the rare treat of seeing a private showing of this short super-special is that Thaw, who has had enough drama in his life to have a unique conception of what it's all about, is perhaps one of the worst actors that ever faced a lens. The only thing about him that screens well is his gray hair. Thaw, himself, is said to have run out on the projection before it was half finished when he first glimpsed it.

Jeff Slaps Down 100 Grand

It's no gag, even if an accident insurance company must give up one half of \$100,000 to Jeff McCarthy, who was soaked that much by a jury in a damage action arising out of an auto collision. Jeff's car was in it with a driver. But the driver did not testify, leaving Jeff the only person going on the stand in his own behalf.

Now Mr. McCarthy has appealed and to appeal had to file a bond for the hundred grand. The appeal is based on the ground that the verdict, the full amount asked for in the complaint, is excessive. At least Jeff thinks it is. It's five per cent on the gross of any picture road show that could gross two millions for its share.

If the appeal doesn't do Jeff any good, he will quit autos to either ride a bicycle or go on roller skates. And besides he's on a diet.

Fakers False to Each Other

Since Terry Turner has been exploiting some of the Rahman Beys and other Far East Fakirs every one of the Oriental entertainers drop in on him to see what is doing in New York.

Last week a fakir dropped in and while there another sent in word he was waiting to see Turner. Then Terry conceived the idea of having the Oriental visitors meet. Each claimed to be a real Oriental fakir. They exchanged gibberish and neither could understand each other.

It was Terry's surmise that one was from India and the other was a colored man traveling under false colors. Apparently clothes make all Indian workers seeking stage work look alike.

Ben Leven Released; Goes to Work

Ben Leven, formerly rich and advertising man and later high-powered promoter, was released from Atlanta penitentiary New Year's day as the result of the activity of his friends and the influence of Congressman Sol Bloom. Leven was the first to start serving the sentence after conviction of four exploiters of the ill-fated Morosco Holding Company stock. He surrendered himself without attempting to appeal.

Leven was given an important post on an Atlanta newspaper immediately on his release. He had been editor of "Good Words," the prison paper, succeeding Steve Clow of "Broadway Brevities" fame.

Booze That Stews

One of the downtown femme reviewers, under the pressure of DeMille sophistication, phoned a casual acquaintance during the holidays and asked him to get her a bottle of New Year rum. The dignified man was somewhat amused by the darling's request. He asked what she wanted with it and learned she was giving a tea-party for her little friends and that she expected to pour it into the punch. "I'll be glad to get it for you," said the man, "but why didn't you ask.....or.....?" (mentioning the sheet's Broadway columnist and dramatic reviewer). "Oh, I couldn't do that," gasped the critic. "Why the liquor they buy seems to always make them drunk!"

Hostess Shilling for Hotel

Using a night club hostess as a shill for a sumptuous speakeasy recently outfitted and opened is the case current on Broadway. The cafe managers count on their star's draw to build up the remodeled house as a fashionable address which is now a sumptuous dining and drinking place.

The entire structure is devoted to the cult of the gourmet and the gourmand, with sundry bars on every floor, in addition to main dining rooms, private rooms, etc.

Bookmakers' Edge Too Strong

One of the largest race track bettors has quit. He says bookmakers in trying to square off their heavy losses from welters trim down the odds to a point where the percentage is too much against the other fellow. There's no chance in the long run, he claims. The retiring bettor is not a loser to date, having about broken even for the past two seasons. Next summer he expects to spend abroad, away from ponies, books, jocks and odds.

Slapstick Opera

Those picturized comic strip shorts by the Stern Brothers, with actors playing the cartoon characters, are at the Colony. They seem to indicate that there still is a spot in adult communities for the antique slapstick opera. A series of incidents in which tacky people get wet, soaked or festooned with meringue serves as story. They may please little boys and insensitive men, and for that reason go as riots in the neighborhood houses. But what are they doing on Broadway?

Cops at Banquet

The rather singular sight of four or five special policemen overlooking a large crowd of class diners in a high grade hotel may be the outcome of the ice and water upheld violation of the Prohibition Act. It may be safety first as an out for the hotel, but it's discouraging to the guests. Watched by cops is no pleasure anywhere, and if the suppression of personal liberty is to be extended to the dining table, that will make more votes for the Democrats.

Helen Morgan as Beauty Winner

Helen Morgan indirectly started in the show business when selected some years ago by the Montreal "Star" beauty contest as its winner. Then they discovered Helen had been on a visit to Montreal, from her home in Toledo. So Helen lost the prize, but by that time she was in New York and an actress.

Reprinting from "Variety"

The "Amsterdam News," colored weekly in Harlem, has a column on its dramatic page now captioned "Roaming Through Variety" in which it runs items culled from "Variety" pertaining to the doings of Negro stage and screen folk.

A quota of the Astor-lunching-mob has divided itself into a "Five-Foot-Three" group with Pat Rooney, Joe Weber and Leo Morrison, founders. No one above that height can get in the charmed circle unless paying the check.

Little Billy is a junior member.

Impending Sensation

One of the biggest names in the history of the mechanical end of pictures and radio will shortly be involved in a divorce suit that will be

JUDGE KNOWS B'WAY; ASSAILS GYP JOINTS

Magistrate Dreyer Holds Nite Club's Doorman—Chilean Charges Robbery

Magistrate "Gus" Dreyer in West Side Court issued a broadside against "gyp" night clubs. He declared that the "Big Stem" and its contiguous streets should be rid of these "take joints." His pronouncement was issued when he held Thomas J. Howley, 32, doorman at the Golden Gate night club, 102 West 53d street, for the action of the Grand Jury.

The Court fixed the high bail of \$2,500 in Howley's case. A surety company went on the doorman's bond. Howley lives at 948 8th avenue. He was arrested at the club by Detectives Pat Flood, John Green and Thomas Walsh of the West 47th street station.

The doorman was charged by Joaquin del Rio, wealthy Chilean bond broker, 316 West 95th street, with robbing his wallet containing \$200. The Chilean declared that his parent had sent him the money for Xmas.

Del Rio testified that he was accosted on 6th avenue, not far from the Golden Gate, by a stranger who suggested that he go to the club. He went with the stranger and Howley permitted the Chilean to enter after the stranger gave him the O. K.

He had been in the club only a short time when, he stated, the head hostess introduced him to Shirley Schatz, hostess. He said that he had a drink of ginger ale and that Shirley had two orange blossoms. He was presented with a bill for \$8.50. He argued but paid it, he said.

Howley then dug his hand into his sackcoat pocket and grabbed the wallet with the \$200. He was ushered to the door and shoved out, he averred. He then went to the detectives. The money was not found on Howley.

Despite the detectives were present when he returned, he said, the employees roundly abused him.

6 Harmless Cocktails

Miss Schatz said she had done hosting work at Atlantic City. She stated that "Tommy" didn't take the Chilean's money. She said that she had six orange blossoms and del Rio one ginger ale. She said the orange blossoms were composed of orangeade and a cherry. Max Rosenbluth, waiter, stated the same thing.

The Court was visibly nonplussed. The hostess said that the drinks were \$1 apiece. "I wanted the seventh drink," she said, "but he told me he didn't have enough money. He was very 'abusive,' she declared, speaking of the Chilean.

Assistant District Attorney Eugene McAuliffe in asking for the holding of the doorman, said:

"Not only are some of these alleged night clubs selling poison booze but they are the hangouts for thieves. Several robberies have occurred lately in night clubs. The District Attorney's office is flooded with complaints about 'gypping' night clubs 'kiting' checks. A special investigation is being held now."

Magistrate Dreyer assailing questionable night clubs said:

"Night clubs of this type cannot exist. They must be driven out of business. When they begin to rob people it is high time to take notice and close them."

"A foreigner comes to our shores and complains he is robbed in this night club. He was abused even in the presence of the police. They care for no one."

"I direct the police to close this place. And am serving notice on them that they should close all places of similar type. There is room here for decent night clubs but no quarter should be given 'gyp' night clubs," concluded the Magistrate who knows his "Broadway."

an international sensation. The wife, former artiste of the upper stage realms, is now abroad. The elderly husband, famed the world over, is said to have formed a frantic attachment for a young coryphee. He is a millionaire.

Sobel Gas Stations Sold

Standard Oil has purchased the chain of Sobel Brothers' gas stations in and around New York. No price reported, but Leonard Sobel, who created the slightly stations, is retained as general manager and has reported income of \$100,000 for several years to come, through his efforts. He is 34.

Joe Frisco, clowning at the Winter Garden Sunday night, referred to Big Tess Gardella (Aunt Jemima) as wanting to get a real chinchilla coat, but told by the furriers there weren't enough hunters.

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—"Baby Mine" and Clark & McCullough.

Colony—"On Your Toes."

Paramount—"Private Life of Helen of Troy."

Rialto—"The Dove" (Norma Talmadge) (run).

Rivoli—"The Devil Dancer" with Gilda Gray in person (last week).

Strand—Charles Chaplin's "Circus" (run).

Roxy—"Gateway of the Moon" and Fowler & Tamara.

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 girly show to augment "those three boys."

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. George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business. Ben Bernie is doubling from the Roosevelt into the Club Intime.

The class spots are the Montmartre, with Darlo and Irene featured, doing well, and 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 is faring mildly; the Frivolity is continuing its usual healthy trade, and the inimitable Benny Davis at the 54th St. Club always produces a fast entertainment; Harold Leonard's crack dance band is the new feature opening tonight.

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 hotsy-totsy brown-skin revue.

Helen Morgan reopens her Chez Helen Morgan this week at the old 300 Club.

RECOMMENDED DISK RECORDS

Brunswick No. 3654—Jimmy Hussey, the Irish-Jewish comedian, has gone Brunswick with "Since Henry Ford Apologized to Me" and "Rose of the Studios," two distinctive comedy numbers to piano accompaniment. Hussey out-Grosses Milt on the kosher brogue and the ditties are cleverly funny.

Victor No. 21056—Red Nichols' Stompers feature futuristic jazz on this disk with "Make My Cot Where the Cot-Cot-Cotton Grows" and "Sugar," sweet "hot" tunes. Red Nichols and his Five Pennies who "can" on another label under that name, are same aggregation and just as heated.

Columbia No. 1213—Two radio famous bands, S. C. Lanin's Ipana Troubadours and Harry Reser's Clicquot Club Eskimos, coupled with song hits from "Funny Face." Lanin handles "S Wonderful" with Harold Lambert, one of the radio Smith Brothers, vocalizing, and Reser plays "My One and Only" snappily, with Tom Stacks on the vocal end.

Victor No. 21054—George LeMaire and Rex Van are recording artists, making their Victor debut, with "The Black Jack," two-part dialog reminiscent of Moran and Mack's "Two Black Crows" recordings. The languorous darky crossfire is hugely funny, and while dissimilar from Moran and Mack's, it's in the same general vein. There is room for both and enough left for the colored "How High is It Up?" team, also.

Brunswick No. 3665—Gaila Rini, the accordionist, new Brunswick artist. He makes brilliant debut with "Blue Heaven" and "Miss Annabelle Lee," punishing his "wind-jammer" in virtuoso style.

Columbia No. 1220—Charles Kaley, the Chicago picture house tenor, vocalizes two popular waltz songs, "After I've Called You Sweetheart" and "A Shady Tree" in pleasing fashion to orchestral accompaniment. Song titles speak for themselves for popular appeal.

RECOMMENDED SHEET MUSIC

"I'll Think of You" "Dawn" (from "Golden Dawn")
"Make My Cot Where the Cotton" "Can't Help Lovin' Dat Man"
"Grows" (from "Show Boat")
"My Heart Stood Still" "Tomorrow"

LITERATI

(Continued from page 24)

to eliminate those verbose and over-written stories so often in the Ochs sheet.

Incidentally, the inside squad on the city desk of the "Times" is quite doddish and journalistic, featuring frock coats and cutaways and kindred sartorial scenery, all to the Fleet Street.

A standard size daily in the 60's quite frequently is printing!

Action Stories, Now

That the true story of confession magazine is being supplanted may be indicated as well as through

the repeated reports of lowered sales for those mags, by the additions to the action publications, a leading firm for those works as Fiction House is continuously making. Its latest is "Wings," monthly, the sixth of the Glenister-Kelly string. Others are "Action Stories," "Air Stories," "Love Romances," "Lariat" and "Northwest Stories" (semi-monthly).

That "action" has a strong hold on all of the public has been brought out most forcibly by "Wings," the Paramount picture at the Criterion at a \$2 top. There was doubt about that picture from the day it was finished in the studio up to Christmas week when it did over \$22,000 in Brooklyn; also at \$2 top. That Brooklyn gross makes it a \$2 picture road show, or should. It is the only \$2 picture that has made money at that top in a Chicago legit theatre.

"Wings" has action only to draw. Its romantic side is very weak.

Loring Shuler has succeeded Barton Currie as editor of "The Ladies' Home Journal." With Currie went Robert MacAlaren, managing editor. The resignations are believed to have been prompted by the publication's drop in price to 10 cents, with the subsequent change in policy.

GREENWICH VILLAGE AS IS

By LEW NEY
(Self-Designated Mayor of G. V.)

"Raid Greenwich Village," read the headline of a three-quarter page ad in the Salvation Army's "War Cry." The Territorial Staff and Staff Band will conduct "a concentrated offensive against the forces of sin" in our "homes, restaurants, hotels and places of amusement." I may need a little saving save myself, but I can also tell these songful missionaries from 14th street where they would waste their time, both as to salvation and collection.

Most of the vice in the Village has a commercial foundation, vice as the salvationists see it. But the Army is always with us, and they do not concentrate their fire on us for long. Next Sunday they invade Tammany Hall and the East Side. Broadway, around the Square, is their camping ground. Only on Sundays do they reach me. Then their parading band awakens me in the afternoon in time for Sunday breakfast.

January is the month for the brave in business. I remember one little shop two years ago that took in 70 cents all month—and the rent was \$90. Landlords will close more than one hangout this month of tragedies.

New Year's Eve usually gives the covert chargers a chance to clean up, the less prosperous one getting enough of the holiday graft to pay up tolerant orchestras and trusting provisioners. This year the eve of revelry was weather-mild and the crowds paraded the streets in comfort, dropping in now and then to speakeasies and tearooms. Many large restaurants registered less than 25 percent of their capacity. Those on the ragged edge will be forced to close. But before March new tenants will pour into the vacancies to have their fling with that unknown quantity called Village business.

Personals

And now for a few pointed personals in my own Village vice.

Gertrude Farquharson Boyle, sculptor, who has busted Christy Mathewson, Joaquin Miller, Mother Stoner, Edwin Markham, Horace Traubel and other notables, has remarried Kano, her ex-Japanese husband, who divorced her three years ago. They are living in Brooklyn.

Eitaro Ishigaki, the painter, has settled on a number on Vermilyea avenue, near Yonkers. He commutes to Montclair where he has one commission after another.

Rachel Husband, who paleontologizes at the American Museum of Natural History, has returned from a vacation in Savannah.

Martha Temme, voice liberator, is planning a series of studio recitals by the Moon Boat Crew, broadcasters, composed of Professor Heberling, of the music department of N. Y. U., and the Kahl sisters, Leona and Regina.

Maurice Coleman, who used to typograph and everything for Thomas Seltzer when he was a publisher, ran down the Rabbit Hole Sunday for tea. Seltzer has joined the Boni Brothers.

Marsh Adair, who opened the Sofa Pillow last spring and sold it a day before it was raided out of existence, is learning the real estate racket. His brother, Spencer, the composer, continues, unfortunately, on the sick list.

A Few Dancers

Criminologist Maurice Parmelee, poet Eli Siegel, editor Eggplant Arens, Mrs. Minna Bodenheimer, housewife Helen Rosenthal, pie-maker Joe Kraft, publicist Joe Golem, cartoonist Art Young, marionettists Remo Buffano and Florence Koehler, ball-promoter Cynthia White, poet Robert Clairmont, guitarist Jim Harris, Romany Marie's ex-waiter, banker William Exton, artist Ben Benn, anarchist Carlo Tresca and 2,000 others danced 'till daybreak at Joe Mann's last ball of the season. Fete Futurist at Webster Hall.

Christopher Gay, Willie Live, Karo de Lichtbervyl, Herdis Hanson, Aimee Amore Cortez, Sonia Harrison and Madame Mimosa are a few of the pseudonyms that have recently disappeared from the Village without a trace.

Jack Macdonald has written a play inspired by the Poets' Solree. It may be staged before summer.

The first book of poetry of the year has been published by Parnassus. It is "Alas! Poor Dodo," by Lise Fulda, illustrated with linoleum cuts by the author. The dodo has been extinct 200 years, but Lise's 62 lines about it should make it live again.

Adia Kouznetzoff, Zenadia Nicolina, Karina, Ili Spivack, Volodia Ruchkofsky and Konstantin Krumel's Balalaika Orchestra have been installed in the Russian Kretchma in the basement of the Labor Temple, together with sproti, sellanka, bitochki, kilki and shashlick to furnish fun and food a la Moscow.

Landlord Strunski evicted several noise-producing tenants from his 3d street row of shacks last week. Our favorite real estate is more lenient with poor payers but he gives all-night parties the air quick.

MASS. KID MAYOR TALKS ABOUT SHOWS

Newburyport's Only Theatre for 19,000 People—"Bossy" Gillis Tells 'Em the Whats

Newburyport, Mass., Jan. 10.

Andrew Joseph "Bossy" Gillis, new mayor of this city of 19,000, in his notable and widely reported inaugural address said about the town's only showhouse:

"That theatre has a license from me for just four weeks and if they don't change their shows and put on some stuff that's worth looking at instead of the trash they've been showing, just let 'em try and get a license from me. Let 'em try, that's all."

Here's what he said about the police: "I don't approve of the way my predecessor juggled the last appointment to the force, making the police force more of a family affair, directed I assume, by a lady."

He's strong for courtesy by traffic officers and here's what he later said in this regard: "These cops of ours have got to be courteous to guys driving through this city. We want people to like this city and one of those loud-mouthed clowns can do plenty to spoil that."

As to graft, the youngest Massachusetts mayor said: "They know I won't graft. I was in jail—got out two years ago Monday and here I am mayor. But they know I don't steal anything. I got plenty. My mother left it to me. I'm no self-made man. You don't hear me throwing any hokey like that."

"Bossy" doesn't drink, smoke or chew.

WILLIAMS IS HURT IN STREET BRAWL

Mr. and Mrs. Greenleaf Also Concerned—No Complaint Made

As a result of a brawl outside the Ferndale Club, 139 West 51st street, early Saturday morning, Arthur Williams, 34, fight trainer, 1950 Park avenue, is in Polyclinic Hospital suffering from a possible fractured skull and lacerations of the scalp.

Just what occurred is not quite clear to the police. The first story they received was when Mrs. Ralph Greenleaf, wife of the billiardist, reported that as she and her husband were standing in front of the Ferndale Club five men approached and snatched a purse from her hand.

She said that Williams, passerby, came to her assistance and received a beating for his trouble. She said he was knocked down and his head struck the pavement with a thud which rendered him unconscious. After the assault, Mrs. Greenleaf said, the men escaped. The Greenleafs took Williams to the hospital.

Detectives Walsh and Maskiell, West 47th street station, were assigned to the case. Walsh visited the hospital and wanted to interview Williams. The latter declined to make a statement, saying he was drinking and did not remember much of what had happened, but said it probably was a 50-50 fight.

The detective later telephoned Mrs. Greenleaf at her home at 251 Fort Washington avenue. She said she did not want to make a complaint against any one, as she had recovered her purse. She denied the purse had been stolen and said

Mystery to Star

At a premiere on Broadway some time ago, a hard boiled young man having the privilege of the theatre and liking the star, noticed a large number of baskets of flowers for her.

Certain she could not check up on so many, he removed the cards on all of the larger baskets, substituting his own.

Nothing was said on either side until the show closed. Then one evening the blonde light remarked:

"I never could understand the first night how your card appeared in those baskets I bought myself."

FEET EDSON DENIES BURGLARY CHARGE

Held in \$10,000 Bail—\$30,000 Worth of Rugs Stolen—Detectives Trace Trunks

Hyman (Feet) Edson, 34, Hotel Harding, 54th street near Broadway, formerly connected with the Texas Guinan at the 300 Club, was held in \$10,000 bail for further examination when he was arraigned before Magistrate Silberman in West Side Court on a charge of burglary.

Edson was arrested by Detectives Flood and Green, West 47th street station, on complaint of Charles E. Seligman, dealer in rugs and tapestries at 145 West 45th street. The high bail was set because the police said that property valued at \$30,000 had been taken.

Dec. 25 burglars forced their way into the Seligman establishment by crossing a fire-escape from the King James Hotel, adjoining the Seligman place, and passed the rugs and tapestries from the loft into a room in the hotel. After the burglary had been discovered detectives found rugs valued at \$9,000 in one of the hotel rooms.

Working on the case some time, Flood and Green said they learned that three trunks had been sent from the Harding Hotel, where Edson lives, to the King James Hotel. The detectives said they learned from Moses Peachy, porter at the hotel, that he assisted in putting three empty trunks into a taxicab.

Investigating further, the detectives said they located Jack Anderson, 232 West 48th street, expressman, who told them he had been engaged to take three trunks from the King James Hotel to the Harding Hotel, where they were received by Edson. Anderson said the trunks were quite heavy.

Continuing their investigation, Flood and Green said they were informed that the trunks were shipped out of the Harding Hotel by an unidentified expressman to some unknown destination. As a result of this information the detectives arrested Edson as an accomplice in the burglary.

Edson's Denial

Edson denied all knowledge of the burglary or the receipt of any of the proceeds. His attorney, Joseph Broderick, said they would be able to show when the case was called for trial that Edson did not participate in any manner.

Besides the charges in the past against Edson, all dismissed, there are two pending. One is for making a false sworn statement and the other in connection with the secret- ing of mortgaged property. Both charges are in Special Sessions.

It was picked up on the sidewalk when the excitement subsided.

No Complaint

Greenleaf took no part in the fracas. A story was gossiped along Broadway that someone had uttered an insult toward the former billiard champion's wife while they were in a night club and the fight ensued when the party reached the street.

About a month ago the manager of the Strand billiard parlor, Broadway and 47th street, obtained a summons in West Side Court against Mrs. Greenleaf for disorderly conduct. At the time the manager said that she had entered the place during the playing of an important billiard match and had created considerable disturbance.

The summons apparently was not served, as neither party appeared in court on the day it was made returnable.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Met Pat Casey in front of the Palace. Great friend of ours, Pat Casey. Met him when we fought the White Rats War together many years ago. I was a soldier on the firing line (we mean that firing line business too—there was plenty of firing, usually plates and old shoes), and he was a general behind the front.

We stuck a long forefinger into Pat's chest, right about the bay window, pinned him down and demanded:

"How come the N. V. A., or somebody, doesn't act on the suggestion in Variety to provide a farm or a summer or winter camp for actors who are laying off, or are in need of a rest, and sunshine and fresh air? How come the Vaudeville Managers spend three-quarters of a million dollars on a tuberculosis sanitarium for 43 patients? How come they don't spend a small fraction of this for an actors' farm? Why not give them a chance for health and strength to ward off tuberculosis? How come, Huh?"

Pat shuffled sideways and away from our accusing finger. But he replied:

"Because they wouldn't go there, that's way," said Pat. "Didn't we have the Percy Williams' home on Long Island and didn't we have a place at Englewood for actors, but did they go there? They did not. They'd rather be broke on Broadway and borrow \$2 from you or me than go there. They'd rather spend their off weeks in a hotel room on 47th street than go to a beautiful home. That's why we don't have any farms, or anything, the actors wouldn't go."

All this time Pat was sidling across 47th street, heading for a taxicab. We pursued him, and were just about to burst forth with an argument, when he got away from us.

The Difference

The argument is this: Any actor has his pride and will not publicly accept charity. The homes Pat mentioned, so we understand, were free to the actor. The fact that they were free killed the idea from the start. An actor, no matter how broke, doesn't want charity.

The difference between the homes Pat Casey mentioned and our plan is twofold: First, our farm idea would merely offer a place for the actor to go and pay his expenses, like a summer hotel, and second, it would be a real, honest farm, away up in the wilderness, with opportunities for recreation and getting close to nature, which the other two places didn't afford.

Ten thousand dollars a year spent on a place like this will do more good for the members of the N. V. A. or the profession, men and women, than 10 tuberculosis hospitals, each costing 10 times as much, at Saranac Lake.

Nate Societing

Nate Leipzig, genius of card tricks, has a new racket—and a good one. We met him the other day, and he told us that he's retired from the stage and devoting all his time to appearing at society functions. He gets as much for one dinner or supper party for society as he formerly received in a week on the stage.

Nicky Blair's Surprise

Incidentally, Helen wandered into Guinan's new joint the other day and the two girl friends of the Joy Belt started dishing. Helen told us that Nick Blair was on a steamer from Havana when he read in the ship news that the Morgan club was raided. He thought it was a gag, and wouldn't believe it. He went to the club when he landed and the first time he knew the place was cleaned was when he read an official notice tacked on the door. Incidentally, Helen's bosses gave her a mink coat and a diamond bracelet for Christmas. Before the raid.

Near Nude Sunday School Teacher

A chorus girl in a joy palace in town is engaged to a minister. In the show she does near-nudes. The minister, usually in evening clothes, comes down to the joint several nights a week to take a look at his future bride. The girls is one of the nicest in all show business and teaches a class in Sunday school. This sounds like the bunk we use to hand out when we were a press agent but happens to be absolutely true.

Restaurateur Meets New Year's Eve

Billy La Hiff, of the "Tavern," has a unique idea of how to celebrate New Year's Eve. With him it isn't a one night in the year to reap a financial harvest, to an occasion when he gives a party, gathers his pals around him and keeps open house. For six years he's been closing up the Tavern at 8 o'clock on New Year's Eve and keeping a locked door to all except his intimate friends. For them everything's free and Billy is the host.

This year a hundred or more of the truly great of show business gathered around the proverbial "festive board" with Billy and spent a quiet, sane, and thoroughly happy New Year's Eve.

Four Little Kids at 6 A. M.

Four little kids working in a late night club dropped into a beanery near Columbus Circle for a 6 a. m. breakfast. A young man was asleep near them, head bowed on the table. They asked the waiter about him. Said he had come in, bought a cup of coffee and went to sleep. At the request of the kids the waiter woke him up, and asked him if he wanted something to eat. He reluctantly admitted he was hungry, and broke. He came in to wait for daylight, and to look for a job. The night club girls bought him food and gave him a few dollars to get his overcoat out of hock.

A Xmas-Hearted Hair Cutter

Sitting in a chair in a barber shop, the tonsorial guy asked us where he could find an orphan asylum because he wanted to contribute something to the kids' Christmas, and all he could do was devote Christmas day to cutting hair for a flock of orphans. We couldn't help him.

Some days after Christmas he told us with great pride he had gone to an asylum on 137th street or some such place up town, and cut the hair for 41 little girls.

"It took me four hours," he said, "but the kids like it. They were always afraid to have their hair cut before, because it wasn't done right."

That was the barber's merry Christmas.

A chorus kid in the Winter Garden went to work in a night club, without telling her husband. The second night she was there Husband walked in, with another girl.

The night the Helen Morgan Club was devastated Dave LaMarr came into the Guinan Club and told Tex that the coppers had lugged Helen away to the 30th street police station.

"I wonder if she'll get my room," said Tex.

A chorus kid, shopping in Macy's spotted a girl behind the counter who had been with her in "Vanities." The ex-chorine, now shop girl, told the kid she couldn't land a quick job just before Christmas and took the store work to keep going.

There are hundreds of others who simply can't afford to lay off four weeks and rehearse.

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40 SHOWS CLOSING

(Continued from page 1)

that both shows and houses can operate on a more economic basis.

High Holiday Grosses

The Christmas to New Year's week saw several exceptionally high grosses, no less than four shows getting \$50,000 and more. As against that some of the new productions got as little as \$3,000, and have already passed on.

Of the new crop "Show Boat" at the Ziegfeld is the stand-out show. It got \$50,000 in the first seven performances, with \$11 being the top for the premiere and New Year's Eve; "She's My Baby" at the Globe got off to a \$29,000 start; "Lovely Lady" started mildly last week, but closed well at the Harris for better than \$20,000; "White Eagle" at the Casino appeared handicapped, getting but \$14,500 last week.

Among the fresh non-musicals "Paris Bound" at the Music Box is best. It got \$20,500 in the first seven performances and last week with an extra matinee went to \$25,000; "The Royal Family" started well at the Selwyn, too, going over \$21,000 last week; "Behold the Bridegroom" looks like a winner, too, drawing \$17,000 for the holiday

week and about \$14,500 last week; "Excess Baggage" at the Ritz is well regarded, too, though the reported takings last week were about \$9,000.

"Bless You, Sister," about \$5,000 and closes at the Forrest this week; "Celebrity," \$4,000, and stops at the Lyceum; "It is to Laugh," \$3,000, closing at the Eltinge; "Paradise" stopped after one week at the 48th Street; "Spring Song" stopped at the Bayes; "Red Dust" closed after one week at Daly's; "Restless Women" closes after three weeks at the Morosco; "Venus" had but one week at the Masque; "L'Algon" had a week at the Cosmopolitan, losing \$35,000; "Caste" closed at the Mansfield; "The Love Nest" stops tonight at the Comedy. In addition this week will see the closing of "The Marquise," while last Saturday "The Desert Song" and "The Love Call" closed, the former after a long run, however.

"Show Boat" Leads

"Show Boat" leads the list, with \$53,000 last week; "Good News" topped the list for the holiday week with a gross over \$51,000; last week about \$44,000; "Five O'Clock Girl" also over \$50,000 and better than \$40,000 last week; "Manhattan Mary" around \$50,000 and over \$40,000 last week; "Funny Face," \$45,000 for the holiday week and

over \$40,000 last week; "Rio Rita" \$38,000 the holiday week and \$34,000 last week; "Artists and Models" \$31,000 the holiday week and about \$25,000 last week; "Connecticut Yankee" went to an astonishing record for a moderately sized house (Vanderbilt), getting \$32,000 the holiday week and \$23,500 last week; "The Merry Malones," \$34,000 the holiday week and \$27,000 last week; "Golden Dawn" around \$30,000 claimed; "Take the Air" and "My Maryland," \$40,000 last week.

"Burlesque" High

"Burlesque" was top among the dramas for the holiday week at \$31,000 with five extra matinees, last week it got about \$21,000 when "The Trial of Mary Dugan" led again at \$24,000 as against \$20,000 the holiday week; "Coquette" got \$25,000 Christmas week and over \$20,000 last week; "The Doctor's Dilemma" about \$22,000 Christmas and \$18,000 last week; "Porgy" over \$20,000 for the holidays and \$15,000 last week; "Dracula" over \$17,000 the holiday week and \$14,000 last week; "Escape" \$11,000 last week; "The Command to Love" \$16,000; "Interference" \$15,000 and down to \$12,000 last week.

Next week "The Patriot" will open at the Majestic; "The Silver Box" Morosco; "The Medicine Show" again announced at the

Princess; "The Merchant of Venice" at the Broadhurst and a new bill for Reinhardt's German players.

In the Agencies

Nine of the newer attractions were accepted in the premium agencies as buys. There is a total of 24 shows in that group, too many it is considered for the general condition of business. The list: "Funny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The White Eagle" (Casino); "Good News" (Chanin's 46th St.); "Behold the Bridegroom" (Cort); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (Forty-Fourth St.); "She's My Baby" (Globe); "Golden Dawn" (Hammerstein's); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Rosalie" (New Amsterdam); "Burlesque" (Plymouth); "Excess Baggage" (Ritz); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).

31 Shows in Cuts

The cut rate group totaled 31 attractions up to Tuesday, an exceptionally high total it seems. The list: "My Maryland" (Jolson); "Bugs" (Shubert); "Daisy" (Car-

roll); "White Eagle" (Casino); "Take the Air" (Waldorf); "Oh, Kay" (Century); "Lovely Lady" (Harris); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frollo); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "The Nineteenth Hole" (Little); "Bless You, Sister" (Forrest); "Taming of the Shrew" (Garrick); "Celebrity" (Lyceum); "And So To Bed" (Bijou); "Command to Love" (Longacre); "The Marquise" (Biltmore); "The Love Nest" (Comedy); "The Banishes" (Masque); "Four Walls" (Golden); "Hamlet" (Davenport); "Excess Baggage" (Ritz); "The Racket" (Ambassador); "Nightstick" (Geo. M. Cohan); "Restless Women" (Morosco); "Who Knows" (Wallack's); "Interference" (Empire); "Mongolia" (Greenwich Village); "It Is To Laugh" (Eltinge); "Trigger" (Klaw).

4 NEWSPAPERMEN'S PLAY

A play called "Gentlemen of the Press," written by three or four newspaper men, among them Ward Morehouse, John S. Cohen and Richard Watts, Jr., has been taken by a couple of new producers, Jackson and Kraft.

Jackson is the Tommy Jackson, the substitute in "Broadway."

ALONG THE LINE

By BLAND

"Peaches" as an Act

The girls battled a detail of special cops to get a flash of Peaches Browning Monday at the Academy. After all, Peaches Browning is a success, for a girl. It's something to see a tabloid composograph in the flesh, particularly if the flesh has been reduced around the ankles.

Peaches is a sensational example of what smart showmanship can do for a girl. And what a smart spot for her New York debut as a theatre attraction! On 14th street.

Peaches' act isn't nearly as bad as the girls hopefully expected. She's not much of a song and dancer, but she has a nice, modest personality and takes a good make-up. She got respectful attention, which says plenty for her management.

The act is a dance, a special song and a bit of talking. Routine isn't important, for Peaches Browning is a look first act. The tabloids won't create another such box office blessing in a long, long time.

Kidding the Boys

Once more the gentlemen have discovered something the women need. This time it's Barry's "Paris Bound." "There's a lesson here for the girls," they chant harmoniously, "because the play teaches a wife that a man may rove without being technically (or mentally) unfaithful."

That's very lovely and naive from the boys. Women have known this for something more than 5,000 generations. But are women such mugs they would admit it? Ixnay, a thousand times Ixnay!

They will see a hundred "Paris Bounds" without being publicly convinced. Suppose the girls should see "Paris Bound" and then go home and say, "That's quite all right, dear. Stay out with the blonde. It's me you really love." Yes!

The girls will go to "Paris Bound" and agree with it, but secretly. Mr. Barry is crusading against the most powerful cudgel in the female armament. And the crusade will be as fruitful as are any crusades against sweet girlish guile.

"Steer's" Stag Titles

Will Rogers' "Texas Steer" is distinguished for a fine set of stag titles. The shy girls better not see this picture with the boy friends.

That old white wing-one horse town piece of business, with dialog, isn't exactly aimed at the modest maidens. Nor is the title, when the goofy butler wants to show the three Texans upstairs, "I'll buy beer," etc.

Such stuff seems utterly out of character from Will Rogers.

The Ladies as Lures

Press agency no longer demands a principal robust enough to lead a lion into the Plaza. It is becoming more and more emasculated. What Nellie Revell started must give the Cheese Club pause. The press agent today is not the boy who figures out the bright way to have the jewels vanish. It's the genius who can arrange the merriest tea-parties for the critics and shop for the duckiest little vanity-case favors. Or the knockout who can flicker the eyelash most prettily at the roto editors.

Press agenting has degenerated from exploitation to ingratiating. That's why the girls are such wows at it. A few men are hanging on and getting by on old friendships with the newspaper men. But before long, there won't be an office without at least one lure number who has a warm phone voice.

Newspapermen are notoriously susceptible. They are too lazy and too cynical to make their own advances. And they are either too vain or too tired to follow the pursuit racket. They admit it. That makes them nice pieces of pie for the personable damsels who call with natty brief cases full of last season's photographs.

The old boys get a kick and the boss gets a column. And the girls get raises and jobs for their little sisters. It's a lovely system and everybody's happy.

There are as many lady press agents as there are men around town today. If tea continues high there soon will be more. Just once again the showmen are smart and the newspapermen are intelligent.

To the Ladies

One Day for Two Films

At the New York one day were two pictures, "Two Girls Wanted" and "Better Days."

"Better Days" was little more than a celluloid brainstorm. Due notes, fast company, pawnbrokers, nag races, lachrymose mammas and the Old Folk's Home were all thrown together into a dragging melodramatic dash. If "Better Days" was designed to be slept through it's a finely made opera.

In contrast, "Two Girls Wanted," which shared the bill, was a riot of finish. This piece de resistance of Mr. Golden's Purer Theatre Campaign was made with Janet Gaynor as the sweet young thing who couldn't get a job. The story made the reason quite clear. Janet was inefficient, plenty, at everything but getting the hero. Supreme efficiency, that, for the girls who gladden the box office, and enough to save an ordinary hoke film.

A Beauty, but Painful

"The Love Mart" is the box office, but misleading, name given to Billie Dove's fantastic yarn of old New Orleans. The picture is technically beautiful, however painfully it taxes credulity. Gilbert Roland's lure was negated by too much of what the critic calls "hirsute adornment."

And Billie Dove just acted for all she was worth, to very little effect, for a story this heebie-jeebe never will make her a high-powered star.

Bernhardt in 1914

Sarah Bernhardt in "Jeanne Dore" is about the same quality picture entertainment as the anguish opera in the penny arcade peep-machines. An execution, hair-tearing, teeth-gnashing, all the riotous emoting, atrociously photographed—hailed as robust acting in the old days.

"Jeanne Dore" was made in 1914. The 5th Avenue playhouse gave it a swan song showing before it was placed in the library of film classics as a record of the Divine Sarah's art.

"At 3:25," another short French film, was on the bill with it. Fairly interesting trick picture. An eccentric scientist invents a device which paralyzes Paris. The night watchman of the Eiffel Tower and a party of five, arriving in an airplane, are the only humans who have been at an altitude immune from the waves. The city is their own. They have wealth, wine, food. After a short time they become so bored they are half mad; find the scientist and make him release Paris from the spell.

Eerie atmosphere, well created.

Little Hat Plague

The popularity of little hats has revived the old plague. The girls keep them on in the theatres, probably acting on the theory that their hair obstructs as much vision as their hats. When the spring brims expand, what will be substituted for the old colored slides of the infuriated male customer chewing off the headgear of the woman in front?

Another Fight Film

Another fight picture has hit Broadway, this time Reginald Denny in "On Your Toes" at the Colony. Isn't anybody making pictures for the girls? Fight stories are not girl fan stuff.

"Oh, dear," the girls gurgled, "Reggie's so sweet and he's getting all mussed up."

Men and little boys may go for the current ring romances, but give the dainty ladies a nice neat plumber. Aside from the disadvantage, from the femme angle, of "On Your Toes" being a boxing story, it isn't a particularly good one.

Luncheon or Business?

Trade "etiquette," it appears, demands that luncheon invitations for the purpose of "getting acquainted" be extended any new reviewer who hits town. The invitations do not come from the publicity executives but from some member of the staff.

One fellow got four invitations during two days on the job from publicists who had gotten the idea somewhere that movie reporters liked parties.

24 for \$24

In announcing its next feature, Flaherty's "Twenty-four Dollar Island," the Fifth Avenue playhouse flashes on the screen a lengthy

"Breakfast Dance"

This winter, and particularly during the holiday season, has seen the development of the "breakfast dance" starting around 3 a. m., and continuing through breakfast.

The new trick is for debutante parties as a novelty from the usual run of supper-dances and teas.

At breakfast time the host brings the jazz orchestra into the kitchen and all start on ham and.

Woman House Manager Started as an Usher

Tacoma, Jan. 10.

Helen Morley, formerly an usher at the Rialto here, West Coast Theatres' circuit house, was recently made manager of the same theatre. Miss Morley is the only woman known to manage a house in the northwest and one of the few on the west coast. She started at the Rialto about four years ago.

Clubwomen's Uplift

Minneapolis, Jan. 10.

The Fifth District Federation of Women's Clubs is planning to establish a local library to contain books on drama. The purpose is to further the study of modern drama and the books will be lent to clubs in the fifth district comprising Minneapolis.

As another means of furthering the idea of good drama, the drama round table section of the clubs will meet monthly when plays, which are to be seen in Minneapolis, will be discussed previous to their production here.

Because of the success attendant on the better movie project in the showing of "Shattered Dreams" at the Lyndale (F. & R. outlying business district house), the club's better movie committee proposes to present another picture in January.

RITZY

(Continued from page 3)

Hewitt, son of a mayor of New York and inventor of the Cooper-Hewitt lights. The widow divorced Baron d'Erlanger and married George W. Childs McCarter after he had been divorced by Dorothy Parker. McCarter was the chief defense counsel in the Hall-Mills murder case.

Eldyth Baker was born in Kansas City and educated at St. Mary's Convent. She started her stage career as accompanist for Harry Fox, later appearing in Broadway shows.

Marion Harris Free

By no sudden impulse did Marion Harris, the musical comedy actress, decide last week to divorce her husband, Rush Hughes. They were married in 1923 and separated in 1925. Last May wide publicity was given the charge by Adele Smith, chorus girl in "Yours Truly," in which Marion Harris played a leading role, that Rush had attacked her. Adele, who claimed to be 16, testified she had been a guest at the Hughes home, Great Neck, L. I. Rush was acquitted on the charge. The Hughes have one child.

Seton's Photos

Harold Seton, last season with "Lulu Belle" and for two previous seasons at the Belasco theatre, is now devoting most of his time to his very valuable collection of old photographs, numbering over 7,800 rare examples. This Saturday he sails on the "Majestic" to be away nine weeks and while abroad will privately display reproductions of pictures of interest to royalty, including American-born peeresses, as a unique feature of his portraits is the array of society pictures, many given him by fashionable folk in New York and Newport.

scoff at Roxy, who first ran the picture, cutting it to a single reel. The Fifth Avenue's 24 customers also giggled appreciatively at the jeers.

That off-one-ear coiffure, by Clara Bow out of Pola, is being given a heavy play by the subway rush hour crowds these days. May-be the girls haven't heard about Pola's new contract.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Elsie Janis is at the Palace, so the electricians for the front of the house can go on a vacation. Her gown was a lovely one of flesh color satin with a surplice closing the bodice and matching net finishing each of the three lengths of the satin in the skirt, which hung longer in back. Miss Janis was fortunate in having real palms to back her, but cheap-looking artificial flowers on the piano.

Ann Butler (with Hal Parker) wore a smart green and white velvet ensemble with trimmings of silver braid on the frock and white fox on cuffs and collar. Her bag, hat and slippers all helped to complete the ensemble effect.

"A Night at the Paradox Theatre" is a new way of presenting an orchestra and had some laughs, especially in the Newsreel. Ruth de Quincy was a ballet dancer in fluff white, and later looked cute in a costume of rose satin and velvet, her white beaded one having red bows in unexpected places, but didn't get the expected laughs. Hazel Skelly has a good speaking voice and has something to say with her feet. The silhouette finish gave the Roxy the closing spot.

Ollie Olive (with Gus Stewart) changes three times, from a green crepe and net in two shades with a pink satin sash and bow for contrast, to an Indian costume, and then to a pretty lace and satin orchid creation.

Girls With Only Nerve

The answer to the crowd at the Columbia, even to the top boxes at a matinee, was the runway from both sides of the stage up the center of the orchestra. It cost about 12 seats but is profitable for the box office.

"Nothing But Girls"—and the girls had practically nothing but nerve—is a pepper and salt show in more ways than color. The black orchestra with its singer and dancers was much appreciated, but it interrupted the undress parade. After the third assault on the runway, each time wearing less when it didn't seem possible, it was evident it was no place for a dress reviewer. The girls sang "We Ain't Got Nothing To Lose" and the way they reveled in it proved it the truth.

"Impressions" by members of the chorus was cruelty to both girls and audience. Some were really pretty, among them the elect of the ex-posers. Only two of the comedy bits were weekly visitors which is a record—it's usually only two new ones.

Flying in Silk

"A Hero for a Night" is amusement for an hour, all anyone should expect of a real hero. Glenn Tryon had too much ingenuity in getting out of tight corners to be a real inventor.

Patsy Ruth Miller is the attractive heroine, especially in an evening ensemble of light colored crepe whose three-quarter length coat was beaded just above the ostrich border at the bottom and on the collar and cuffs. A negligee of figured chiffon had deep flaring cuffs of pleated tulle which was tripled at the neck for a ruff. Her bead fringe gown was novel, having alternating rows of black and white and a cape back of the same.

She didn't freeze in the thin silk coat she flew to Russia in but probably she was burning with excitement.

Donkey with a Kick

Alice Day did succeed in looking like a pretty Austrian girl but that was the sum total of atmosphere in "Night Life" which meant nothing either, as a title. It had some suggestion of a deep affection between two actor pals but it was all in the written word not the action. Though it was called "Night Life" the wildest thing in it was the donkey that made the wheel go. He at least had kick in him.

Miss Day's only dressy moment was in a flowered voile with small ruffles on the hem and half sleeves. A transparent hat, wide brimmed, had roses on it.

Uneasy "Hour"

"The Hour of Reckoning" was an uncomfortable one on and before the screen, as usual the innocent suffering from the guilty. The story may be responsible, but Virginia Castleman looked too mature for a

college girl. Grace Darmand excited no interest either in herself or her father.

Over a rhinestone studded white crepe frock Grace wore a heavily fringed shawl embroidered with a striking butterfly pattern. Her black satin frock had a narrow lace yoke and lace ruffles on the sleeves.

Herbert Rawlinson was the genius who so easily opened the unopenable lock that caused all the trouble.

Niagara's Rival

"The Silver Slave" is the familiar story of the mother sacrificing herself for her daughter. Audrey Ferris did some good work as the daughter and rivaled Niagara when she cried. Irene Rich had a black satin evening gown for a generous view of her beautiful back. Audrey's party frock and a silver thread in the lace of the bertha and the ruffled net skirt hung longer in back. As to the heart interest due and collected, mother and daughter did well.

Meeting the Fireman

"When Danger Calls" the fireman will always rescue the rich mission worker. Daughters of the elect wishing to meet handsome policemen or firemen with a view to matrimony will please imitate Lady Bountiful. Eileen Sedgwick dressed like a chorus girl but she couldn't act as well as one.

Sally Long did well. A metallic brocade of hers had collar and skirt trimming of straight black ostrich.

Galloping Frocks

It must have been his horse who was "Galloping Fury," because though no fan can doubt Hoot Gibson's galloping ability fury seems beyond him on the screen. Sally Rand's blonde curls showed to advantage with a derby hat topping her dark riding suit and white stock. Her dancing frock was of white silk and net ruffles, and a coat dress with three shoulder capes was very smart.

"Gorilla's" Giggles and Gasps

"The Gorilla" has more giggles than gasps, which is as it should be. Alice Day looks well in a white frock with the fluffy net of the skirt longer in back. Her black satin one had a little white stitching around the neck. A soft satin negligee had cuffs and collar of a darker shade, with small buttons in a single row.

Fashion Review Offset

Norma Talmadge is "The Dove" but with the star in a simple white waist and dark skirt as in her lace dancing costume.

To make up for loss of costuming in Norma's picture at the Rialto, Hope Hampton did a Fashion Review in colors.

The only reason for putting "Body and Soul" together was evidently to give Lionel Barrymore a chance for a perfect characterization of an imperfect character. A few beautiful scenes of snowy mountains helped, too. Aileen Pringle had little chance to change anything but her apron, and they included many kinds.

"Let's Have a Drink," by a camera artist, is a short film in praise of water as a beverage.

First Miller Statue

First of the four marble statues to be placed in the niches of the I. Miller building, Broadway and 46th street, is that of Ethel Barrymore, voted the most popular dramatic actress. It has been completed and will be installed early in February.

The other three actresses voted most popular in their fields and whose statues will occupy the remaining three niches in the building are Marylin Miller, musical comedy; Mary Pickford, screen, and Rosa Ponselle, opera. A Stirling Calder is the sculptor.

CHAPLIN PLAYING SAFE

Charlie Chaplin as a cutter is no mean psychologist of the females. Half the girls noticed that he didn't even hold Merna Kennedy's hand in "The Circus." And they're busy trying to dope whether the little tramp felt platonic or paternal toward the hungry equestrienne.

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15 YEARS AGO

(From Variety and "Clipper")

Alfred Butt of the London Palace, here on a visit, declared rag time was being overdone in England and would ultimately kill itself off by its very excesses. He added that he could already see a great future for Americans in English cabaret form of entertainments.

John Bunney, leading comedian of the screen, took a flyer in vaude, being exploited by Willie Hammerstein. He was reported drawing \$1,000 a week.

Another Hammerstein feature was Frank Tinney, returning to vaudeville under special circumstances. The U. B. O. had set his salary at \$500 and United managers were forbidden to go beyond that figure. Hammerstein, however, contracted for the blackface comic through Ziegfeld, who farmed out the act. The indirect booking seemed to avoid the rule. Tinney was "cleaning up" at the Victoria.

Things were not so quiet at the London Hippodrome, where three American prima donnas were in the same show. Ethel Levey, Bonita and Shirley Kellogg were reported in open warfare.

Reporting figures for current shows, "Oh, Oh, Delphine" topped the list at \$18,000 at the Knickerbocker. "Peg o' My Heart" at the Cort had not yet struck its pace and was doing between \$7,000 and \$8,000.

40 YEARS AGO

(From "Clipper")

The Players Club was created. A group of men met in the Red Room at Delmonico's and formulated the idea of a social club which should cherish the arts, particularly the dramatic art, and should collect art objects. In the gatherings among others were Gen. W. T. Sherman, Civil War hero; S. L. Clemens (Mark Twain), Augustin Daly, Brander Matthews, A. M. Palmer, Edwin Booth, Lawrence Barrett and William Bispham.

Walter L. Main and Frank Robbins were engaged in a controversy as to who should have the title of the youngest circus proprietor in America.

"Snapper" Garrison (Edward H.), the jockey, whose name to this day is the symbol of a stirring finish, made his stage debut at Niblo's Garden, New York, Jan. 9.

Herr Richard Pitrot was making his first American appearance at Koster & Ball's. (A Variety reporter called Pitrot's attention to this circumstance the other day, and Richard had forgotten his anniversary).

Anthony Comstock was on a rampage. He seized as "indecent" a number of wax figures in Kahn's museum on lower Broadway. Kahn pointed out that the same figures had been on exhibition for 26 years, and announced his intention to give Comstock a legal battle.

Booth and Barrett contracted to give three-night performances and a matinee in the new Grand, Sioux City, Ia. They obtained a guarantee of \$10,000 and this figure was regarded as enormous.

Four billers, who once had traveled for seasons together on the Forepaugh No. 1 car up to 1884, came together for the first time in Milwaukee, all being at the time agents for rival theatrical attractions. They celebrated the reunion appropriately, and then went out covering up or tearing down each other's paper, ending in a battle royal.

THEATRE'S WIDENING SCOPE

Blaming the picture houses for smothering the remainder of the show business is one favorite theatrical sport. Giving the picture credit, however, for a widening scope of the theatre, could be another.

Arousing a new and large force of theatre-goers must have been the means of working at least some salvation to the legit division. While the road may be blasted or under process of reconstruction, Broadway holds much in proof that there has been a liberation of talent and ideas in that theatre.

And despite that the road is now a picture path, the legit houses on the Big Alley have increased in numbers and possibly in quality. The days of the sways of the "Syndicates" have gone for Broadway. They remain supreme on the road, but no one is highly concerned in that, excepting those very same "Syndicates," especially the Shuberts, whose expensive out-of-town theatres and mostly idle or in the red, are eating up a great deal of any profit made in their big city houses.

Along Broadway nowadays one sees new names of dramatists, composers and lyricists. While there are new producers in abundance and new owners' names on new theatres and the strongest hits belong to one or the other.

These new producers appear to be the ones who are giving the new writers their chance. New producers have no old formulas or attachments. They are fair minded in selection and probably also in business, both in contrast to the legit methods of producing or operating in other days.

The theatre's widening scope seems to be most beneficial to the dramatist and composer. For the playwright there is a double field. If successful in his stage output, he may become in demand for picture scenarios. It's not far distant when the picture field will be the most lucrative for the successful dramatist who can present his play in picture script form. Pictures have been aiming at that for a long while without being aware of their objective and they are now years behind in producing from original stories. Though the film industry is not so very old, still the original script was spoken of as more valuable than an adaptation 10 years ago. But the picture men preferred to believe an established title as of the greater worth.

Composers are the biggest beneficiaries of this extended legit business. In former days when no one but the accepted circle could break into the legit musicals and with one show holding one hit number thought a wonder, now a Broadway musical without two song hits remains in doubt, while there is an instance of a Broadway musical success holding five. And none of those two-or-more composers of the old circle, now working on a weekly salary in waivure of royalty, and all also receiving their share of copy sales, disc and other revenues from their songs. No producers now to spell their names backwards and hog the royalty rights on song hits.

It is acting the same way with lyric writers, especially on the royalty. The most prolific word and lyric writer the musical show business knew for years sold himself for \$50 per week per show. Now, the lyricist and the composer receive royalty, percentage of the gross, on the first company and all other companies formed of the same show.

While producers who have found themselves with hits but held up and stuck up when obliged to play in the other fellow's theatre, now lease or build their own theatres for their own shows to play in.

Perhaps Lew Fields won't object if he's made the example of the new legit business. For 17 years Lew Fields was an adherent of the Shuberts. He produced with them and for them. No one thought it strange when the most popular Lew had to go into bankruptcy.

Lew Fields was no kid them. He had made a great stage name for himself as a comedian with his worthy partner, Joe Weber, as a legitimate actor in characterizations and straight roles and as a producer. But he went broke.

Then Mr. Fields struck out for himself, possibly 17 years late. With this record since away from the Shuberts—as a producer—nothing but hits produced by Mr. Fields, all musicals, with the productions in association with other producers, mainly Lyle Andrews. And one of the musical hits of Broadway is now current at Mr. Andrews' Vanderbilt theatre, staged by Mr. Fields and produced by that duo, "A Connecticut Yankee," immediately following another musical hit from the same combination and in the same house, "Peggy Ann." And before that "The Girl Friend," not forgetting Mr. Fields' participation in that striking success, "Hit the Deck," in which he disposed of his interest to Vincent Youmans. And all this since leaving the Shuberts.

Freedom is fine. Abraham Lincoln believed in that for everyone. It's certainly working out in the legit show business, accrediting the impetus given to all of the theatre by the picture.

INSIDE STUFF

ON LEGIT

Eddie Cantor discovered when reaching the Amsterdam theatre one evening late last week that his dressing room had been ripped up; his clothes bundled together and with everything in disorder, Eddie was informed the plumbers did it. The Cantor boy said he didn't care who did it; there would be no show that evening as he couldn't dress. Which called for Zieggy on the phone, followed by the staff, then Zieggy again and again the staff with Zieggy the third time laughing Eddie into it.

It seems that Marilyn Miller had her architect design a new dressing room for her in the Amsterdam, where "Rosalie" now rests. Among the improvements was an all new interior, giving the plumbers a \$2,900 job. Another detail was carpet from her dressing room to the stage, as Marilyn stated she had caught cold one evening when in the same house with "Sally" and didn't want it to recur.

Zieggy's stars keep him so youthful.

When the exit doors of the Broad Street, Philadelphia, opened at the unusual hour of 10:15 on New Year's eve and the audience witnessing "The Barker" trooped to the pavement, observers across the way were surprised. It was soon learned that Richard Bennett, starred in the piece, had "pulled something."

The performance was rushed to a conclusion on the say-so of Bennett who had a date to attend the Mayfair club's affair at the Ritz in New York that evening. He climbed aboard the 10:55 train and was among the Mayfair revelers shortly after the proceedings started.

The shirt fronted audience was out of luck, however. Many had ordered cars for 10:45 and waited in the chilling atmosphere for half an hour.

"It Is to Laugh" rehearsed night and day through Christmas. A post-script insert program had to be issued to take in the new form. It was worked up to dress rehearsal in four scenes, the first and second simul-

taneous in plot action. The second act came an hour later. This was practically thrown out altogether, though a few of the lines were used in the present third act, set 18 months afterward.

The lines went with remarkable smoothness, despite the dash for the deadline.

That the Hearst dramatic critics in New York, Alan Dale ("American"), Robert Coleman ("Mirror") and Hans Stengel ("Journal"), were under instructions to review Ziegfeld's "Show Boat" Tuesday night was further borne out by the Wednesday morning "American" and "Mirror" being in the hands of the first-nighters on Tuesday evening, while "Show Boat" was still being unfolded, with detailed and signed reviews by Dale and Coleman. The explanation is that these Hearst critics, as well as the "Journal" man, wrote their "notices" from the Monday dress rehearsal.

The Hearst affiliation with Ziegfeld in the Ziegfeld theatre and adjacent property probably accounts for the strong Hearst plug. Ziggy and Hearst were also hooked up at the Cosmopolitan theatre on Columbus circle.

All three local Hearst papers made the Ziegfeld premiere an important news and society event as well as a dramatic occurrence. For days all three papers "built up" the show's advent, and the galaxy of celebs and society's who's whos were made the subject of another story.

ON PICTURES

In a letter sent by the merged "Exhibitors Herald World" to the advertising departments of the picture distributors in New York, the statement is made that the first edition of the joined weekly film trade paper would be about 17,500 with the paid distribution, 16,780. In checking up, the letter said, but duplicated readers to the number of 1,700 "thus far" (letter dated Dec. 31) had been found.

The 26-time page rate for the merged weekly is set at \$175. Another claim is that the exhibitor-circulation of the "Herald-World" will be in excess of 13,000.

Before the merger the "World" was printing 10,100 and mailing out 9,100 weekly. It claimed a paid exhibitor circulation of over 7,700. The announcing letter claimed but 6,585 exhibitor-subscribers for the "World" before the merger when that paper's term rate was \$135 per page.

The "Herald" prior to the merger claimed 6,236 exhibitor-subscribers and had a time page rate of \$130.

Here is the circulation statements made by the respective trade papers for inserts (i. e.; distributors furnish inserts to be included the regular editions of the trade papers patronized):

"Film Daily".....	5,275
"Exhibitors Daily Review".....	6,000
"Motion Picture News".....	10,100
"Exhibitors Herald-World".....	17,500
"Motion Picture Today".....	15,000

Only comment on that is the advertising departments of the distributors usually deduct 20 per cent from the claims as above, not because of doubt but because inserts cost, too.

"The Film Daily" has announced an increased page rate, in effect Feb. 1, of \$180 with a 52-time page rate of \$140.

Censors at times appear to be near-sighted, sleepy or plain blind, although at other times they are quite wide awake, too much so it would seem judging from their doped periods. In one recent New York picture the New York censors wanted to make over 40 cuts. It's a crime film. The producers informed the censors they could not ruin the picture and they would apply for an injunction. That appeared to cool down the censors who apparently and all over appear in deadly fear of a court proceeding to test their powers. Another attempt to take vital scenes out of a highly expensive production, also of late, was met with a court retort and the scenes remain in.

When the censors told the producers there were too much shooting, blood and thunder in the crime picture, they were asked how they had come to pass "Jesse James?" And others. A car load of pictures with crime of one kind or another in them have been passed. It's getting to be generally believed that you must know and understand state censors nowadays, with the understanding perhaps the more important.

H. D. Finkelstein and Eddie Ruben are credited with some showmanship in connection with the Dodge Brothers' radio broadcast.

F. & R. has "The Jazz Singer," booked for the Capitol, St. Paul, week of Jan. 28 and the Minneapolis State week of Feb. 4 with Vitaphone accompaniment. When the firm's junior members learned that the star was to participate in the Dodge program they conceived the idea of having him tell something about the picture. Request was made by telegraph to Warner Brothers' New York office. Then Finkelstein and Ruben followed it up by inducing WCCO, leading Minneapolis station which broadcast the Dodge program by remote control, to announce immediately after the program's conclusion that Jolson would be seen at the aforementioned F. & R. houses on the specified dates. It sounded as though Jolson would be here in person.

It was one of the few times in WCCO history that the station has stood for such a cold out and out plug.

"Helen of Troy" didn't give a midnight show New Year's Eve. The Globe, New York, demanded \$500 tacked on to the rental for the privilege of the extra performance. First National was paying \$6,000 a week for the four walls during the run of "Patent Leather Kid" and "Helen," the latter film closing Jan. 1, after F. N. had held the theatre for 25 weeks.

The \$6,000 rental figure is the same as Fox paid for the Harris on 42d street.

ON VAUDE

When the death of Lee White was recently announced but meagre details were given. It's said Miss White died at Spokane. Her husband, Clay Smith, was with her. The couple had come back from Australia where Miss White had been very popular as an artiste. She suffered from cancer, which brought about her death. The deceased was unaware, from account of her exact ailment.

Miss White had hopes of returning to Australia where a specialist had provided her some temporary relief, but was too weak to make the effort. While playing in Australia and South Africa it is said the actress moved with difficulty. She would take her position standing alongside the piano before the curtain arose and remain there until after it had fallen, helped on and off.

Lee White was around 48 at death. She started in burlesque over here with George Perry as her partner (straight man). Both went to London some years later and scored heavily. It was said a matter of billing separated the team in England. Mr. Perry returned to New York and Miss White remained abroad, where her popularity increased. She and Clay Smith, also a performer, were married some years ago, with the couple continuing as a team. Mr. Smith was in constant attendance on his wife during her long, trying and painful illness.

Two persons who had never before walked across the stage put in a month or so at the Billy Pierce dance studio and then took a vaude flier which has them working consecutively in the independent houses around New York and Brooklyn.

Mae Batsford and Lou Frysns went after their Buddy Bradley routines to such an extent that the act was framed as the duo were practicing on the studio floors. Batsford and Frysns also do a little singing with their dancing.

TOUGH TERMS AGREED TO BY SHUBERTS WITH HIT PRODUCER

Jed Harris Demands and Receives 65% of Gross; 1/3 of House Profit and Choice of Theatre—Wordy Battle Before Lee Shubert Gave In

Jed Harris is reported to have the most favorable New York house terms with the Shuberts for any Broadway house of any legit producer.

Following a wildly wordy battle in the Shubert offices, Harris, now with three hits in New York, is said to have demanded that he receive 65 per cent. of the gross, along with one-third of the theatre's profit. The Shuberts gave in.

Another torrid provision by Harris that the Shuberts had to swallow was that Harris could reject any Shubert-theatre offered, making his own choice instead, if the choice should be available.

Previous best-terms to an outside producer by the Shuberts have been 60 per cent. of the gross and 25 per cent. of the house profit. Few, very few, producers ever previously shared in the net of a Shubert house.

TRUCE ON COPYRIGHT? VESTAL BILL UP AGAIN

Washington, Jan. 10. Representative Albert H. Vestal (R.), Ind., has again introduced the "all approved" copyright bill. Text remains practically the same as last session with exception of changes of a word or two having to do with the legal phraseology.

Bill last session was H. R. 10434. Now it becomes H. R. 8912.

Due to previous statements from Mr. Vestal to the effect that nothing would be done on this bill wherein is incorporated practically the revision of the entire copyright laws, until an absolute agreement had been reached between all factions, it is now believed that such an agreement is in sight.

The congressman, however, refused to comment other than to state that until after the first executive meeting of the committee, scheduled during the week of Jan. 15, he would have nothing to say as to the possibilities of action in the House this session or as to any agreement having been reached.

Simultaneous with the reintroduction of the "all approved" bill Mr. Vestal again introduced his H. R. 16803 of last session. This bill provides for the definite legal establishment of the divisibility of copyright into the various rights with the holder of one or all such rights, fully protected.

Last session this divisibility bill was favorably reported by the House patents committee, of which Mr. Vestal is chairman, going to the House calendar as No. 455.

Jeanne Eagels "Ill," But Seen at Parties

Boston, June 10. Although the company of "The Cardboard Lover" arrived here yesterday, its star, Jeanne Eagels, was absent, reported ill in New York and the show failed to open.

At the Plymouth it was stated Miss Eagels would be ready this evening. The house was sold out for last night.

"Her Cardboard Lover" played the Majestic, Brooklyn, last week, Miss Eagels playing the first five days but reported ill Saturday when she did not appear. That night she was among the guests at the Mayfair Club in New York and also at Conde Nast's party at his home Sunday evening.

Kahn Finds Prize

Otto H. Kahn, the banker and patron of the arts, has granted an annual award of \$1,000, to be divided into three cash prizes for meritorious work in connection with the Department of Drama at the Carnegie Institute, Pittsburgh.

It is understood that two of the prizes will be for acting and one for playwrighting, but in the discretion of the award committee prizes may be given for technical stagecraft.

Jackass Kicked Out

"Desert Song" goes on the road minus its donkey until the troupe reaches Boston. Too much coin to transport the animal and its keeper. It means Eddie Buzzell has to rewrite a couple of scenes, the donkey being used for his entrance.

The long eared one's keeper says, "they kicked my jackass out of the show."

"New Moon" People In New "Good News"

With the shelving of Schwab & Mandel's "New Moon," most of the people in the deferred musical have been taken care of through berths with a third company of "Good News" (Philadelphia and Boston). It goes into rehearsal within the month and opens Feb. 13 at the Chestnut St. opera house, Philadelphia. William Wayne and Marie Callahan so far are slated for principal roles. "New Moon" is to be rewritten by Frank Mandel and Oscar Hammerstein, 2d, during their European trip. They sail Jan. 13 on the "Majestic."

Gov't Got Admission Tax

Agents of the internal revenue collector squatted in the box office of the Eltinge, New York, last week for several days, instructed to collect all money taken in, to make up a shortage alleged due on admissions taxes. The sum claimed by the government was quoted at \$5,100.

The house settled the matter with the collector after selling the picture rights of "Excess Baggage" produced by Barbour, Crimmins and Bryant who operate the Eltinge. The current attraction at the latter house, "It Is to Laugh," is due to close this week. It grossed about \$3,000 last week.

"Chauve-Souris" Drops Los Angeles Suburb

Los Angeles, Jan. 10. "Saturday's Children," which opened Jan. 8 at the Belasco, will move Jan. 22 to the Morosco, stock house, so that "Chauve-Souris" can open in former house Jan. 23. The Russian troupe was originally set to play the Pasadena Community Playhouse, an "art" theatre, for two weeks but Belasco management decided it would dull the edge on local trade so asked Morris Gest to cancel the Pasadena date, 12 miles from Los Angeles.

In return for Gest's concession in their favor the Belasco increased the "Chauve-Souris" engagement from four to six weeks. What Pasadena thinks about the cancellation is not reported.

Frances White Leaving

Before "Bye-Bye Bonnie" reopens in Chicago, it is being fixed up with Mabel Withee replacing Frances White as the featured femme of the cast. Miss White was in at \$1,000 a week and a percentage over \$20,000 a week.

John Armstrong, New York realtor, now owns the production outright. He was L. Lawrence Weber's original backer and bought out Weber, Earl Lindsay, who staged it, and others financially interested.

Willette Kershaw Back?

A report in New York is to the effect that Willette Kershaw, off the stage for a couple of years, is about to make a return in London, having accepted the lead role in a new comedy.

Miss Kershaw is reputed a very wealthy young woman. She has a town house at 6 York Gate, Regent Park, London. A recent legal action commenced by her to recover \$150,000 in stocks loaned a broker was unsuccessful.



WILL MAHONEY

Summing up the best things in show business for 1927, Walter Winchell in his "Your Broadway and Mine" column of the New York "Evening Graphic" said: "The greatest eccentric comedian seen in New York in the entire year of 1927 is Will Mahoney."

Direction
RALPH G. FARNUM
1560 Broadway

BOND VERDICT OF \$20,000 SET ASIDE

Widow of Harry Bond Must Go to Appeals Court—Husband Killed in Trolley

Schenectady, N. Y., Jan. 10. Next move in case to secure verdict from the Schenectady Railway Company for Doris Bond, widow of Harry Bond, stock actor killed in a crash here May 23, 1926, will be before the Court of Appeals it is believed. Supreme Court Justice Christopher J. Heffernan set aside the verdict of the jury which awarded Mrs. Bond \$20,000 for damages for her husband's death, this following a recent decision handed down by the Court of Appeals in Albany, which set aside a jury verdict of \$15,000 awarded Minnie Miller for her husband's death in 1924 at practically same spot Bond was killed.

Bond was killed, together with Ted Brackett, also actor, when Brackett's car was hit by a speedy Albany-Schenectady interurban trolley. Bond was driving.

ACTIONS totaling \$225,000 were started against the railway company in behalf of the widows. The Bond action was brought to trial on Feb. 10, 1927. A jury returned a \$20,000 verdict in her suit for \$150,000. Attorneys for the trolley company moved to have it set aside but Justice Heffernan asked both sides to file briefs. This was done and he took up the case for study and after 11 months handed down his decision to set the verdict aside.

George B. Smith, Mrs. Bond's attorney, indicated today he will now go before the Court of Appeals.

All-Star "Ladder," The Million \$ Flop

Edgar B. Davis, according to report, is planning to hire an all-star cast for "The Ladder," which is scheduled to be sent into the Century.

Davis has already dropped over \$1,000,000 in sponsoring the reincarnation idea via the play. If he can get the people he wants it is understood Davis is willing to pay the price for five name players.

It is reported Davis has been offered a lease on the Century.

No Show at Gaiety

Reports that a legitimate attraction will invade the Gaiety, New York, this month are erroneous.

Pathe, with "Chicago" current, has the house on a four-weeks' renewal basis, with an option to continue until Jan. 1, 1929. The picture firm's present hold on the site runs until Feb. 25.

Dick Rodgers Hunting

Dick Rodgers, the composer, sailed Jan. 9 on the "Leviathan" on an African hunting trip, where he will assay to do that lion-shooting business.

Rodgers' writing partner, Lorenz Hart, is remaining behind to handle a book, his first crack at a complete libretto.

"Joy Peddler" Panic

The new "Joy Peddler" book, bootlegged at \$25 a copy, has the Mainstreeters in a frenzy. It deals with the Broadway night life in a thinly disguised vein. Characters are easily recognizable with references to a male and a female night club host and hostess: open secret.

The Saw Dust Twins of the night clubs, Mark Hellinger and Walter Winchell, are others recognized among the mild references to the newspaper fraternity that patronizes the nocturnal bars.

CRITICS' BOX SCORE

(Continued from page 1)

24, a year ago, but 97 shows had been produced as tabulated by Variety; revivals, matinee attractions and little theatre attempts not counting in any of these compilations. On the other hand 1925 ran ahead of the present crop, that year showing 117 rostrum entries by Christmas.

Variety's first score of the season, Oct. 29, was based only on the failures, Winchell leading at that time on the strength of an errorless record. Taking in hits and flops always raises the percentage totals but Winchell has gone wrong on five plays so that he is now batting an even .900, but still leading.

In regard to the "Graphic" critic's leadership the keeper of the box score has noted a tendency of his to dodge the tough ones. That is, certain shows, musical and otherwise, come in which before hand the boys know may have a chance because of the hookup between house and producer or otherwise, and particularly this mostly has to do with musicals and these are undoubtedly hard to figure. Dramas and comedies also offer their complications, some depending on a "class" draw, a few having religious angles and a number possessing backstage scripts suitable for professional audiences but doubtful where the layman is concerned. Hence, the advance information the dramatic men have on a show might serve to keep a few away from those plays of which they are skeptical or where they don't care to venture an opinion. However, it is only fair to say that the majority take them as they come.

"Mirror" Critic Dropped

Eight critics are listed in this score against 11 in the October checkup. This is due to Vreeland, formerly of the "Telegram," having left his paper; Anderson migrating from the "Post" to the "Journal"; Leonard Hall playing hide and seek on the "Telegram," so that he hasn't yet enough reviews to be comparatively rated with his co-workers, and Coleman ("Mirror") being dropped from the score. The latter action was brought about through Coleman's intermittent and tardy catching of shows (sometimes two weeks after a premiere), enough of an allowance to get a line on almost any arrival.

At the time Vreeland left the "Telegram" his percentage on all shows reviewed this season was .829. It would have meant fifth place in this score, while Anderson's "Post" record registered at .800, which would have tied him with Mantle ("News") for sixth place.

In the next box score Anderson will again be included as will Hall of the "Telegram" and Robert Littell, formerly of the "New Republic" (magazine) and now of the "Post." Anderson's temporary absence is because of a three weeks idleness between his "Post" and "Journal" assignments.

Higher Averages

All the critics have higher averages than on the opening score with the exception of Winchell. Dale, who previously held second place, continues the most prolific of the reviewers, although in this summation he is outscored by one by Mantle who has consistently been second in this respect year after year. Dale has dropped to the fifth niche, now preceded by Winchell, Gabriel, Atkinson ("Times") and Hammond ("Herald-Tribune").

It is noteworthy that all the way down the list to Mantle there is but one "no opinion" registered against the first six reviewers. It means that the critics are definitely stating whether they like a show or not. Woolcott ("World") and Osborn ("Evening World") are the excep-

COPS CALL MABEL WITHEE'S HUBBY "EEL"

Sarshik Says If Wife Wants Annulment, Won't Contest—Arrested for Fraud

Unconcerned, confident that he wouldn't be "broke" long, and attaching no credence to the stories that Mabel Withee, his wife, had begun annulment proceedings, Herman Leon Sarshik, 28, recently characterized by the police as "The Eel" arrived in New York, accompanied by Detective Sergeant Big Bill O'Connor, of the West 68th street station. Sarshik is wanted here to answer to the charge of grand larceny.

O'Connor was arrested in the Eitel Hotel, Chicago. His arrest was brought about when suspicion was aroused over a long distance call. When Sarshik stepped out of the hotel his effects were searched and his identity became known.

He was registered under the name of "John Long." O'Connor said that Sarshik has visited Mexico several times while he was being sought for by the police.

Sarshik is alleged to have swindled Block & Co., realtors, 300 Madison avenue, out of \$5,000 in a phoney real estate deal. Sarshik has lavish offices in the Times Building. He advertised Philadelphia and Camden real estate. Block and Co. gave him \$5,000.

The prisoner was arrested and indicted, Jimmy Graf, of the Equitable Surety Co., went on his bond for \$5,000. Sarshik blew. Graf located him in Chicago and started back with him. At Erie, Pa., while Graf was immersed in his paper, Sarshik hopped the train.

2d Escape

Graf returned to Chicago and arrested the realtor again. Graf warned him. At Hudson, N. Y., while the train was passing over a bridge Sarshik flew out of the train window. He dropped from the bridge into water waist high. Graf gave up the attempt in trying to bring back Sarshik. It was then the police termed him "The Eel."

Sarshik was loath to talk. He accompanied O'Connor willingly. At night Big Bill kept Sarshik's clothes. The realtor made no attempt to escape. He would not discuss his wife. He stated that he has not been served with annulment papers, as yet. He doubted if Miss Withee had begun proceedings. "If she has I won't even contest the action," he said.

Several years ago Miss Withee met Sarshik who posed as a wealthy realtor. They were married by a Rabbi. She is now playing in "Bye, Bye, Bonnie" road company.

tions and because of it trail the field. Woolcott has 12 times failed to definitely tab a play as either good or bad and Osborn has dodged five out of 51. It shows a difference of 173 points between Osborn and Mantle, the former's upstairs neighbor, and a 13-point advantage over Woolcott at the bottom.

Mantle has the most number of "wrongs," 15, and is tied with Dale for the greatest number of "rights" at 52. Gabriel is close behind in having 50 correct opinions to his credit.

Variety Blushing

Variety is still shy of a "no opinion" review but has 13 "wrongs" to blush over. Of these Lait has contributed five, Pulaski three and Green two. The latter leads the personal list of Variety reviewers for the first time and by a one-point margin. Pulaski remains Variety's heaviest legit reviewer in having caught 34 shows. This paper's total percentage of .880 would drop it in just ahead of Gabriel for second place if included amongst the daily critics' rating. Bad for a trade paper with its reviewers having an edge in securing a pre-opening line on a play. It's so bad it needs looking into.

The box score boards display several sequences of five shows opening consecutively that are checked in red (flops), while there is one group of six failures in a bunch. The biggest day for hits was Sept. 26, the five shows opening on that date being either rated as outright hits or moderate successes. Otherwise, the longest successive span of openings which have become box office winners is three.

Average for the past five months is that one success has made its bow to New York about every three

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 (11th week) (M-882-\$5.50). With extra matinees and holiday scales between Christmas and New Year's hits went to new high marks; for others trade bad; "Yankee" created new house record of \$32,000; previous week \$23,500; over capacity.

"A Free Soul," Playhouse (1st week) (C-879-\$3.30). Dramatization of best seller by Willard Mack; large cast show for drama; opens Thursday (Jan. 12).

"And So to Bed," Bijou (11th week) (C-605-\$3.30). Fresh attraction reported for house soon; with many dark spots on Broadway, bookings somewhat indefinite; current attractions rated around \$7,000 last week.

"Artists and Models," Winter Garden (9th week) (R-1,492-\$5.50). New Greenwich Village Follies opening out of town next week may soon open here; Shubert also possibility; current revenue not up to expectations; last week \$25,000, estimated liberal.

"Behold the Bridegroom," Cort (3d week) (CD-1,043-\$3.85). Class draw as first indicated; around \$17,000 holiday week and about \$14,500 last week; should run into spring.

"Bless You, Sister," Forrest (3d week) (D-1,015-\$3.30). Final week; came in with heavy Christmas night opening card and apparently smothered; good notices, but little trade; \$5,000 to \$6,000.

"Broadway," Broadhurst (69th week) (CD-1,148-\$3.85). Will move to Century next Monday after great run to big profits; George Arliss in "The Merchant of Venice" next week.

"Burlesque," Plymouth (20th week) (CD-1,041-\$4.40). Playing five extra matinees for total of 13 performances during holiday week to \$31,000; last week about \$21,000.

"Casta," Mansfield (C-1,117-\$3.30). Suddenly withdrawn Tuesday last week after playing less than two weeks; house dark.

"Celebrity," Lyceum (3d week) (C-953-\$3.30). Final week; also got favorable mention, but little trade; even in holiday going takings only about \$4,000; probably dark next week.

"Cock Robin," 48th Street (1st week) (CD-960-\$3.30). Presented by Guthrie McClintic; written by Philip Barry and Elmer Rice; opens Thursday (Jan. 12).

"Coquette," Maxine Elliott's (10th week) (D-942-\$3.85). Holding to capacity pace; with two extra matinees over \$25,500 for holiday week; last week with one added performance (New Year's) over \$20,000.

"Diversion," 49th Street (1st week) (C-708-\$3.30). Presented by Adolph Klaber; written by John Van Druten; Richard Bird, Sir Guy Standing and Cathleen Nesbitt starred; opens Wednesday (Jan. 11).

"Dracula," Fulton (15th week) (D-914-\$3.30). Going along at profitable business; well over \$17,000 holiday week; around \$14,000 last week.

"Escape," Booth (12th week) (D-708-\$3.30). Got share of holiday trade; last week around \$11,000, regarded good for this house.

"Excess Baggage," Ritz (3d week) (C-945-\$3.30). Favorably mentioned; one of Christmas bunch that has chance; \$3,000 to \$9,000, with indications of steady improvement.

"Fallen Angels," 49th Street. Off Saturday without announcement; six weeks to small takings; "Diversion" current.

"Five O'Clock Girl," 44th Street (14th week) (M-1,490-\$5.50). One of the musical leaders, bettering \$50,000 gross for holiday week; actual takings quoted \$1,300 over that mark; last week, with extra matinee, over \$40,000 claimed.

"Four Walls," John Golden (17th week) (D-900-\$3.85). Another week to go; general rating as drama very good; grosses moderate, although profitable; "Strange Interlude," lengthy play, due Jan. 30.

"Funny Face," Alvin (8th week) (M-1,400-\$5.50). Hit musical among big money-getters; \$45,000 for holiday week; extra matinee, but New Year's Eve not up to as high as some others; last week over \$40,000.

"Good News," Chanin's 46th Street (19th week) (M-1,413-\$5.50). High money during holiday week, exceeding \$51,000; last week with extra matinee (New Year's) \$44,000.

"Happy," Earl Carroll (6th week) (M-997-\$3.85). Lightweight among musicals; booking extends another week or two, when house is slated for picture; around \$7,500

with management cutting expenses.

"Hit the Deck," Belasco (38th week) (M-1,000-\$5.50). Looks sure of year's run on Broadway; always in demand at agencies and, except prior to holidays, approximate capacity; \$24,000 for holiday week; \$21,000 last week.

"Interference," Empire (13th week) (D-1,099-\$4.40). In nine performances holiday week, \$15,000; last week, without extra mat, about \$12,000; fairly good, but not big.

"It Is To Laugh," Eltinge (3d week) (C-892-\$3.30). Final week; slated to close last Saturday, but held over to protect picture rights; last week about \$3,000.

"Jimmie's Women," Frolie (16th week) (C-602-\$3.30). Holiday week nearly \$7,000, top money for this show, modestly hooked up.

"Lovely Lady," Sam H. Harris (3d week) (M-1,051-\$5.50). Favorable notices; last week started lightly, but picked up toward close, with estimate over \$20,000.

"Manhattan Mary," Apollo (16th week) (M-1,168-\$5.50). Among those musicals rated around \$50,000 for holiday week; normally around \$40,000.

"Marco Millions," Guild (1st week) (C-914-\$3.30). Presented by Theatre Guild; written by Eugene O'Neill; Guild's acting company, including Alfred Lunt, Margalo Gillmore and Dudley Digges, in cast; opened Monday.

"My Maryland," Jolson's (18th week) (O-1,777-\$5.50). Making some money, but never up to expectations since opening; indicated pace around \$20,000.

"Nightstick," George M. Cohan (9th week) (D-1,111-\$3.30). Did unusual in playing week out of town and returning to another house; melodrama rated around \$10,000 last week.

"Paradise," Among Christmas entrants; played one week at 48th Street; taken off Dec. 31; house dark last week, relighting with "Cock Robin" this week.

"Paris Bound," Music Box (3d week) (C-1,000-\$3.85). One of new hits and one of few shows to click amid many holiday entrants; \$21,000 holiday week in seven performances; last week with extra show, \$25,000.

"Porgy," Republic (14th week) (C-896-\$3.30). With daily matinee from Christmas to New Year's, went to \$22,000; last week about \$15,000.

"Red Dust," Daly's 63d Street (D-1,173-\$3.30). Taken off Saturday, playing but one week.

"Restless Women," Morosco (3d week) (CD-893-\$3.30). Final week; one of Christmas grab-bag that got very little; around \$4,000; "The Silver Box" named for next week.

"Revels," Shubert (7th week) (R-1,395-\$4.40). Has encountered some financial trouble but sponsors still confident; trade has been around \$17,000 mark.

"Rio Rita," Lyric (50th week) (M-1,406-\$5.50). Holiday scales accounted for takings approximating \$38,000 for holiday week; last week rated at \$34,000; probably another month with "Three Musketeers" to follow in.

"Rosalee," New Amsterdam (1st week) (M-1,702-\$6.80). Presented by Ziegfeld, his third major musical this season; Marilyn Miller and Jack Donohue head cast; opened Tuesday at \$16.50 top.

"She's My Baby," Globe (2d week) (M-1,416-\$5.50). Notices somewhat mixed as regarding show but Beatrice Lillie praised and expected to put it across; claimed \$29,000 in first seven performances, starting with an \$11 premiere.

"Show Boat," Ziegfeld (3d week) (M-1,750-\$5.50). Although only seven performances played during holiday week, new Ziegfeld attraction credited with getting around \$50,000 by virtue of two \$11 top performances (premiere and New Year's Eve); last week capacity, with extra performance quoted at \$53,000.

"Spring Song," Bayes (C-860-\$3.30). Taken off after Monday night last week, playing about two weeks to slender trade; house dark.

"Take the Air," Waldorf (8th week) (M-1,111-\$4.40). Business not as expected during holidays; show getting fairly good money; \$20,000 last week; move with idea of bettering location.

"The Baby Cyclone," Henry Miller's (18th week) (F-946-\$3.30). For holiday week takings \$12,000; last week around \$9,000; moderate but probably profitable for farce.

"The Banshee," Masque (5th week) (D-790-\$3.30). Resumed here Monday after playing week in

PRO MAT. FOR "BAGGAGE"

There's a professional matinee of "Excess Baggage" Friday. Invitations only.

Bronx; originally presented at Daly's, now dark.

"The Command to Love," Longacre (17th week) (C-1,019-\$4.40). After holding spot among leaders, slipped badly before holidays; still getting class draw; improved from \$12,000 to \$16,000.

"The Desert Song," Imperial (O-1,446-\$5.50). Closed Saturday after long and successful run of 53 weeks; got share of Christmas trade for second time; "The New Moon," slated to succeed, called in for repairs.

"The Golden Dawn," Hammerstein's (7th week) (1,265-\$6.60). Though impressive musical production still creates difference of opinion, business has been good; claimed over \$30,000.

"The Ladder," Belmont (65th week) (D-517-\$3.30). Only zero gross show in world; tickets given away free so scale means nothing.

"The Love Call," Majestic (M-1,700-\$3.85). Taken off Saturday after 11 weeks to light money; even during holiday week only 100 people noticed on lower floor some evenings; average \$17,000 first weeks but very little lately; "The Patriot" next week.

"The Love Nest," Comedy (4th week) (C-883-\$3.30). Going off after Wednesday (Jan. 11); never in money, house going dark.

"The Marquise," Biltmore (9th week) (CD-951-\$3.85). Final week. Started all right but thereafter not satisfactory; recent takings under \$10,000; house may be dark next week.

"The Merry Malones," Erlanger's (16th week) (M-1,500-\$5.50). Went to \$34,000 for holiday period; getting important money and figures to go through season; \$27,000 last week in nine performances; scale recently raised to level of other lead musicals.

"The 19th Hole," Little (14th week) (C-530-\$3.30). Moved to smaller house from Cohan two weeks ago; has been getting but moderate money since start; last week estimated at \$7,000.

"The Racket," Ambassador (8th week) (C-1,087-\$4.40). Christmas rage of \$11,000 claimed for crook play, but has slipped; last week \$9,000; running under mark expected at start.

"The Royal Family," Selwyn (3rd week) (C-1,067-\$4.40). Christmas week arrival rated in real money; last week with extra matinee quoted at \$21,000.

"The Shannons of Broadway," Martin Beck (16th week) (C-1,193-\$3.30). Business light last week; fairly good engagement to moderate money; last week bit over \$9,000; date indefinite.

"The Trial of Mary Dugan," National (17th week) (D-1,164-\$3.85). Gross for holiday week over \$29,000; no drama as big on Broadway; last week \$24,000.

"The White Eagle," Casino (3d week) (O-1,477-\$5.50). Excellent production; has yet to show real business firm, however; last week estimated under \$15,000; comparatively light trade at scale.

"Trigger," Klaw (6th week) (CD-831-\$3.30). Has not shown much in business way either, though well regarded in performance; expected to develop, however; last week \$4,000.

"Venus," Masque. Taken off Dec. 31 at end of first week; house went dark, but relighted with "The Banshee" Monday; latter show played Bronx after several weeks at Daly's.

"Who Knows?" Wallack's (4th week) (D-770-\$3.30). Olga Petrova's play last called "What Do We Know?"; light trade of \$4,000, reported to have considerably improved last week.

Outside Times Sq.—Little—Special Max Reinhardt's German season (9th week). Foreign attraction moved to the Cosmopolitan from Century last week; trade slipped steadily; probably \$11,000 last week and must better \$20,000 to break; current play, "The Servant of Two Masters."

"L'Aiglon" played the Cosmopolitan Christmas week only; taken off and reported \$55,000 lost.

Civico Repertory, 14th Street. "The First Stone," new play, to be inserted in the repertory starting Friday (Jan. 13).

"An Enemy of the People," Walter Hampden's (15th week). Several performances of "Hamlet" again offered this week.

"Irish Players," Knickerbocker (7th week). Moved here from Gallo Monday; again playing "The Plough and The Stars."

American Laboratory Theatre—Repertory.

"International," by the New Playwrights, starting Thursday (Jan. 12): "The Ivory Door," Hopkins; "Taming of the Shrew," Garrick (12th week); "Bare Facts," Triangle; "Mongolia," Greenwich Village (3d week); "The Prisoner," Provincetown; "Passing of the Third Floor Back," Davenport.

L. A. GROSSES

Los Angeles, Jan. 10. Even with the holiday impetus the local legit couldn't achieve any spectacular results last week. The opera season at the Shrine Auditorium with its 6,300 seats probably dented the regular drama shops. Fourth week of "Cocoanuts," at the Biltmore grossed \$17,500. "Sunny" in its eighth week at the Mayan jogged profitably at around \$15,000.

"Broadway" called it quits after getting 15 opulent weeks at the Mason. Final was \$14,000, close to capacity. It was also the last week for "Laugh, Clown, Laugh," winding up six so-so weeks at the Belasco with a good figure, \$10,500.

"Kongo," Orange Grove, second week, copped \$6,500. Morosco reported \$6,400, big, for the initial week of "Grounds for Divorce."

El Capitan counted \$5,200 at \$1.25 top for the ninth week of "Pigs." "The Morning After," Oliver Morosco's show, was fair at \$5,200 for its third week in the Hollywood Playhouse. The Music Box, reopened, grossed the same amount with "The Vortex."

"Relations" was a third show to exit. Its eighth and final week at the Vine Street figured \$4,400. The Egan, 350-seat little theatre, presented "Undertow" and took in nearly \$3,300.

GUILD DID \$12,000 IN 5 SHOWS IN MINN.

"Wings" Got \$12,100 at \$2 in Week at Met—Local Stocks Not So Strong

Minneapolis, Jan. 10. With business generally off the (New York) Theatre Guild Rep, minus prominent players and with a personnel entirely unknown here, made a sensational box office showing. Troupe came into the 2,200-seat Lyceum, house entirely unsuited to intimate spoken drama because of its size and arrangement, and, under the auspices of Mrs. Carlyle Scott, local music impresario, and with a stiff \$3.30 scale, did the remarkable gross of over \$12,000 for four nights and a matinee—five performances in all. This despite \$5 below weather the first two days. Patrons in the rear of the theatre complained they couldn't hear but the crowds kept coming right up to the end just the same. Plays offered were "Mr. Pim Passes By," "The Guardsman," "Arms and the Man" and "The Silver Cord."

Helped by splendid exploitation "Wings" at \$2 in its first week at the Metropolitan, went to \$12,100. Among other things, a tie-up was effected with the "Journal" in connection with the serial which it soon will publish, "Aces Up." Critics and fans liked "Wings," and business built steadily.

Although given a good performance by the Bainbridge Players (dramatic stock), "Tenth Avenue" failed to provoke much enthusiasm at the Shubert and got only around \$4,800.

"In the Wrong Bed," presented by the McCall-Bridge Players (musical comedy tab) at the Palace, drew about \$5,000.

Aided by a wrestling match one evening, "Betsy" grossed around \$4,200 with "Follies of Pleasure" (Mutual burlesque).

Besides the extreme cold in the early part of the week, managers complained that the big radio programs being broadcast through local stations as well as generally adverse conditions hurt trade.

'Free Soul' Only \$3,000 In Wash., "Hidden" Low

Washington, Jan. 10. Gene Buck's "Yours Truly," though falling short of the hoped for gross, did fairly well at Poll's last week, running to about \$22,000. Belasco's "Hidden" at the National was not favorably received by the reviewer and was a box office disappointment totaling around \$6,000, the minimum final count-up of this house.

William Brady expected nothing with his new "A Free Soul" at the Belasco and got just that. Less than \$3,000. Show, though, has possibilities.

Jones & Green's 2 Others

Following "Rain or Shine" Jones and Green will produce Bartlett Cormack's dramatization of Joseph Hergesheimer's novel, "Tampico." The firm will then put on a newspaper piece by George S. Brooks, author of "Spread Eagle."

KEARNEY ON "GANTRY"

Patrick Kearney will dramatize Sinclair Lewis' novel, "Elmer Gantry," and Robert Milton will produce it.

Kearney authored "A Man's Man," awarded the Pulitzer prize two seasons ago, and also dramatized Theodore Dreiser's "American Tragedy."

FRISCO'S BIG WEEK; \$80,000 FOR LEGITS

"Chauve-Souris," \$32,000 in 2d Wk.—"Married Virgin" Has Run of 13 Weeks

San Francisco, Jan. 10. Seven legit houses opened last week and every one did business to a total of close to \$80,000. One of the best all-around weeks in years. "Chauve-Souris," second of three-week stay, held capacity, rolling up \$32,000.

"Hit the Deck," the first straight musical hit this town has had in many moons, wound up its seventh week and departed for Los Angeles. At the speed this one has been going it could have remained at least another month.

The Duffy productions held up nicely, with "New Br'oms" at the Alcazar figured for a long and prosperous sojourn. "The Cradle Song" moved out of the Columbia, after two weeks, and though revenue was somewhat off the first week, it didn't register any great loss. Community Playhouse had "Buildup Drummond," by the Players' Guild, as a purely hokum proposition, and was in the money all the way, as was also Sid Goldtree's Green Street, where "The Married Virgin" completed its 12th week, with one more to go.

Estimates for Last Week
Curran—"Chauve-Souris"—Russian vaudeville. Talk of town. 2d week, \$32,000.

Lurie—"Hit the Deck." Final week (midnight show New Year's Eve) around \$20,000. Lionel Barrymore in "Laugh, Clown, Laugh," opened Jan. 9.

Columbia—"The Cradle Song." Admittedly fine piece of stagecraft, but lacking general appeal. Second and final week close to \$8,200.

Alcazar—"New Br'oms." Biggest hit in this house this season. Looks good until February. At \$6,500, very nicely.

President—"The Gossipy Sex." Started slipping week ago and moves out after current week. Last week around \$5,500.

Playhouse—"Buildup Drummond." Guild Players garnering regular money with this one. Grossed around \$4,000 last week. Good.

Green St.—"The Married Virgin." Slight letup in interest for this sexy French comedy, but at present speed could stay indefinitely. One more week to go. Bettered \$3,000, showing nice profit.

GOOD GROSSES KEEP UP IN BEANTOWN

Boston, Jan. 10. "Rosalee" closed at the Colonial Saturday night and there may now be a chance for some of the others. There wasn't much of a chance while the new Ziegfeld show was here for four and a half weeks.

The business "Rosalee" did at \$5.50 top was amazing. It had never been equaled before in this city.

Of the rest "The Spider," at the Majestic, did the best. In a house that has not had any enviable record for years this attraction has been a smash from the start. It played to close to \$18,000 last week, and at this gross was tied with a musical, "My Maryland," in second place for business.

"Maryland" Weak
"My Maryland," at the Shubert for some weeks now, has not as yet hit strong pace.

Last Week's Estimates
"My Maryland," Shubert (last two weeks). Has just about made the grade here at \$19,000.

"Peggy Ann," Wilbur (final two weeks). Started off very strong, but was one of those affected by the big business of "Rosalee" and the general let-down after the holidays. Did about \$16,500.

"The Spider," Majestic (3d week). Is a big hit here, with business last week about \$22,000. Looks good for a stay of several weeks to come and is cleaning up.

"Hidden," Hollis (1st week). Last show at this house found the going rather hard, "Cock Robin" doing \$9,000 in the last week.

"Her Cardboard Lover," Plymouth (Jeanne Eagles) (1st week). In here for two weeks. "The Letter" grossed about \$17,500 the final week at this house.

"Ziegfeld Follies" (Eddie Cantor) (1st week). Has a pretty mark to shoot at with the gross for last week at the house better than \$45,000, the pace "Rosalee" kept up while here.

"Greenwich Village Follies" comes to the Shubert in two weeks; Jane Cowl in "The Road to Rome" to the Wilbur in two weeks, and the annual engagement of the Boston Civic Opera Co. scheduled for the Boston opera house for Jan. 30 at \$7 top.

"SCANDALS" PHILA. UPSET, \$30,000; "NEW MOON'S" \$33,000 SURPRISE

Romberg Operetta Does Business Despite Decision to Withdraw for Fixing—"Silent House," English Melo, Unexpected Hit at \$17,000, Holds Over

Philadelphia, Jan. 10. Holiday business, while good in spots, did not display anticipated improvement over the very excellent fall trade.

Some strange phenomena were noticeable. "The New Moon," the Schwab & Mandel operetta with Romberg's score, which closed Saturday at the Chestnut Street Opera House and will be laid on the shelf, for re-writing and re-casting, until next fall, played to virtual capacity all during Christmas week and grossed nearly \$33,000. Last week, although decidedly off, saw a \$25,000 or \$26,000 gross.

For a show as rough as this and considered as too much in need of fixing to be kept out now, this was surprising and all the more surprising in comparison with the trade pulled by George White's "Scandals," at the Shubert. During Christmas week, "Scandals" with a \$4.40 top got only \$35,000 or a few hundred dollars over. Only a big turn-out New Year's Eve, with a tilted scale, brought the figure to anything like what the show should have done.

"Scandals" Dips

Last week, although "Scandals" got a fine start with the New Year's matinee, the attendance that night, which found about a three-quarters house, gave indication of what was to come. During the week, business was unbelievable for this kind of a show. Half houses were noted at several performances; the Saturday matinee was less than that. Even with the extra matinee, the figure for the week fell under \$30,000 whereas, in nine performances and at this high scale, capacity would have been nearly \$48,000.

Equally striking were the comparative grosses turned in by "Scandals" and Eddie Dowling's "Honeymoon Lane." Up at the new Erlanger theatre, with a \$3.30 top, "Honeymoon Lane" held even with White's revue all Christmas week and was only \$200 below "Scandals" on the eight performances. Last week, without an extra matinee, the Dowling show turned in better than \$30,000.

The answer as to "Scandals" disappointing draw here apparently is that a great majority of the theatregoers around here who would pay the high prices for this kind of a show have already seen it in New York. At any rate, everybody expected White's show to completely over-shadow "The New Moon" and "Honeymoon Lane," but both these shows, with far lower scales, held up their end and gave "Scandals" a good run.

The town's fourth musical show, "Alleez Oop," capitalized on the popularity of Cleo Mayfield and Cecil Lean in Philly and got off to a brisk start. Without the aid of an extra matinee Christmas week, this intimate type of revue grossed around \$28,000, and last week, with nine performances, the figure was almost \$26,000. The advance is not so strong now, however, and this week starts rather mildly. It is in for five weeks and will probably complete that booking, although with any kind of competition, it will have tough sledding in its last fortnight.

Melo. Scores

A surprise hit was the new melodrama, "The Silent House," a Shubert importation from London, up at the Lyric. Brand new and without names, this one clicked at around \$14,000 Christmas week, and last week got about \$17,000. Both weeks had extra matinees. "The Silent House" looked so promising that it was moved down to the Broad (this move from a Shubert to an Erlanger house was quite unusual), where it will play an additional two weeks. Several names have been added to the cast, but it is doubtful if their performances can equal those of the English players now in the company.

"The Barker" skidded the longer it stayed at the Broad. Christmas week, with an extra matinee, the gross was about \$14,000, and last week, also with nine performances, trade was off to about \$10,000.

"Straight Thru the Door," the William Hodge play up at the Adelphi, which drew almost \$14,000 the week before Christmas, claimed better than \$17,500 Christmas week without extra performances, and last week, with a Monday matinee extra, reported almost \$17,000.

The fourth non-musical was a complete bust both weeks. This was "Immoral Isabella," which had its name shortened to "Isabella" by Philly's careful censor. Although the critics were kinder than in New York, Frances Starr's vehicle, with nine performances each week, prob-

ably got less than \$15,000 for the entire engagement.

As may be seen from this survey, there were no sensational smashes during the holiday period, although three of the musicals and two of the dramatic attractions professed themselves as satisfied. The surprise hits were "The New Moon" (a closing show) and "The Silent House," "Scandals" and "The Barker" were disappointments, and "Isabella" was the one complete flop. "Honeymoon Lane," "Alleez Oop" and the Hodge play lived up to expectations.

After last week's quiet, there are three openings this week. Winthrop Ames' Gilbert and Sullivan repertoire company starts a four-week stay at the Walnut, "The Letter" with Katharine Cornell starts a two weeks' engagement at the Lyric, and "The Love Call" comes into the Chestnut indefinitely, but understood to be four weeks. In addition, "The Silent House" moves down to the Broad.

Future Attractions

Next Monday finds "Saturday's Children" beginning a fortnight's stay at the Adelphi. "The Pirates of Penzance" at the Walnut and Leon Errol in "Your's Truly" at the Shubert.

On the 23d, "Tenth Avenue" is scheduled for the Broad, "The Mikado" for the Walnut and a new show, as yet not announced, at the Lyric. It was reported that "The Follies" was coming into the Erlanger on this day also, but the latest understanding is that "Honeymoon Lane" will stay on another week.

On the 30th "And So to Bed," comes to the Adelphi, and George Tyler's all-star revival of "Diplomacy" arrives at the Garrick, for a single week only. The Erlanger will also get a show on this date.

Estimates of the Week

(Because of early edition time of *Amusement*, no estimates were made last week, and in most cases, both Christmas and New Year's weeks are included below.)

"Scandals" (Shubert, third week). George White revue very real disappointment here, probably because of top. With \$4.40 scale, bigger than any other attraction in town. "Scandals" got a little over \$35,000 Christmas week and under \$30,000 last week. Capacity would have been nearly \$48,000.

"The Silent House" (Broad, 1st week). Moved down here after two weeks at Lyric, a surprise switch. "The Barker," a disappointment. With extra matinees both weeks the grosses were \$14,000 and \$10,000.

"Honeymoon Lane" (Erlanger, 3d week). Return engagement for this Eddie Dowling musical com. good. Christmas week, only \$200 behind "Scandals," with \$35,000, and last week around \$30,000. Eight performances each week and a \$3.30 scale.

"The Love Call" (Chestnut, 1st week). Romberg operetta in for indefinite stay, probably four weeks. "New Moon," although closed as not ready, got almost \$33,000 Christmas week and between \$25,000 and \$26,000 last week, exceptionally good for scale.

"Iolanthe" (Walnut, 1st week). Gilbert and Sullivan repertoire in for four weeks. "Iolanthe," first: "Pirates," second; "Mikado," third, and all three the last week. "Immoral Isabella" a frost here, with less than \$15,000 on the two weeks, despite extra matinees.

"Alleez Oop" (Garrick, 3d week). Popularity of Lean and Mayfield here helped show immensely. Not sensational, but satisfactory first weeks. Advance not especially promising, but revue should hold out for allotted five weeks.

"The Letter" (Lyric, 1st week). Katharine Cornell's vehicle in for two weeks only. "The Silent House," was surprise hit, getting \$14,000 Christmas week, and \$17,000 last week. Moved down to Broad for two more weeks.

"Straight Thru the Door" (Adelphi, 4th week). William Hodge cashed in on his personal drawing power. Around \$17,000 both holiday weeks, with trade off last week, but figure held up by extra performance.

"SMALL-TIMER" SET BACK

"The Small Timer," which Richard Herndon and Al Woods tried out several weeks ago, will remain cold until next spring.

George Abbott was called in to doctor the script and restage on previous tryout but is unable to touch it until next month because of previous assignments.

21 B'WAY CASUALTIES IN LAST FORTNIGHT

Counting several sudden closings Christmas night on Broadway, other withdrawals just as abrupt during the holiday week and those closing last and for this week, no less than 21 attractions are off the list.

Though an unprecedented influx of shows for the holidays, the number stopping at this time of the season is a record.

Times Square is again dotted with dark theatres.

"L'Aiglon" was taken off at the Cosmopolitan Christmas night, playing but one week. The loss up to that time amounted to \$35,000, some of which was expended on production, the balance going to road losses besides the loss here. "Paradise," among those new shows smothered during the opening of 11 new attractions offered Christmas Monday evening, was taken off at the 48th Street, which was dark last week. "Venus," which came into the Masque at the same time, similarly dropped out after a single week.

"Caste," presented by Joe Weber at the Mansfield, was taken off on Tuesday of last week. Only a theatre party kept it over the week end. It played about two weeks.

"CASTE"

Opened Dec. 23. Gabriel ("Sun") said: "A very bad play." Mantle ("News"), on the other hand, thought it had "an excellent chance for popularity."

Variety (Time) wrote: "Won't go far unless there's an unsuspected urge in unsuspected sets."

"Spring Song," presented at the Bays by Gustav Blum, was taken off after the performance on Monday of last week, playing less than three weeks.

"SPRING SONG"

Opened Dec. 21. They did everything except throw rocks. Gabriel ("Sun") called it "a wonderful dish of young drama." Little ("Post") wrote: "There is nothing to say about pure, tasteless water except that it is pure and tasteless."

Variety believed the Blum two-for-one system would ride the show for the customary four months.

"Celebrity," presented by Shumlin and Strager at the Lyceum, will close this Saturday, playing but three weeks. Takings for the holiday week were quoted at \$4,000.

"CELEBRITY"

Opened Dec. 26. Multiple openings awarded this show to who could get there. They liked it.

"Bless You, Sister," presented at the Forrest by the Riskin brothers, is due off this week. It also was among the Christmas inrush. Takings around \$5,000 were estimated last week.

"BLESS YOU, SISTER"

Opened Dec. 20. Woolcott ("World"), the only major reviewer to catch it, handed in a mildly favorable notice.

"Fallen Angels," presented by the Actors Theatre last five weeks at the 49th Street, suddenly going off last week. Takings were under \$5,000 right along.

"FALLEN ANGELS"

Opened Dec. 1. Gabriel ("Sun") found it "a skinny piece." Atkinson ("Times") thought the play, like its author, possessed "a pretty, but slight, talent."

Variety (Rush) thought short cast and hook-up might give it a moderate run.

"It Is to Laugh," offered by Barbour, Crimmins and Bryant, another holiday entrant, will go off at the Eltinge Saturday, playing three weeks to protect the picture rights. That applies to some others. Gross last week was about \$3,000.

"IT IS TO LAUGH"

Opened Dec. 26. Another chore for the second and third stringers.

Variety (Lait) said: "It can't last."

"RED DUST"

Opened Jan. 2. Dale ("American") and Winchell ("Graphic") led the kidding.

"Red Dust," independently presented at Daly's 63rd Street, was taken off last Saturday, playing a single week.

"Restless Women," presented at the Morosco by Anna Held, Jr., will go off this week, playing three weeks. Last week's takings around \$4,000. Another holiday flop.

"RESTLESS WOMEN"

Opened Dec. 26. Assignments on eventful night ignored this one.

"The Love Nest," presented at the Comedy by the Managers-Actors, Inc., will close tonight (Jan. 11). It played less than four weeks to light trade.

"THE LOVE NEST"

Opened Dec. 22. Winchell ("Graphic") said, "Will not be among the survivors." Dale ("American") found it "tedious." Hammond ("Herald Tribune") soloed when writing: "If the season's most up-to-snuff audience knows a good show when it sees it, here it is."

Variety (Ibbs) decided: "It does not figure to land."

"The Desert Song," presented by Schwab and Mandel, closed a long run of 58 weeks at the Imperial Saturday. Most of the run was made at the Casino where it was one of last season's outstanding successes. It was moved to the Century recently, then to the Imperial.

"THE DESERT SONG"

Opened Nov. 30, 1920. Winchell ("Graphic") was representative of the tenor of the reviews when declaring: "One of the treats of the town."

Variety (Sid) said: "Will do business."

"The Love Call," presented by the Shuberts at the Majestic, closed Saturday, playing 11 weeks to comparatively slender pickings. This musical got around \$17,000 for a time, which figure was less than half capacity at the scale. During the holidays, trade dropped away off instead of picking up.

"The Marquise," presented by the Chanins at the Biltmore, will close Saturday which ends its ninth week. The first two weeks were satisfactory at \$14,000. The pace then dropped to \$12,000 and lately around \$9,000, unprofitable because of the cast hook-up.

The other six closings were recorded last week.

WOULD PUT SCRANTON BACK ON ROAD MAP

Scranton, Pa., Jan. 10. Scranton, which was off the road show list last fall, for the first time in 25 years or more, is to give legit attractions another whirl.

The Eviston-Napier musical stock, now at the Academy, closed Saturday night, and a "Rose-Marie" company is booked for Jan. 18-19. Manager Harry Spiegel made a flying trip to New York to try to obtain other road attractions for the Academy until a decision is reached on dramatic stock, as in the past two seasons.

Princeton alumni brought the Triangle club in "Napoleon Passes," here last week, and the West Side theatre, a new house, out of the central city, was almost filled. This has led to the suggestion that the Comerford organization experiment with road shows in that house. Much of the criticism of local players against the Academy has been the condition of the house, which is about 50 years old.

Cast Changes

May Boley in San Francisco says it's incorrect to state Helen Bolce is to replace her with the Coast "Hit the Deck" at the Lurie, Frisco. It's the No. 2 company instead Miss Bolce is going with.

George Baxter, of the pictures, is coming from California to go into the heavy of "A Free Soul," new. He replaces Henry Whittemore.

Cast changes in "chie Russell stock at Schenectady, N. Y., are: John Cowell, second man, received better offer from Laskin Players in Houston, and accepted. Replaced by Rikel Kent. Grant Erwin returns to same company this week, succeeding Sumner Gard.

Mildred Brown is following Dorothy Burgess, ingenue, in the Chicago "Good News."

Sidney Skolsky Alone

Sidney Skolsky is busting out as an independent free-lance publicist on his own. He was with Ben Holtzman and Nat N. Dorfman's press agency.

"CONSTANT WIFE" IS LOOP SMASH NOW

**No Big Rush New Year's—
Holiday Trade Very Good
for Chicago Legits**

Chicago, Jan. 10. After the Christmas and New Year's rush, the legit situation is readjusting itself for the midwinter possibilities, marked with the appearance of five new plays for the first month of the new year.

With the exception of the backwardness of the sales for the high-priced New Year's Eve tickets, there wasn't much change over other years in the holiday week grosses. The solid smash sell-outs for the New Year's Eve performances were missing.

Out of the new plays "Constant Wife" is the outstanding hit at \$3.50 top. The extra matinee last week helped to hold the gross around \$24,000.

"Just Fancy" drew the distinction of being the first play to arrive under the 1923 banner. No excitable trade is forecast for the Olympic attraction but the opening gross Sunday was solid.

Estimates for Last Week

"Just Fancy" (Olympic, 1st week). First of flock of new ones headed this way.

"Kongo" (Central, 1st week). Another revival, but question whether or not satisfactory grosses of \$4,000 or thereabouts will be reached with sex play. "A Good Bad Woman" fell by wayside.

"The Constant Wife" (Harris, 3d week). With \$3.50 scale first week, gave Ethel Barrymore highest grosses in years in Chicago. Can be called a smash. Should hold around \$19,000 weekly. Approached \$24,000 last week.

"Behold the Dreamer" (Blackstone, 3d week). At \$2.50 scale making \$10,000 to \$11,000 grosses quite satisfactory. Doubtful if any kind of run.

"Criss-Cross" (Erlanger, 3d week). Setting town's pace right now with advance sale powerful enough to indicate close to capacity for seven-week engagement. This means that \$25,000 is easily reached. Missed \$40,000 gross by shade last week.

"The Squall" (Adelphi, 3d week). Subsidizing of holiday rush gives signs of placing this one in \$12,000 gross class, O. K., but spicy pieces of late don't experience long runs here.

"The Merry Wives of Windsor" (Illinois, 3d and final week). While not anything forcible to limited three weeks sales holiday season helped immensely and that was exactly the idea of the brief stay. About \$48,000 total gross for engagement.

"Two Girls Wanted" (Cort, 3d week). Daily matinees first week and New Year's performances brought extra coin, but figure of \$10,000 gross caliber, easily satisfactory.

"Murray Hill" (Princess, closed last week). Never considered satisfactory, and followed by "It Makes a Difference" Without special parties house of late seems helpless. "Desert Song" (Great Northern, 19th week). Huge money-getter ever since it struck town, getting nursed with expert campaigning and many repeaters. Solid \$26,000 gross, excellent for length of stay.

"Night in Spain" (Four Cohans, 7th week). Only revue in town. Close to \$25,000.

"Broadway" (Selwyn, 17th week). Back in summer; 3 to 1 shot this smash would easily pile up 20 weeks in Chicago. Miscalculations in "buy" to scalpers mentioned as reason for important edge being taken off play's popularity here. Goes out in two weeks. Holiday rush brought gross back to \$25,000.

"Hit the Deck" (Woods, 19th week). Edge off, and unless immediate pickup, which is doubtful, will soon go out. Has had several big weeks, but real call disappeared when things looked as if long run might be landed. Holiday gross around \$23,000, but advance sale light and trade went off quickly after New Year's.

Bronx Players Fold

Rather than secure a theatre license, as demanded, after three performances to little or no business, the Civic Players Guild has folded up at the Intimate Playhouse, Bronx.

The organization headed by Marion Gering, Chicago stage director, and Derick Wulff, put on "The Cocoon," from the Italian.

Saul Birns, the retail phonograph man, reported behind the venture.

Mantell Resumes

South Bend, Ind., Jan. 10. Robert B. Mantell, who abandoned his tour and cancelled all bookings on account of ill health, resumed Jan. 1 and is booked for the Oliver, South Bend, Feb. 11.

ANGEL REYNOLDS TAKES WING, DWELL ABROAD

Richard J. Reynolds, youthful heir to the tobacco king and angel of "Half a Widow," is basking in the sunshine abroad. He's off show business. This was learned last week when several members of the defunct musical with two weeks' salary coming had instituted civil suits to recover and aimed them at Reynolds.

When service was attempted it was learned Reynolds was abroad and has announced he will remain there for three years, after which he is due to become eligible to the \$13,000,000 estate now held in trust. Reynolds bankrolled Wally Glick for "Half a Widow." Despite financial resources a bond for chorus only was posted at Equity with the principals waiving security. Reynolds is reported as having sunk \$300,000 in the venture between production cost and losses after the piece opened.

Reynolds had not signed any contracts nor was he a member of the producing company.

"Racket" Ban May Be Chicago Booking Boost

Chicago, Jan. 10.

Either State's Attorney Robert E. Crowe is a first-class advance man or he's hot under the collar against a certain playwright. Both plausible.

A statement from the chief prosecutor's office, relative to "The Racket," now playing in New York, hit page one in the dailies. Very unusual in this town, especially in view of the fact that the show has not yet been booked for an engagement here.

According to Crowe, any attempt to bring the show to Chicago will be met by civic interference. Bartlett Cormack, author of "The Racket," is an ex-Chicago newspaperman and supposedly in the abouts. His plot concerns beer runners, politicians, their relations and double-crossings. A bad light is thrown on the public service side, and, to make it worse, the whole tale suggests strongly the situation current in Chicago.

Following Crowe's statement, it was reported the legit theatre managers were informed they would be included in the prosecution if booking the show. John Garrity, local representative of the Shuberts, and Aaron Jones, president of the Chicago Theatre Managers' Association, both denied knowledge of an official order to that effect, but the declarations of each suggested that such an order is possible. Garrity's catch-line was, "But I'm sure it (The Racket) wouldn't be brought here under our management"; while Jones said, "Besides, those things don't seem to do as well as expected here."

Philip R. Davis, lawyer, interested with Cormack in the financial end of the show, claims the producers are unable to procure a Chicago theatre, mainly because of Crowe's threat.

Tombes Ready to Play; "Follies" Must Play Him

Andrew Tombes, out of the "Follies" three weeks with an attack of appendicitis, reported Monday when the show opened in Boston. The Ziegfeld office contended it was not certain that Tombes could resume his full duties in the show and sought permission to retain a substitute, although Tombes has a run of the play contract.

Equity ruled that regardless Tombes must be allowed to play or be paid whenever he was ready to reappear.

Scrap "Place in Sun"

Edwin Knopf's production of "A Place in the Sun" scheduled to steer into New York next week, has been scrapped instead. The piece played two weeks out of town.

Knopf will lay off legit producing temporarily to devote his time to his stock at the Auditorium, Baltimore.

LABOR NOTE

Jed Harris returned from Florida last week and immediately began casting his next production, "My Public," due for rehearsal in two weeks.

All-Male Show First In Gold Strike Land

Toronto, Jan. 10.

What is planned as the first legit booking in the north country, where a gold boom is on, will be that of Capt. Al Plunkett's All-Male revue.

The territory is flush with dough because of the mining boom that is sweeping the whole area and is crying out loud for shows.

The money is there, both in the mines and in the "pokes" of the miners, yet Plunkett's show will have to brave a temperature that ranges 40 degrees below zero.

"Happy" Didn't Pay Off

No salaries were paid the cast of "Happy" at the Earl Carroll Saturday. A bond filed with Equity by Murray Phillips who produced the show, is expected to cover the claims.

Frederic Santley and Percy Helton left the show Saturday, replaced by Truman Stanley and Robert Williams.

The cast changes were made in line with the management's reduction of operating expenses.

"B'way" Resumes South Under New Auspices

The Prothernau interests have arranged with Jed Harris to take over the southern company of "Broadway" for the remainder of the season.

The southern "Broadway" was previously out under Harris and closed some weeks ago in Atlanta. The transfer to Prothernau is said to have been advantageous to Harris through the southern interests having first call on a number of theatres. Harris had originally organized the southern company with the idea of taking it into Florida after completing the southern route.

Geo. Walsh as Co-Star Of Mae West in Meller

George Walsh, of pictures, will co-star with Mae West in "Chatham Square," melodrama, by Mae West and Mark Linder. Jack Linder, James Timmonney and Robert Sterling will produce it next month.

"Chatham Square" is an expanded version of "The Frame-Up," which Linder wrote and appeared in for several years in vaudeville.

Reinhardt and "Porgy"

Max Reinhardt has turned down several offers to produce here, including a proposition from the Shuberts to put on "The Chalk Circle."

The only American proposition in which Reinhardt has expressed any interest to date is "Porgy." He is expected to negotiate for the entire production, with the New York cast, for a tour of Germany.

Reinhardt is figuring on sending a company composed of American players to Chicago in two or three weeks to put on "Danton's Tod." Moissi will be starred, if the plan is carried out.

"SONG" MOVES OUT

Schwab and Mandel's "Desert Song" left the Imperial last Saturday to open in Buffalo, N. Y. The show played three houses during its 53 weeks in New York, starting at the Casino, moving to the Century and winding up at the Imperial.

From Buffalo the operetta goes to Montreal, Providence, Boston for four weeks, New Haven, Hartford and then Philadelphia for so long as it can stay.

Robert Halliday and William O'Neill, formerly in this show, rejoin at Montreal because of "New Moon" closing in Philadelphia.

BLANEY'S IN BRONX

Miner's Bronx, recently taken off the Columbia Wheel, has been renamed America for the dramatic stock company installed by Charles E. Blaney.

Cecil Spooner heads the troupe, Hassel Shelton is leading man. Others are Edith King, ingenue; Arthur Wellington, Gordon Westcott; James R. Garey and Anthony Blair. Stephen Clark staging. J. J. White, business manager.

Beryl Mercer in Film

When "Brass Buttons" failed to last as a legit show in New York, Beryl Mercer was signed through Rebecca & Sifton on the coast for "We Americans," which Universal will make as a picture.

Edward Shorman directing.

Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld); "Quicksands" (Anna Held, Jr.); "A Free Soul" (William A. Brady); "The Silver Box" (Henry Baron); "John Ferguson" (Charles Mulligan); "The Patriot" (Gilbert Miller); "57 Bowery" (C. W. Morgenstern); "Diplomacy" (George C. Tyler); "Fires of St. John" (Lennox Hill Players); "La Gringo" (Mac Fadden & Wagner); "Trial of Mary Dugan" (London Co. (A. H. Woods)); "Strange Interlude" (Theatre Guild); "The Pest" (Lee & Donovan); "The Way Out" (Hemmings & Carraway).

PROF'S WIFE GAMBLER, WINS IN MINNEAPOLIS

Minneapolis, Jan. 10.

Mrs. Carlyle Scott, local entertainment promoter, signed up to bring a New York Theatre Guild repertory company here last week for five performances at a stiff \$4,000 guarantee, after all the local practical and experienced show people had turned down the proposition on account of the guarantee angle.

Under her sponsorship the troupe got over \$11,000 on the four nights and a matinee, despite the 25-below-zero weather during the engagement. It netted her a good profit.

At the 2,400-seat Lyceum theatre, a much too large house for intimate plays like those in the Guild repertory, Mrs. Scott set her scale at \$1.65 to \$3.30. She nearly filled the 10,000-seat Armory not long ago with Paul Whiteman's orchestra at \$5.50 top. She did fill it with Chaliapin and his opera company in "The Barber of Seville" at \$7.70 for the best seats and has had similar success with all the other musical attractions.

The wife of a University of Minnesota professor of music, she earns from \$15,000 to \$20,000 a year through her activities, according to local estimates.

"Revels" Royalty Settled; Threatened to Close Show

Three of the four authors of Harry Delmar's "Revels" current at the Shubert resorted to unusual tactics last week in order to force payment of royalties. Through Henry Goulston they gave notice of intention to apply for an injunction restraining the show from using their material. The action was against Baermark, Inc., corporate name of Sam Baerowitz and Harry Delmar in the show venture.

Concerned in the action were Jesse Greer, Billy Rose and Ballard Macdonald. It was alleged they had received but little money save advance royalties. Jimmy Monaco, the other composer of "Revels," was not a party to the action.

Late last week the trio figuring in the legal proceedings settled, accepting part cash and the balance in notes. The latter were signed or endorsed by Baerowitz, Delmar and Frank Fay. The latter, one of the "Revels" leads bought in on the show several weeks ago.

One Out, One Hurt In "News" in Detroit

Detroit, Jan. 10.

Dorothy Burgess is being replaced in the Chicago company of "Good News," which is playing here prior to entrancing into the Loop. Mildred Brown has been chosen for her role.

Miss Burgess has a run of the play contract and plans reporting daily both here and in Chicago. Under the provisions of her contract she must be paid weekly, admitted by the management who stated Miss Brown's services were preferred.

Max Hoffman, Jr., is out of the show after an accident Saturday night. He fell while dancing. Although reported having broken a bone in his ankle, doctors said he would be able to appear in about three weeks. Stanley Ridges was sent on to replace Hoffman.

PLAYS ON BROADWAY

SHE'S MY BABY

C. B. Dillingham production, starring Beatrice Lillie and featuring Clifton Webb. Musical farce comedy in two acts and five scenes. Book by Bert Kalmar and Harry Ruby. Music and lyrics by Richard Rogers and Lorenz Hart. Entire production staged by Edward Royce. At Globe, New York, commencing Jan. 8, \$5.50 top.

Pearl.....Pearl Eaton
Phyllis.....Phyllis Rae
Dance Director.....Nick Long, Jr.
Stage Manager.....William McCarthy
John.....John Clement
Joan.....Joan Sayers
Loretta.....Loretta Sayers
Jessie.....Jessie Payne
Dorothy.....Dorothy Glover
Ula.....Ula Sharon
Polly.....Irene Dunne
Bob Martin.....Jack Whiting
Tilly.....Beatrice Lillie
Clayde.....Clifton Webb
Mr. Hemmings.....Frank Doane

It's three or four years since Beatrice Lillie has returned to England to perform. In that time she has done two Charlott Reuyes and a couple of musicals here for Dillingham. And the British Comedienne has yet to top her efforts in that first Charlott effort on this side. "She's My Baby" is no contender. It rates with "Oh, Please" as a lukewarm show, and only that because of Miss Lillie.

This latest Dillingham presentation came in from out of town with adverse reports paving the way; generally a good omen for musicals as regards their reception by New York's first-night clique. And this gathering was certainly enthusiastic as concerned the star. However, at that point where she completely halted the running order in the second act, a vast majority of the two minutes of insistent applause came from the balcony. It won't happen again.

"She's My Baby" must plead guilty to too many slow spots to mactations lose sleep. It starts out briskly enough, along a "Baby Mine" path, but becomes well-nigh exhausted before the end of the first act, whence the second stanza has to make a second take-off. Just short of an hour and half for that first act, something like 15 minutes being superfluous in the overlong second scene. The piece is book heavy. Too much story detail and minus sufficient comedy to offset the undertaking. Too much Lillie, and nothing else.

It's the borrowed wife and baby theme woven around the supposed husband (Jack Whiting) needing the rich uncle's dowry for a baby, with Miss Lillie as the temporary wife and mother during uncle's visit. The boy needs the money to ring up the curtain on the show, in which he is starring his sweetheart (Irene Dunne).

Dillingham has given it a neat background. Nothing elaborate, but at least adequate. Show people will notice the tendency to hold down, but the lalty won't. There are three full-stage sets—a garden scene, supposedly on the stage where the show is rehearsing, and a parlor which serves for the final and opening scenes of Act I and II. An exterior, possessing a large dining table as the center ornament, serves for the finale. A Tiller troupe of eight girls, 20 mediums, 12 boys, a feminine quartet and 11 principals round out the cast. For Dillingham that's a lightweight hookup, and the piece is in his own house. These should be stamina factors.

Personally Miss Lillie needs material, and badly. She has ceased being riotous to become amusing. A distinct artist in her class, to be just amusing is not enough for her. Stardom demands acceptance of many responsibilities, and in the case of Miss Lillie it's probably not that the spirit is weak so much as it is the implements with which to meet those obligations. In pictures three are successively indifferent regimens are enough to start a "name" sliding down the sales scale. Allowing that the film is much the younger or form of entertainment, nevertheless legit musical stars can mull that over, for show business is show business. And this is the third in different stage display in a row concerning Miss Lillie. Besides which she has been playing vaudeville.

Those who saw her at the Palace (vaude), Chicago, may see her no different for \$5.50 at the Globe. Her followers are many, but not enough to give a good-sized musical a prolonged and profitable run. Just how much that following has swollen in the past two years is an open question because of these mediocre shows. The substance is that those out front are now anticipating her. Miss Lillie's immediate enthusiasts will always be delighted, but it begins to look like either topnotch material—and she is worthy of it—or a two-and-a-half-hour stretch per other cast members to step out for heavy recognition as an aid to the show.

Next to Miss Lillie applause honors will go to the Tiller Girls, who routine smartly. Jack Whiting is a better juvenile than his present role permits him to be, and Clifton Webb is on and off without much fuss or glamor.

Ula Sharon, one of the best among the toe-dancing contingent, never goes up on so much as one toe to music, while Nick Long, Jr., con-

tents himself with but a full Charleston as his punch bid instead of the elevation work for which he is known. Miss Dunne sings nicely; Jean Clement (showgirl type) has a few lines; Frank Doane conforms to the usually peripetized musical comedy uncle, and William McCarthy plays the stage manager. The quartet is used to bolster the score, and registers. Phyllis Rae, through the evening to finally burst forth alone for eccentric kicks and an emphatic score. Bill Fawley is a good comedian with nothing much to do.

To help the Lillie name the best bets are the Tillers and "You're What I Need," a tune which will immediately align itself with the leading eight numbers the dance orchestras have picked from this season's production crop. "I Need Some Cooling Off" is another melody for the dance floors, and "When I Go On the Stage" is a standout on lyric. Royce delivers nothing out of the ordinary in the staging. "She's My Baby" will never threaten to be a smash, may consistently be good box office for four weeks and then taper to moderate, or less, intake. It won't greet May 1 on 46th street. *Sid.*

MARCO MILLIONS

Satirical fantasy by Eugene O'Neill, presented by the Theatre Guild at the Guild theatre Jan. 9; Theatre Guild Acting Company appearing; staged by Rouben Mamoulian; settings by Lee Simonson; incidental music by Emerson Whithorne.

Christian Traveller.....Philip Leigh
Buddhist Traveller.....Mark Schwind
Buddhist Traveller.....Charles Romano
A Mahometan Captain.....Robert Barrat
A Corporal.....Albert Van Dekker
Princess Kukulachin.....Margalo Gilmore
Marco Polo.....Natalie Browning
Donata.....Morris Carnovsky
Tadalo.....Henry Travers
Nicolo, Marco's Father.....Ernest Cossart
Maffeo, Marco's Uncle.....Ernest Cossart
A Dominican Monk.....Albert Van Dekker
A Knight Crusader.....George Cotton
A Papal Courier.....Sanford Melser
One All Brother.....H. H. McCollum
Older All Brother.....Mark Schwind
The Prostitute.....Mary Blair
A Dervish.....John Henry
Indian Snake Charmer.....John Henry
A Buddhist Priest.....Philip Leigh
Emissary from Kublai Khan.....Charles Romano
Kublai, the Great Khan.....Baillo Holloway
Chu-Yin, a Cathayan Sage.....Dudley Digges
Boatwain.....H. H. McCollum
Chasman, Kaan of Persia.....Mark Schwind
General Bayan.....Robert Barrat
Messenger from Persia.....Charles Romano
Paulo Loredano.....Philip Leigh
A Buddhist Priest.....Charles Romano
A Taoist Priest.....Louis Veda
A Confucian Priest.....Mark Schwind
A Moslem Priest.....H. H. McCollum

Seasonally the Theatre Guild includes in its production schedule one or more plays demanding exceptional presentation and generally at a cost which hardly permits of profit because of the limited engagements of such attractions, which may be referred to as arty. Outstanding examples are "Juarez and Maximilian" and "Brothers Karamazov." In that classification is "Marco Millions," one of two Eugene O'Neill plays the Guild is producing. The other is "Strange Interlude" due Jan. 23 at the Golden.

The Guild has done nothing finer than "Marco's Millions," beautifully and colorfully presented Monday night. That it will alternate with the profitable revival of "The Doctor's Dilemma" is not especially favorable to its financial success, since the considerable number of extras must be paid for during the lay-off weeks.

Perhaps half a dozen managers toyed with "Marco" in script form before the Guild secured it. Belasco was the one who aimed to put it on. The play was written about four years ago and the author was anxious to see it produced, the managers delaying and finally passing it up because of the production expense involved.

The Guild eliminated heavy settings by using a scenic frame, slightly changing the general arrangement of stage steps. Still there is a considerable outlay involved, no little of it going to vivid costuming of Oriental design. Back stage there is an 18-piece orchestra, the pit being used to introduce some of the characters, thereby holding the continuity of the stage groups. It seemed Rouben Mamoulian handled his ensembles and entrances excellently and affords a lighting scheme comparable with other brilliant Guild spectacles.

"Marco Millions" is both satire and fantasy, dated in the 13th century. Marco Polo was a youth of Venice who with his father and uncle were traders who traveled into the Far East. He was supposed to have been the first to invade the ancient Cathay, powerful province of Mongolia and ruled by the Kublai, the great Kaan (Kahn). He is supposed to have carried a message from the Pope to the Buddhist leader, who refused to believe Marco's story is immortal.

The youth's asperity intrigues Kublai and the Poles are ensconced as traders, young Marco becoming mayor of Yang Chow and remaining in the service of the Kaan for 17 years. He had become engaged to Donata, a Venetian girl, who waits his return. Marco declares their engagement has continued throughout the years of his absence, though he admits having now, and then listened to the lures

of concubines—cute ones, too. Princess Kukachin, flower of Kublai, has fallen in love with Marco, he being utterly unaware of affection even when escorting her on a two years' journey to Persia, where she is to marry the Kaan and become queen.

Perhaps O'Neill intended to scoff at the traders of the past, and maybe of the present. Marco invents paper money and a cannon to replace the battering ram, for which Kublai pays a million yen, his golden object in life.

There are many scenes in "Marco," but the waits are not lengthy, because of the frame device. Costumes of richness in gold cloth and heavy silk enfold the characters with a certain lure.

Alfred Lunt, one of the Guild's chief players, is given a new field as Marco, stolid but inventive trader from Venice, whose tales of the East were greeted as stories upon his triumphant return. Little dramatics, perhaps, for Lunt, but a long and effective part. Margalo Gillmore, another of the acting company's leads, is the sorrowful Chinese princess whose craving for love is never fulfilled. Miss Gillmore created a maiden of rare beauty.

Dudley Digges also stood out as the Wise Man. In the court of the great Kaan. Many of his philosophies are hardly ancient. His idea of life is that it be a terrible nightmare between two awakenings. He endeavors to teach Marco to love the princess, but the infidel is just a trader after all. Ballol Halloway made a fine figure as the Mongolian ruler, Kublai. Morris Carnovsky, first as a papal legate, later doubled, as did several others, all doing well.

"Marco Millions" as a stage attraction will probably not earn back its production expense but will add to the Guild's reputation of doing fine things. However, there is an out, for "Marco figures as a real picture possibility. Dec.

THE PRISONER

Drama in five scenes by Emil Bernhard. Translated by Alexander Berkman. Settings by Roderick Seidenberg. Staged by James Light. At Provincetown Playhouse, Dec. 28.
Michael Abramov.....Reginald Goode
Anna Petrovna.....Pauline Moore
Popov.....William Challee
General Kamishansky.....Reginald Carrington
Boris Tversky.....Harold Johnson
Irene Polosova.....Eilda Vaughn
The Maid.....Cynthia Blake
A Jew.....Jacob Sandler
The Doctor.....Goldwin Patten

This is the first play by Emil Bernhard, new young German playwright, in America. It is a thoughtful, pointed, dramatic treatise on brotherly love that will not, in the ordinary course of affairs, attract much coin in this land of the wisecrack.

It could be ballyhooed, perhaps, after the manner of "The Fool," sentimental drama that prospered by giving the heartstrings of America a chance to brim over. But the odds are against that showmanly consummation in "The Prisoner."

The theme has been used before. It is the Christ theme, the gentle lamb philosophy. "Thou shalt not kill" is the simple dictum of the humble Russian peasant who is imagined as a sort of saint that ap-

pears in the Russian army in '16-'17, when the peasant-soldiers are sick unto death of the fighting and hardship.

Realizing they are losing the war and at the same time appreciating the tremendous power the peasant-saint has upon the populace, the military class tries to persuade him to rally the courage and morale of the people, in the hope that the approaching defeat can be averted. The peasant refuses to do their bidding, though they tempt and beat him. He is equally adamant to the supplications of the revolutionists, who want him to lead a bomb-throwing, blood-spilling reign of terror.

Through the play runs the gaunt, pathetic figure of the prison warden, a disappointed army officer. Bluntly, without tact or understanding, he huris himself repeatedly against the stone wall of the peasant's simple faith, seeking to break down with force, cunning and worldly sophistry the peace and calm that infuriate him. Always the prisoner, instead of expressing resentment, holds pity and compassion for the warden.

Acting by the Provincetown Players was excellent. Diction clear and crisp and the illusion never marred. Considering the physical limitations of the shoddy, stale-smelling hole of a theatre, the production is commendable in the extreme. A lucid translation undoubtedly helped a lot.

"The Prisoner" is written with considerable passion and power as well as technical skill. It captures a sense of conflict and is well above the average of Greenwich Village offerings.

LOVELY LADY

Shubert's production of musical comedy, adapted from the French, "De-fenseur de Soleil," by Andre Birabeau. Book by Gladys Unger and Cyrus Wood; lyrics by Mr. Wood; music by Dave Stamper and Harold Levey. Staged by J. C. Huffman. Dances by Dave Bennett. Settling by Watson Barratt. Edna Leedom and Guy Robertson featured. Mr. Levey, orchestra conductor. Opened at Sam M. Harris, New York, Dec. 29, \$5.50 top.

Jacques, manager.....Adrian Roaley
Francis, waiter.....Jules Epailly
A Decoy.....Franklin J. Dix
Lord Jaimington.....Maryann Lynn
Lord Jaimington.....Frank Greene
Too Dancer.....Mary Duncley
Paul DeMoriaix.....Guy Robertson
Max.....Wesley Pierce
Aline Beaumont.....Doris Pataton
Walter.....Dick Kennedy
Louis Farrell.....Jack Sheehan
Monsieur Watteau.....William Holden
Polly Watteau.....Edna Leedom
Pierthenia.....Eloise Bennett
Page.....Louise Barrett
Lisette.....Hazel Harris
Yvonne.....Dorothy Jarrett
Yvette.....Margaret Liste
Claudette.....Miriam Crosby
Desiree.....Louise Barrett
Celeste.....Ruth Goodwin
Marcelle.....Mary Duncley
Gendarme.....Anthony Sterling

"Lovely Lady" is up against the highly tensioned musicalized hit atmosphere of Broadway just now, and a \$5.50 top scale. Both are apt to retard and reduce the run of this fair Shubert show, that has little to recommend it other than Edna Leedom and a single song success. Either this production of limited cost and unequal balance had the \$5.50 top set upon it at the Harris for the purpose of increasing the cut rate return, or through the bedroom scene of the second act. Had "Breakfast in Bed" not been previously employed as a title, it would have been plastered on this show.

That's the kick of the second act, but it's no punch. A couple in bed. Curse is removed through making the man abashed at the situation. And his abash removes the pash. Instead of riotous dirt and the probable reason for the production at all, it just grows sickly, although there's enough suggestiveness to have made it worth while for a burlesque wheel house of the \$1.10 grade.

While "The Messrs. Shubert" get the presentation line, this is said to be a Lee Shubert personal production. The first act, equipment and clothes look to be almost anyone's but a Shubert's. Everything seems new, but after that and during the two scenes of the second act the same things go storehouse, sets and finery. The longer the show continues, the cheaper it appears to become. In this day of the all-new lavish production that does not dare to top \$5.50 for even a \$200,000 display, this outfit that perhaps totaled \$60,000 if all new, looks like inviting invidious comparison with its high scale.

The story, taken from the French, is a moderate farce as here written and played. The noble, the girl, the picture director and the hotel room, in which the duke or something working on a salary for the girl, to pose as her husband, must pass the night with her. He does, in pajamas and she in a slight wrap over tights. Then comes unkne, the trustee who must give his consent to her marriage, Form No. 163, etc.

In the unequal balance too much burden has been placed upon Miss Leedom. Not that she doesn't handle her role well, for she is doing something remarkable here, but it leaves the show too self-centered. Outside of Jack Sheehan here and there for a laugh in the low comedy part, Miss Leedom is everything. Another cause to reason that Lee, when hearing of that bedroom scene, said go to it.

Those knowing Edna Leedom from vaudeville or "The Follies" will not believe her in this show

unless seeing her. No greater overnight lightning change has ever been recorded. This girl, presumed only to be a singer of flip songs specially written, a single in vaudeville and a specialist in the Ziegfeld shows, here is an artful ingenue of engaging qualities, including delivery, action, expression and a certain subdued freshness as a wealthy American girl abroad, who knows the slang of her native land, speaks it and will have her own way. Whoever brought this metamorphosis in Miss Leedom should be credited, although Edna herself, of course, must have had much to do with that.

It may be condensed to this: Those who don't know Edna Leedom like her greatly in "Lovely Lady," and those who do know her won't believe it is the Edna Leedom they knew or know. And it isn't. Miss Leedom's single special song is

"Boy Friends," and a peach lyrically. "Lovely Lady" is the show's song hit.

Dave Stamper and Harold Levey wrote the music. It's Stamper's first on his own, and right. Music throughout tuneful if not always hitting hard, while Cyrus Wood's lyrics at times are very bright.

In staging, nothing. J. C. Huffman has done nothing other than to put on the book, and that none too well, which also may be said about Dave Bennett's dance numbers, although the Chester Hale Girls (12) run so far ahead of the show's chorus that the Bennett efforts may sink alongside. The Hale Girls are worth seeing at any time. There's a lot to be said about Chester Hale and his girls the first moment anyone has the time.

In Guy Robertson, as the juvenile, Miss Leedom finds little aid. Robertson is all right in a placid way, looks good enough, but he's not the

fast worker to be opposite this girl, and he's not tell enough for her. While Robertson is actually taller than Miss Leedom, at times he does not appear so, especially when Edna goes ritz in her evening gown and looks the lovely lady the title says she is.

Otherwise the cast, barring Robertson, plays as though machine made.

Specialists are Mary Duncley, a toe dancer by herself, although Hale has 12 there, and Hazel Harris and Wesley Pierce in waltz and other dances. At one period these two dancers are abruptly brought on, no introduction and no excuse—probably Lee's idea of getting it over with.

During a scene shift Eddie Ward and Gene Le Pique do the double piano in the orchestra pit, to plug the reprise.

Not much beyond just a show, but great for Edna Leedom.

SEASON 1927-28

CROSBY GAIGE

CURRENT ATTRACTIONS

(In Association with Earle Boothe)

"THE SHANNONS OF BROADWAY"

By James Gleason

At the MARTIN BECK THEATRE

"NIGHTSTICK"

By John Wray, The Nugents and Elaine Sterne Carrington

At the GEORGE M. COHAN THEATRE

IMPENDING

"AN UNMARRIED FATHER"

By Floyd Dell and Thomas Mitchell

"MR. MONEYPENNY"

By Channing Pollock

(In Association with Hamilton MacFadden)

"THE STAG"

By Beverly Nichols

"SECURITY"

By Esme Wynne Tyson

"LOWDOWN"

By Ferdinand Reyher

CROSBY GAIGE

229 West 42d Street
NEW YORK CITY



The
Talk
of
Detroit

ABE
LYMAN

And His

Brunswick Recording
Orchestra

with

"GOOD NEWS"

at

Cass Theatre, Detroit

BEN HOLMES

Featured in "Gay Paree"

SECOND YEAR

ALVIN, PITTSBURGH, JAN. 14-21

Direction Mr. J. J. Shubert

PLAYS OUT OF TOWN

COCK ROBIN

George McAuliffe.....Edward Ellis
Julian Cleveland.....Moffat Johnston
Richard Lane.....Richard Stevenson
Hancock Robinson.....Henry Southard
John Jessup.....James Todd
Alice Montgomery.....Beatrice Herford
Carlotta Maxwell.....Marie Kirkland
Clarke Torrance.....Howard Freeman
Henry Briggs.....Joe Milward
Dr. Edgar Grace.....Wright Kramer
Maria Scott.....Beulah Bondi
Helen Maxwell.....Desmond Kelley
First Officer.....Gordon Gunnis
Second Officer.....Albert West

Boston, Jan. 6.

Just another mystery!
This time it is "Who Killed Cock Robin?"

Guthrie McClintic produced it, the program calling it only a "play." It is in three acts with one set. Philip Barry and Elmer Rice in writing it must have had stock royalties mainly in mind. If they didn't have it in mind at the time, they probably have by now. It will never hold as a first-rater because of its absence of thrills, but it should go nicely for small stock, requiring no heavy acting, no character delineations, no trick scenery, but 12 speaking parts, and, glory be, only one simple set.

The story concerns the dress rehearsal of a costume play by a group of society amateurs, the scene being a duel in which a shot is fired followed by several off-stage shots by the constabulary.

There is bad blood between several of the torch-bearers and the professional coach does his best to get the scene over. The second act is opened by a curtain speech by Beatrice Herford as the flustered society matron with a minor role and some announcements to be made, including apologies for errors in the program. It is one of the bright spots in the show.

"Cock Robin" will never be a big draw in a season of mystery plays because it is too well written. There are no gorillas, panels, sub-cellars, ghostly arms, faces peering in windows and all the other standardized bag of tricks.

The whole thing is plausible in the main and interesting to any one who really wants to seriously try and figure out a detective story. But as a thriller, it simply isn't. And it isn't a "Torch Bearer" either.

Libbey.

MIRRORS

Hartford, Conn., Dec. 27.

Gilbert Norton.....Hale Hamilton
Mrs. Norton.....Marie Nordstrom
Joan Norton.....Patricia Barclay
Phillips.....Gerald Phillips
Mary Norton.....Sylvia Sidney
Mrs. Trask.....Lee Penman
Jack Trask.....Richard Sterling
Phyllis Langdon.....Dorothea Chard
William Slinger.....Jack MacLennan
Calvin Trask.....Raymond Gulon
Howard Brook.....Bruce Evans
Fania Carroll.....Joan Brown
Donald Dean.....Franklyn Fox
Roger King.....Albert Hackett

The plausible theme of this play is that the younger generation will mirror the conduct and the lives of

the elder. In other words, if the younger generation is wild and boozey and given to unwise petting, the example is to be found in their elders. Unfortunately the author has found it necessary to overdraw his characters and situations so absurdly that whatever social value the unfolding tale might have is quite lost in its too obvious theatricalism. It doesn't ring true.

There are some telling moments, but these are comparatively few amid long and talky scenes which seem unable to arrive at a climax. The ending of the third act is interminably drawn out. Given expert trimming, there are real possibilities in "Mirrors."

The play has a good and hard-working cast. Marie Nordstrom, as the exceedingly silly and light-witted mother, makes a strikingly unpleasant picture of the creature, but suffers from the exaggeration that the author has written into the part. Hale Hamilton has little to say as the erring father, but does some really funny attitudinizing while in his cups in the third act. Patricia Barclay, as a flapper who knows a thing or two, and Raymond Gulon, as a callow and bored youth in the early stages of adolescent boredom, make a picturesque pair. Albert Hackett is a forthright juvenile to whose lot it falls to rescue the younger daughter from the baneful influence of her own dissolute home.

A particularly bright spot is the playing of Sylvia Sidney as, the daughter who thinks it might be human for young people to enjoy each other's society without drinking, petting and body pawing. It is a more gracious role than any of the others, but Miss Sidney plays it with such simplicity and intelligent avoidance of over-acting that the conclusion is inescapable that of this young lady more will be heard anon.

UNDERTOW

Los Angeles, Dec. 27.

L. C. Wiswell production. Drama in prolog and four acts by Zella Sears and Garnet Weston. Staged by Henry Kolker at Regan. Los Angeles, Dec. 27. \$2.20 top.
Mother Stoner.....Zella Sears
Eid Stoner.....Elsie Bartlett
Brother Barnes.....Robert Chandler
Tom Warren.....Theodore van Elts
Maid.....Margaret Huston
Number 27.....True Boardman
Miss Latimer.....Mia Marvin
Mrs. Smith.....Ella Lorimer
Doctor Lowell.....Harold Nelson
Doctor Bayne.....Montague Shaw
Evans.....Robert Waite
Brown.....Carl Dial
Taylor.....Arnold Gray

An out and out tipoff on Almee Semple McPherson and Mother Kennedy. A smart cracking satire on the "romance" of The Lady of the Tabernacle with the liberty taken of locating a lovers' roost at a lake resort instead of the seaside. Miss Sears, a dramatist of the day when plays counted and who doubled in brass for Henry W. Savage when he wanted the music to go along with the story, has done a corking good life portrayal based on the life, presumably, of course,

of Almee Semple McPherson. In doing this work she had a lad named Garnet Weston, at one time a good reporter and now writing script for the films, as a collaborator. Weston is one of those guys who is a stickler for detail and he got every colorful thought and suggestion in.

Prolog with mother and daughter doing their life saving in a tent. Mother tells daughter she had her confess sin and take up religion only for the kale derived. The kid, a frightened youngster, who has been led on by the mother, deserted wife of an old showman, tries to fight shy of the racket. She wants to be like other girls but mother says nix.

A young chap in the village where they are playing comes along, falls for the girl. She for him too. He wants her to blow the old lady. She is all set, but mother pulls the religion and good cause stuff on her and the youngster sends the boy friend away.

Five years elapse. The kid having prospered at the game is in the Tabernacle in a big town. She is prospering. Mother does her stuff to a fare-the-well. It is a push over. Mother has not forgotten the box office. The kid is embarrassed by all the business they are doing. Mother does not think it is enough. Thinks the girl's sermons are too calm and tells her to pep them up as they must play to full houses. The kid then cracks "That Jesus said that when two or three people gathered together that was a service." Mother then cracked back, "But Jesus did not have our overhead."

A nut comes in to see the girl. He worships her. She pulls the soothing stuff on him and he leaves when the old gal says daughter is tired. He shouts going out, "I will always watch over you."

On comes the old boy friend of five years ago. He is married, wife away, and tells the dame he has not long to live. The old heart gag. It hits her plum on the button and she decides to blow with him. They go to the lake. There they have the cottage. And see no one but the village doctor.

Then comes the old scout who said he would watch over her. He denounces her and pulls a gun. The lover goes after him. An off stage duel, the boy is killed and the lover passes out on account of over-exertion of the central pump.

Girl returns home, as mother meantime had taken pulpit and said the girl had nervous breakdown but coming home soon.

In final stanza the newspaper boys are on the trail. They decide to give the old lady all the space she ever wanted. They are convinced that the girl is the companion of the man who died at the lake and that it was a lovers' battle, between the one she was with and one she had ditched.

A couple of trustees come along and they want clearance too. Old lady stalls and says no to the newspaper boys.

They finally pull the doctor in to give the girl the big stare. She walks into it. Doctor don't tip and that gets rid of the gang who were going to tear down her reputation.

After this anti-climax girl alone with sawbones. He tells her she must continue for her flock. She says it's all a racket and she wanted to be herself.

Old lady blows in. Doc wins the girl, does her stuff for the followers, and all ends happy.

Miss Sears as the cold-blooded mother, gave a straightforward and honest performance of a role that nine out of 10 would miff by a couple of supervisors. Miss Bartlett as the girl starts off a bit unconvincing, but when the idea is planted she wins them and carries through. Her change from one front to another is remarkable, and when it came to emoting, she did that too. Theodore von Elts as the boy friend played it right and with the heart interest established by the weak heart of course, he was another winner. As the country doctor Montague Shaw came through with one of those sincere performances. True Boardman, as the religious fanatic, did it for; hair tearing, ripping and shouting.

For once in a play the reporters were human. Robert Waite outshone the other two of the press. For a smart audience this one will do. If Broadway wants to get a good insight into how the evangelists go after the dough this is one of them. But there is the church element that might squawk. If they do and the play sticks through a storm of publicity in the big town, it cannot miff.

For pictures, no, on account of the religion. Undg.

Morgenstern Producing

C. W. Morgenstern has adjusted difficulties with Equity and has resumed producing with "57 Bowers," by Edward Locke, which went into rehearsal last week. Dwight Frye, Hyman Adler and Renee Rush head the cast.

Morgenstern's previous difficulties with Equity was caused by an abandoned production which Morgenstern scrapped after a disagreement with the author while in rehearsal. Equity held him responsible for a week's salary for cast.

Miller and Lyles' Own

Miller and Lyles have completed the score and book of a new show tentatively called "Still Shuffling," successor to "Shuffle Along."

They are in negotiation for the house where it had its famous run, Daly's 63d Street, intending to produce it on their own.

"Yankee" on Coast

Los Angeles, Jan. 10.

Gerhold Davis has secured the coast rights for "A Connecticut Yankee," which will follow "Sunny" at the Mayan.

Maurice Kussel will stage, and the cast recruited through the William Morris office.

"Press" Changes Hands

Jackson and Kraft have taken over "Gentlemen of the Press" from the Actors' Theatre and will give it immediate production. Ward Morehouse and Willard Keefe authored it.

Jackson and Kraft took a previous production flier with "10 Per Cent."

Toohay, Vice Weatherly, Resigned
Tom Weatherly resigned as Brady & Wiman's press agent, to open an independent advertising agency. Weatherly will not do publicity, but handle ad accounts exclusively. John Peter Toohay succeeded.

NEW YORK THEATRES

Ziegfeld's 3 Masterpieces

NEW AMSTERDAM, 14th St. & 4th Ave.

Erlander, Dillingham & Ziegfeld, Mgr. Dir.

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MARILYN MILLER

in "ROSALIE" with

JACK DONAHUE

LYRIC THEATRE MATINEES

W. 43d St. WED. & SAT.

ZIEGFELD'S INCOMPARABLE

RIO RITA

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THURS. and SAT.

The All-American Musical Comedy

SHOWBOAT

NORMA TERRIS HOWARD MARSH

EVA FUCH SAMMY WHITE

HELEN MORGAN

EDNA MAY OLIVER

and CHARLES WINNINGER

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

ERLANGER'S THEATRE, W. 44 St. PEN 7043

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Eves. 8:30. Matinees Wed. & Sat., 2:30

THE GREATEST LAUGHING SONG

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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

Eves. 8:30. Mats. Wed. and Sat., 2:30

VANDERBILT THEATRE, W. 48th St. Eves.

8:30 Mats. W. & S. 2:30

Low Fields and Lyle D. Andrews Present

THE MUSICAL COMEDY CLASSIC

MARK TWAIN'S

"A Connecticut Yankee"

Adapted by

FIELDS, ROGERS and HART

Henry Miller's

GEORGE M. COHAN Presents

Grant Mitchell

in The Laugh Sensation

"The Baby Cyclone"

"Bibbly blood-curdling."

—Herald Tribune.

HORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON THEATRE, West 46th St.

Mats. Wed. and Sat., 2:30

BILTMORE THEATRE, 47th St. W. of E'way.

Eves. 8:30. Mats. Wed. & Sat.

"Lovely—Radiant—Gleaming—Charming."—Mirror.

Billie Burke

in THE MARQUISE

with ARTHUR BYRON and

REGINALD OWEN

HAMMERSTEIN'S THEATRE, 33 St. W.

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"GOLDEN DAWN"

Presenting LOUISE HUNTER

Libretto by OTTO HARBACH and

OSCAR HAMMERSTEIN, and

Made by EDWARD KALMAN and

HERBERT STROMBERG

LAST 2 WEEKS

4 WALLS

A NEW GOLDEN SUCCESS

with Muri Wiscanfreud

By Dana Burnett and George Abbott

John GOLDEN Theatre, 55th St.

East of Broadway

Eves. 8:30. Mats. Wed. and Sat., 2:30

A. L. ERLANGER presents

FRANK CRAVEN

in His New Comedy

The 19th HOLE

LITTLE THEATRE, 44th St. W. of B'way.

Eves. 8:30. Mats. Wed. & Sat.

The Theatre Guild Presents

PORGY

REPUBLIC THEATRE, W. 42d St. Eves. 8:40

Matinees Wed. and Sat.

Theatre Guild Acting Co.

in Bernard Shaw's Comedy

The Doctor's Dilemma

GUILD THEATRE, W. 52d St. Eves. 8:30

Mats. Thurs. & Sat., 2:30

PLYMOUTH THEATRE, 45th St. W. of B'way.

Eves. 8:30. Mats. Thurs. & Sat.

ARTHUR HOPKINS Presents

BURLESQUE

A Comedy by George Manker

Watters and Arthur Hopkins

WALLACK'S THEATRE, W. 43d St. Eves. 8:30

Mats. Wed. and Sat., 2:30

"Gave me tremendous thrill."—Alan Dale

OLGA PETROVA

in "WHO KNOWS?"

DOORS OPEN

DAILY at 10:30 A. M.

CHARLIE CHAPLIN

in The Greatest Show of Mirth

"THE CIRCUS"

MARK STRAND B'WAY AT

47th St.

Extra Midnight Showing Daily at 11:30

MARK STRAND SYMPHONY ORCH.

WILLIAM FOX

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with Symphonic

Movie-tone Accompaniment

By the Master

Director

with GEORGE O'BRIEN & JANE GAYNOR

HEAR and SEE

MUSLIM—THE VATICAN CHOIR

on The Movie-tone

and FOX MOVIE-TONE NEWSREEL

Times Square

Theat., 43d St. W. of B'way

Twice Daily, 2:30 & 8:30

ROXY

5th Ave. and 50th St.—Under Personal Direction

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WILLIAM FOX Presents

GATEWAY of the MOON

with DOLORES DEL RIO

A Paramount in

Six Scenes

FOWLER and TAMARA

International Dancers

Roxy Symphony Orchestra of 110

Roxy Chorus

CAPITOL

Broadway at 51st St.

Doors open at 11:45 A. M.

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GREENWOOD in

BABY MINE

An M-G-M Picture

ON THE STAGE:

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"Paper Fox Revue"—Other big Stage Features

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AL JOLSON

The JAZZ SINGER

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PLAYERS IN LEGITIMATE DIRECTORY

FLO BROOKS

as FRITZIE DEVERE
in
MANHATTAN MARY
APOLLO, NEW YORK

CECIL LEAN and MAYFIELD

Starring in
"ALLEZ-OOOP"
GARRICK, PHILADELPHIA

ELIZABETH MURRAY

Featured With
"SIDEWALKS OF NEW YORK"
Knickerbocker, New York

THE REAL PUBLICITY VALUE OF THE DODGE RADIO HOUR

As with practically all of the important and high-priced commercial broadcasting programs under N. B. C. auspices in the past, the Dodge Brothers' Victory Hour at a reputed cost of \$67,000 was disappointing and not commensurate in impression with the financial outlay. The lack of satisfying radio showmanship is the least of the commercial radio advertiser's worries, however, as the prime purpose of such staggering monetary investment for 60 minutes of ether entertainment is not at all for purposes of showmanship as ballyhooing.

No question but that an all-star combination of Al Jolson, Paul Whiteman, Will Rogers and the Stones would command nation-wide attention. Skepticism of the claimed 30,000,000 audience is discounted by the National Broadcasting Co., which avers that estimate is conservative.

Accordingly the Dodge Bros. more than accomplished their full mission with the hour's broadcast to introduce their new Victory Six automobile. Considering the proposition in cold figures, the William Harrison Phelps advertising agency of Detroit, handling the Dodge account and booking its show through George Engles, concert manager, the Victory product was called to 30,000,000 people's attention at a cost of \$67,000. Take that circulation in the "Saturday Evening Post," and compute it at \$8,000 the page for 3,000,000 "Satevepost" circulation (it's actually 2,750,000, and the page rate is a little over considering contract discounts for space), it would mean an \$80,000 outlay in 10 weekly issues of the "Post" to reach the circulation the radio did in one hour at \$67,000 and all in one hour's fell swoop. Besides the personal plugs by Rogers

and also the president of the Dodge firm.

And that does not take into consideration the national and international front page and other newspaper publicity built up for the Dodge Bros. Victory Hour for many weeks, and even the day after and following days. The staggering figures of the hour's entertainment not only commanded important news event position in the press, nationally, but editorial mention as well. It was a type of publicity and exploitation the Dodge Bros. and Dillon, Read & Co., their financial allies, and all the moneyed moguls in the world could not purchase for financial consideration, but accomplished solely through this shrewd and effective hook-up with radio.

What Matters?

What mattered the rest? Why this captious carping about the Stones' dismal flop, and Will Rogers' disappointment, and criticism of Rogers' simulation of President Coolidge's voice in the phony introduction, and Al Jolson's use of one "damn" and a dubious story, or the insufficiency of Paul Whiteman's program.

But all that was negligible compared to the prime purpose of concentrating national attention on the Dodge new motor product on the market. Nor was the cost, \$67,000, with \$35,000 nearer the actual figure, according to inside estimate. Of this, \$22,500 went for the talent, of which Rogers was top at \$7,500, and the rest averaging \$5,000 each.

The Dodge hour evidences anew the real necessity of ultimate radio showmanship. Just like the picture store shows prospered not because the stores were anything to speak about, but because the flickering shadows that move about on the screen were new and a novelty. Radio can still hold national interest on the same premise.

But it will not be long before \$60,000 or \$100,000 hourly radio programs will cease to be a novelty and make a nation sit up, sit home or take notice as did the Victory Hour, when bridge parties and general get-togethers were planned days and weeks in advance for the gathering around the receiving sets at 10.30 that evening. It isn't long when a new form of showmanship will be the only thing recognized.

America, even the hinterland, is now show-wise, thanks to the radio. The best in music and song broadcast into the most luxurious homes and the most humble cabins has a like effect on both halves of the earth. Artistic appreciation is even the more impressive before the humble hearth, and so the masses now know just what is and what isn't. It will require in short order an improvement in presentation and manner of broadcasting for the public to become excited as they did with the Dodge or the Palmolive or the first General Motors broadcasts.

The regular Dodge Brothers hour the evening following was a pleasant evening of more unified entertainment.

Smith Brothers, with Trade and Mark plugging the cough drops (Continued on page 57)

CONGRESS TILT ADDS TO CHAOS IN RADIO

Bill Up in Both Houses to Give
Commission Year to Clean
Up Tangle

Washington, Jan. 10.

In the midst of the hearings, from which the Senate interstate commerce committee hopes to find out whether or not it should recommend the confirmation of the radio commission members, Representative Wallace H. White, Jr. (R., Maine), introduced a measure to prolong the life of that same commission for another year.

Summarizing the statement of Mr. White in connection with the bill it appears that his chief purpose is to give the commission a chance to straighten out the broadcasting situation, which it has been developed during the hearings, stands right where it did last year—even to the number of stations with most of them in the congested areas. The "chaos," a much used descriptive term of the last session, has been found to still exist.

Different in Senate

Senator C. C. Dill (D., Wash.), who pushed the commission bill through last session, is known to disapprove of the work of the commission. Report has it that he was asked to introduce a duplicate of the White bill in the Senate but declined. Senator James E. Watson (R., Ind., chairman of the interstate commerce committee, however, has jumped into the breach and introduced the extension of life bill but it is not a duplicate of Mr. White's. It merely extends the life of the commission for one year, setting the compensation of the commissioners at the same \$10,000 each for the additional year.

The new White bill has incorporated many phases that Senator Dill endeavored to have included in the bill of last session. From the program angle the most important proposal is the control of chain broadcasting, making it possible for the commission to say what wave lengths, what stations and at what hours such hook-ups shall be made. The chain hook-up has constituted the greatest part of the testimony so far presented during the hearings. Independent station owners told the committee it was putting them out of business.

Another phase of the White bill provides for the commission to check up on the manner in which patents and licenses are being handled. Purpose is to prevent a monopoly through the pooling of these. In the meantime the commission has informed the broadcasters that when applying for the renewal of their licenses it will be necessary for them to state who is backing them financially and to also explain their advertising policies.

Charges that O. H. Caldwell, now a member of the commission, was formerly connected with the National Broadcasting Company and that Sam Pickard, another commissioner, does not qualify due to his residence, supplied the incentive that reopened the radio question before the Senate committee.

Indiana's Local Orchestra

Indianapolis, Jan. 10.

A local orchestra has been organized by the Indiana ballroom, with the place capitalizing it for publicity.

DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

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

Radio plugging as accomplished by the Gospel Tabernacle, Chicago, through WJBT, that city, has the old fashioned gospel tent stopped. On the air almost nightly this organization tries out all sorts of stunts to get attention, including a brass band that is an interest holder. Then it has a preacher who holds one also. Whoever the preacher is knows showmanship values and is getting the best out of them.

WLSI, Providence, is making a regular feature of a Meyer Davis orchestra, directed by Jack Miller. The unit is heard several times a week and comes along nicely.

WBAL, Baltimore, was listed with the Balkite hour from the Chicago Opera company which never does hold this jazz brained reviewer very long.

Likes Alternation

Chicago seems to maintain an even pace in radio broadcasting, even more so than New York. WOK stands out as class in handling of programs. Three of four numbers played by Del Lampe at the Trianon ballroom is followed by a studio feature and then more music. Alternating idea is continued for hours and gives a swing to the program that is unusual.

From Chicago

Hoodlum period, another regular at WLBB, Chicago, is a concoction of everything but blended well. The Hoodlums, a couple of good singers, toss a bit of bull, sing a bit of song and have a good time doing it. The station tosses in most everything in the line of entertainment during the period.

Royce's orchestra was right smart at WSAI, Cincinnati, playing for a fall.

At WGP, Atlantic City, they were again plugging the Casino orchestra from the spot where you get "A breath of old Madrid," according to the announcement.

Call Letters Important

KMOX, St. Louis, is an A-1 station, but in a broadcast from the Coronado hotel the other night, eight different song numbers were announced and played with mention of the hotel each time, but not one word of the station call letters. With shifting waves these days, these call letters are important things. That orchestra, incidentally, stands out. Piano work especially good, with brasses not far behind.

Organs

Organs, organs everywhere. First WGY, Schenectady, and WFBL, Syracuse, both from Mark Strand theatre. Pretty fast. Then WSB, Atlanta, Ga., special from the First

Presbyterian church, with classical numbers featured. Followed by studio feature from WBAP, Fort Worth, with a little of everything. Finally regular broadcast from WCFL, Chicago, as fast as dials turned there was an organ going full blast.

But WHAM, Rochester, helped out considerably with Cliff Weller and his orchestra from the Hotel Seneca.

Just as a matter of record. There is still utter confusion on 285-290 meters and 250 to 270. Impossible to break through it with any kind of a wave trap.

Stag and Stagger

Three music men, a nite club proprietor, and a broker trek Florida and Bermuda-ward Saturday for a month's vacation. They are Bobby Crawford, George Olsen and Lou Davis (songwriter), Lou Schwartz managing director of the Club Richman, and Harry Anderson, the broker.

Strictly stag and stagger.

All in one party.

BEN BERNIE ANNOUNCING

Ben Bernie will do the master of ceremonies for General Motors via the National Broadcasting Co. network. The date is Jan. 30.



TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-S WEST 48TH STREET

East of Broadway

Announcement Extraordinary!

After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit

"SWEET ELAINE"

the sister song to "Sweet Adeline"

Quartettes, Trios, Duets, Singles, Orchestras

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HARL SMITH'S
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A PAUL SPECHT UNIT

Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN,
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NOW HOTEL MUEHLBACH

KANSAS CITY, MO.

THIRD CONSECUTIVE SEASON

VICTOR RECORDS

HARRY M. MILLER'S LAFAYETTE CAFE

LOS ANGELES' FINEST RESTAURANT (A Smart Cafe for Smart People)

"CHICAGO VARIETIES"

WITH A SUPERLATIVE CAST
UNDER PERSONAL DIRECTION OF

E. GEORGE WOOD

THE FLOOR SHOW PRODUCER
WITH A NATIONAL REPUTATION

EVERY TUESDAY NIGHT "ARTISTS' NIGHT"

Constant Demand for Clever Floor Show Talent with Class, Ability and Personality

NO COVER CHARGE

WIRE OR WRITE

Walter Donaldson With Douglas, Publishing

Some more new blood is branching out in the music publishing business with Walter Douglas, with Henry Waterson, resigning as general manager of Waterson, Berlin & Snyder. Douglas and Walter Donaldson, songwriter, whose succession of hits with Feist has been the sensation of the music business, are slated for partnership, with the firm name probably Walter Donaldson, Inc.

Douglas will essay to do what Bobby Crawford has done with De Sylva, Brown & Henderson, Inc., of which Crawford is president and general manager, putting that firm over for a big smash in less than a year's time.

Joe Hiller, Waterson's professional manager, was reported resigning to go with Douglas but Hiller remains with Waterson.

Douglas is said to have left Waterson because of unkept promises, including a promised bonus. It is the same reason for which Crawford was reported leaving Berlin, Inc.

Author's Credit Restored On Brunswick's Disks

Brunswick records has agreed to resume the accepted policy of printing the author's names on the disk labels. Such credit to the songwriters was omitted from the Brunswick record for the past few months in a desire by the record company to clean up the record label and devote more display to the song title.

A disk label now carried besides the title and the record trade-mark, also a Spanish translation (literal) of the pop song, in addition to the recording artist, with additional lineage devoted to mention of any vocal chorus interlude, and even the names of some trio that might accompany the dance orchestra.

The American Society of Composers, Authors and Publishers on behalf of its members conferred with Brunswick relative to reinstating authorship credits.

Johnson's at Park Central

The much coveted berth at the Park Central hotel, New York, has been garnered by Arnold Johnson and his orchestra, opening Jan. 19. Johnson and his Brunswick recording band will succeed Cass Hagen and orchestra, the premier band feature at the Park Central.

Johnson will double from the new "Greenwich Village Follies." After playing three days at the Park Central will go on tour with the revue until its Broadway opening by special permission.

Sundry bands have been angling for the engagement, including an attraction sponsored by the National Broadcasting Co. which also books talent through its Artists Bureau, with the radio tie-up and attendant exploitation as its sales argument.

Coast Music Men

San Francisco, Jan. 10. Transfer of musical directors and m. c.'s in West Coast ranks brings Owen Sweeten from the Senator, Sacramento, where he has been for nine months, to the Granada, San Francisco. Sweeten replaces Frank Jenks who will replace Jan Brower at the California, San Jose. Brower is going to Sacramento.

George Stoll is shifted from the T. & D., Oakland, to the Egyptian, Los Angeles.

All changes go into effect Jan. 21.

WHITEMAN AT PAR. FEB. 4

Paul Whiteman comes into the Paramount, New York, February 4, for two or more weeks. Whiteman and his greater concert orchestra have been once around the Public circuit this season and are now repeating.

Hallett at Syracuse U

Mal Hallett and his Columbia recording orchestra play the Syracuse University Prom Feb. 3 for \$1,500 for the evening.

This follows Hallett's engagement as the anniversary dance orchestra feature at Roseland ballroom, New York, opening Jan. 16.

KALEY'S 2D MARRIAGE WITHIN ONE YEAR

Chicago, Jan. 10.

Charles Kaley, stage band conductor at the Granada and Marbro theatres, and Mrs. Alpha Johnson Cone, proprietor of a north side dress shop, were married here Jan. 4.

This is Kaley's second marriage within the past year, his first, to Hannah Williams (Williams Sisters), being annulled upon petition of the girl's mother.

Jack Farrel Killed

Los Angeles, Jan. 10.

Following an auto accident in which he was fatally injured on New Year's eve, Jack Farrel, 25, orchestra leader, died at the Hollywood Hospital two days later. Farrel was playing with his orchestra in the coast "Sunny," at the Mayan here, and was on his way home when his car collided with a machine driven by Vernon O. Hoffman at Washington and Vermont streets. Hoffman also was injured and taken to the hospital for treatment.

George Freeman, trombonist in Farrel's band, replaced the latter as the leader of the combination in the "Sunny" show.

Farrel had been on the coast for five years, in cafes and hotels mainly. He had been at the Montmartre Cafe in Hollywood and last summer at the Biltmore Hotel, where he dubbed for Earl Burnett while the latter was away on vacation. He was not married and lived here with his brother, Phil Farrel, also a musician.

He is survived by both his parents and a family in Schuyler, Neb., where the remains were taken for burial.

Forster Publishing Only

Forster Music Publisher, Inc., the firm headed by Fred J. A. Forster, is no longer in the jobbing business, having disposed of its associated enterprise to the Middle West Music Jobbers, Inc., a new concern which will confine its efforts solely to the jobbing business. Forster is not associated with the new corporation.

Forster for 25 years a jobber as well as a music publisher, found business requirements in the publishing line demanded his concentrated attention.

Forster is once more resuming actively and Abe Olman is inaugurating branch professional staffs and offices.

Recitals

Jascha Gurewicz, saxophone virtuoso, will give a sax recital Jan. 29 at the Golden theatre under William Morris' direction.

Leo Reisman and his Hotel Brunswick (Boston) orchestra are slated for a concert recital of modern dance music Feb. 19 at Symphony Hall, Boston. Ferdie Grofe, Paul Whiteman's arranger, is scoring several numbers especially for Reisman, and Grofe's "Three Shades of Blue" and "Mississippi Suite" will be features of the program.

Leonard Closes Club

Harold Leonard and his orchestra open tonight (Wednesday) as the dance band feature at Benny Davis' 54th Street Club.

Leonard closed his Leonard's nite club, the former Mimic, Saturday when his business partners, Frank Nolan and Arthur Brown, did not pay off Leonard's percentage of the gross.

Nolan is continuing the operation of the Mimic, its old name, with hostesses as the attraction. Bobby Culbertson and his 4 Hawaiians are supplying dance music.

LOTTMAN SIGNS AL DUBIN

George D. Lottman has placed Al Dubin, author and song writer, under exclusive management. Lottman is handling Dubin's business matter in addition to publicizing Roger Wolfe Kahn, Ben Bernie and others.

Murphy's Skippers' Tour

Dan Murphy's Musical Skippers, Boston aggregation, touring Pennsylvania one-night dance territory since Oct. 5, winds up its season there Feb. 25, returning to New England.

John O'Leary is business manager for Murphy.

INSIDE STUFF

ON MUSIC

"Blue Heaven," Sure Riot

Getting to be so all one needs is to announce "My Blue Heaven" by title for a salvo of applause. That's enough to send in any act. The number out west from reports is like an American flag for sure-fire returns and if a bill hasn't got the song on it either vocally or instrumentally there are complaints to the manager about it.

The Feist hit is selling like forbidden literature, a Kansas City dealer reporting a 1,900 copy turnover in one day. Variety's comment a fortnight ago that "Blue Heaven" is like a disease is now a proved colloquialism of the music business.

Feist's Surprise Hit

In "I Fell Head Over Heels in Love," Feist has a surprise novelty hit that is a surprise because of its having been heard in America the past two seasons in two musical revues and not once catching on. The theme song of "Merry World" and in another musical, the song didn't seem to click until Phil Kornheiser "cleaned up" the orchestration by simplifying the melody so that now it's the surprise song of the Feist catalog as a dance floor favorite.

Whiteman's Commercial Plugs

The reaction to Paul Whiteman's grand radio plug for "Among My Souvenirs," the DeSylva, Brown & Henderson song hit, was a flock of orders by wire from dealers the day following the Dodge Brothers Victory Hour broadcast. Al Johnson also got over a great plug for "Golden Gate" before an estimated 20 to 30,000,000 audience.

Protest Society's Classifications

Complaints from standard music publishers on their classification in the American Society of Composers, Authors and Publishers on the royalty melon splits are heard consistently. Those publishers particularly of picture thematic stuff, used extensively in film scores, contend they make possible the royalty incomes from the picture houses which are the mainstay of the A. S. C. A. P.'s income. Sam Fox, Emil Ascher, Belwin (Winkler) and J. Fischer are among the complainants.

A survey of the "units" was to have been the agreed upon foundation for royalty dividends but it is alleged even that plan was foregone when it didn't work out so well for some of the other publishing firms.

CABARET BILLS

NEW YORK

Ambassadeurs Adelaide Laill U S Thompson Eddie Gray Brown & McGraw Will Voderly Bd	Casa Lopez Vincent Lopez Or Jack Osterman Phelps Twins Muriel Stryker Shaw & Du Free Bea Sis & Carroll	Club Barney Hale Byers' Orch Club Lido Meyer Davis Orch Coma's Inn Leonard Harper R Allie Rose Rd	Cotton Club Dan Healy Rev Alma Ward Edith Wilson Jimmy Ferguson Leonard Ruffin Mae Aliz Berry Bros Henri & La Perle Duke Ellington Or	Club Ebony Colored Show Ebony Bd Club Monterey Jack Edwards	Jerry Osborne Alyce Radnor Mel Fils Madelyn White Mailee Allis Eileen Dee Cee Montereynians Billy Lustig Or	Club Richman Geo Olsen Orch Fuzzy Knight Loni Stengel Mme Serova Juliette Johnson Geo Murphy	Everglades Bunny Weldon Rev Eddie Chester Calvert Shayne & M Rhona Lloyd Mary Titus Ruth Hamilton G & C Worth Georgie Taps Charlotte Ayers Eleanor Terry Sylvanians	54th St. Club Benny Davis Eddie Cox Fuzzy Knight Ethel Norris Eddie Chester Jack Carroll Or	Frivolity N T G Rev Molly Doherty Vee Carroll Hoty-Toty Fet Woolery Jack White Harriett Marned Jean Murray Tom Timothy Bd	Hofbrau Floor Show Gus Good	Frank Cornwell Frank Cornwell Or Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Hotel Blitmore Mad'ne Northway Geo Chiles B Cummins Or	Hotel Manger Hal Kemp Orch Jardin Royal Jimmy Carr Orch Ted Rolly Rev	Knickerbocker Grill Sylvia Hanks Trixie Hicks Peggy Hart Grace Ashley Bert Kauff Orch	Little Club Dolly Bernard Grace Hayes Joey Chance Or	Mirador Eleanor Ambrose Chas Sabin M & B Johnston Ernie Helts Or	Montmartre Dario & Irene Emil Coleman Bd	McAlpin Hotel Ernie Golden Orch	Oakland's Terrace Will Oakland Landau's Bd	Palais D'Or B A Rolfe Bd Rolfe's Rev	Park Centr'l Hotel Cass Hagan Or	Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Duran's Orch	Pennsylvania Hotel Johnny Johnson Or	Salon Royal Texas Guinan Tommy Lyman Jacques Green Or	Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Challa Don & Mae Vercelli Sis Tom Gott Or	Small's Paradise L'ard Harper's Rev Atta B'ke Jasbo Hillard Dewey Brown Sherman & White Susie Wroten Alto Oates Bea Postes Blondina Stern Bronze Chorus Chas Johnson Bd	Strand Roof Jack Connor's Rev Warner Gault	Ten East 60th Margaret Zolnay David Gerry Larry Shry Or	Waldorf-Astoria Meyer Davis Or
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CHICAGO

Alabam Dorothy Dale Dan Blanko Cathoun Hawaiians Dale Dyer Low King Beatrice Harpster Bernie Adler Eddie South Bd	Alamo H & L Swan Le Fevres Lowell Gordon Lester & Clarke Henri Gendron Bd	Ansonia Al & Pete Madelon McKenzie Benny Rose Geraldine Karma Grace Johnston Carlos & Louise Bill Krans Bd	Ches-Pierre Pierret-Nayton Rev Earl Hoffman's Or	College Inn T & B Healy Oman Paxton Sherman & Barry	Colosimos Bobby Danders Maude Hanlon Joy Floyd Teddy Martin La May Fowler Norma Lentz Art Williams	Davis Hotel Bonnie Adair Frank Libuse Gypsy Lenore Lisacheron & H Al Handler Bd	Frelco Roy Mack Rev Babe Kane J & M Jennings Nellie Nelson Hal Hixon Gypsy Lenore Eddie Clifford Ralph Williams Bd	Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd	Katinka Buddy Whelan Clarence Catlett	Rose Marie Lindsay-King & Bd Elmer Desmond Aarseth-Cope Bd	Lido Rome Vincent Edna Norman Margie Delaney Mignon Stevens Charlie Schultz Barry Clay Bd	Linde Inn Rose Taylor Roy Mack Rev Art Bauer Dot Johnson Fred Burke Band	Mirador Sylvia Devere Don Beck Rae Raymond Marie Leder Harriet Solo Olive Christenson Hal Lester Frank Quartell Bd	Parody Club Roy Mack Rev Margie Ryan Frances Allyse Phil Murphy Zita & Howard	Harry Harris Al Gault Julius Novit Bd	Bendevous Joe Lewis Natalie & Darnell Irwin Sis Chas Straight Bd	Rainbow Gardens Lolita Amlet Hahn & De Negri King & Jones Gaby Duvé Georgie Lustig Isahn Jones Bd	Samovar Olive O'Neil Lowell Gordon C'rpter & Ingram Lulu Swan Fred Waite Bd	Terrace Garden Prosper & Maret Dave O'Malley Jeanne Antrim W Wadsworth Bd	Vanity Fair Vierra Hawaiians Mirth Mack Gladys Kromer Karola Dick Hughes Leo Wolf Bd
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WASHINGTON

Better 'Ole McWilliams' Orch Carlton Harry Albert Meyer Davis Orch	Club Lido E Dougherty Or Club Madrilion Orville Rennie J O'Donnell Orch	Club St. Marks Schultz-Rosey Or Le Paradis Milton Davis Meyer Davis Orch	Al Kamons Meyer Davis Orch
Chantecor Paul Fideolman Meyer Davis Orch	Club Marlboro Phoebe Orch Club Mirador M Harmon Orch	Mayflower Sidney Seldemann Sidney's Orch Sundance Roland Young	Villa Roma Villa Roma Orch Wardman Park Sidney Harris Meyer Davis Orch

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Direction WILLIAM MORRIS

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IF YOU DON'T
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VARIETY
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POLICE GOING AFTER NITE CLUB GYPERS

Inspector Bolan's Men Make
Several Arrests—Charge
Patrons Are "Taken"

Stirred to activity because of numerous complaints that patrons of various night clubs were being overcharged, robbed and then beaten, Deputy Chief Inspector James S. Bolan has started a drive against these establishments.

Within a week two flagrant cases have come to the attention of police and in each arrests were made. Besides the arrests Inspector Bolan directed his men to visit the places and investigate to ascertain if the law was being violated.

Shortly after midnight Friday, Sergeant Keneally and a squad of men went to the Knickerbocker Club, at 130 West 45th street. After gaining admittance they found several persons in the place. These patrons were asked to leave. An investigation was started and police said they found a quart of wine.

Michael Bernstein, manager, and Thomas Mulhearn, waiter, were arrested for violating the Prohibition Law. It was in this place early Thursday morning that Cyrus Warden, Columbia University medical student, was assaulted when he objected to the bill of \$14.50 for seven drinks. Warden said he was set upon by Frank Lewis, 30, 232 West

(Continued on page 60)

ANOTHER MOORE'S RAID
William J. Moore, known as "Dinty" Moore, his brother, James Moore, Jr., and nine others arrested New Year's Day at 216 West 46th street, the site of the Moore restaurant, were released in \$1,000 and \$500 bail each for further hearing January 24.

It is charged 168 bottles of intoxicating beverages were found on Moore's premises, and that he escaped a padlock several months ago by agreeing to desist from a "public nuisance" and authorize enforcement officials to search his premises at will and without a warrant.

Morgan Club Reopening; Ziegfeld Relents—Because

Helen Morgan reopens her Chez Helen Morgan this week on the site of the 300 Club, with Jerry Friedman's orchestra and the same management behind her. The old Morgan place was demolished by a zealous enforcement squad of 40 three days before New Year's.

Miss Morgan is doubling with Ziegfeld's "Show Boat" and has overcome Ziggy's objection to her continuing in a cafe. Ziegfeld halted Bert Wheeler from doubling into Jay C. Flippen's club, wherein he had a financial interest, but the manager is seemingly relenting.

Aunt Jemima, from "Show Boat" will most likely also have her own nite club room with Eddie McHugh and George McManus behind her. Ziegfeld is relenting—for a consideration.

Phone Tapping Appeal

Washington, Jan. 10.
Phone tapping evidence in prohibition cases will be passed upon by the U. S. Supreme Court.

A review of a case in which the evidence was procured through tapping phones has been allowed. Previously the high court's refusal to review where that same point was involved left the wire-tapping by federal agents as legal.

BENNY DAVIS' DOUBLING

Benny Davis and his 54th St. Club Revue will double around New York in the Fox and independent houses. Lyons & Lyons booked the nite club revue.

The Davis room is one of the "hottest" spots on Broadway.

NIGHT CLUB REVIEWS

RENDEZVOUS (CHICAGO)

Chicago, Dec. 22.

Joe Lewis is back and so is the cafe business of Chicago. One means the other.

Perhaps nowhere in this wide world is there a man who so influences a branch of show business as Joe does the night clubs in Chicago. When they slashed him on that terrible night at the Commonwealth hotel, they broke not only Joe, but everyone in Joe's racket.

Joe came back to the Rendezvous last night. And the Rendezvous reopened for that reason and none other. And now Joe has 50 percent of the place. Johnny Fogarty gave it to him.

But anent Joe Lewis, Johnny's new partner. He returned last night after surviving one awful ordeal. How he beat the reaper no one knows. Joe looked good, at home, on that floor. Not the old Joe quite yet, but still the cafe master of ceremonies of Chicago. With his head swathed in gauze, his left cheek scarred and his voice still short of attaining pure pig-Latin, he is nevertheless a cured man, looked like one and worked like one. He gagged about that certain affair and those certain parties. He said he's written a new song called "Who's That Knocking at My Door." He said the boys came in to talk over old times and wound up by playing with his head. "Laugh!" said Joe, "why I laughed so much I thought I'd die."

He didn't work very hard, for he couldn't. Just showed up to open the joint (don't forget the 50-50) and gagged a while as only he can. The rest of the evening was a picnic and the balance of the new Rendezvous show mattered little, though it will mean more from now on.

And what a picnic, with Sophie Tucker as mistress of ceremonies, out of courtesy to Joe, for the occasion. Plenty of picture house weeks at \$5,000 and \$6,000 to heighten one's hat, but Soph still knows her floor and tables.

The regular portion of the Rendezvous entertainment lines up as an average cafe show. It was at disadvantage in the one-man atmosphere opening night, but its merits are apparent.

Harry Hart, smart performer, but a chump business man, served in an all-around capacity. Here is a boy who might be at the top with the best of them but for a lack of acumen. He needs a manager or a lesson.

The Irwin Sisters, two blonde dolls who get more on looks than on actual ability, seem appreciably better on a floor than in a picture house. They are cute and sing and dance nicely, so perfect cafe. As is Lillian Scott, blues singer with a penetrating and likeable low voice. Adele Walker is a prima donna with a prima donna's voice. Natalie and Darnell, mixed ball room team of usual ability, complete the principal roster. The 16-piece chorus is young looking, neatly trained and beautifully dressed.

Billy Rankin and Mrs. Rankin staged the bill.

Charley Straight's band, returning with Lewis, is the best known nite club band in town and always a capable purveyor of suitable music. Especially competent is Charley himself, who plays the piano in a most singular manner.

That's the Rendezvous' new show. Placed side by side from here to anywhere it spells just Joe Lewis.

And Rendezvous spells the same. And that's why it will do business

—If it does. And all the more power to it, for don't forget that 50-50. And mostly because Joe Lewis is the nite club business of Chicago. Loop.

SILVER SLIPPER (NEW ORLEANS)

New Orleans, Jan. 6.

Calls himself the "handsomest band conductor in the world," does the leader at the Silver Slipper. Name's Bauduc—Jules Bauduc—and he's rather nice looking and all that; but there's no gainsaying he has a little competitish for the international male beauty honors. Far-reaching billing, though, and the gals around, hearing about the feller who styles himself the best looking, are crowding in for a slant. Bauduc sells himself and his orchestra and plays as long as the crowd seems willing. And as often! A smooth-shaven, smooth-playing bunch with a following.

The Slipper's show is no slouch. Choristers are not as petite as last season's, but they're more beguiling. Again, "Smiling" Henry Berman (B. B. B.'s brother), retained as master of ceremonies, has grown apace in his calling (calling used advisedly), and is running things with a deal of graciousness and tact.

Quite a healthy list of principals. Blanche Blake and Cele Davis stand out. Miss Blake is a splendid dancer, pretty of face and form and a favorite with the ringsiders, insiders and outsiders. The Davis girl warbles blues as if she meant it, and, paradoxically, her blues are not "blue."

Two other feminine singers earn their share of glory—Jean Gordon and Betty Weldon.

"Old Doctor" Trambino, now the sole owner and manager of the Slipper, has spruced up the place and sprinkles lots of novelties. He might emulate that other wop restaurateur in London, Gennaro, and give away roses to every dame present. Perhaps Trambino could not go through the pantomime Gennaro does as he distributes each flower.

Trambino's giving 'em plenty, however, and his club is still one of the town's best bets before and after midnight. Oscar.

Fuzzy Knight has left Frank Cornwell and his orchestral entertainers, at Janssen's Hofbrau, New York, and is doubling from the Club Richman to Benny Davis' 54th Street Club.

Mae West's 1 Nite On Quick Dough Gag

Mae West opened and closed in one night as a nite club hostess at the Deauville on East 59th street, getting \$1,700 for her end of the New Year's eve premiere and farewell. It was a quick dough gag with Charlie Hansen on the business end.

At \$10 a head, the capacity was 320 New Year's eve, of which 310 were cash.

It was also an experiment for Miss West, who has other cafe offers and may return after "The Wicked Age" reopens, as it will within the month. The same backers, sans Anton F. Scibilia, are sending it out in rewritten form.

MANGER NAME ON BILLING

Hotel Manger has been granted temporary injunction against the Club Manger, the cafe underneath the Earl Carroll theatre building, formerly the Wigwam, Murphy's Cellar, Ringside, Rodeo, etc., restraining the use of the Manger name in the billing.

The hotel people must file a \$5,000 bond to insure the night club against any damages in case of favorable decision to the latter.

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I am taking this means of extending grateful appreciation to the Chicago music men, orchestra leaders, et al. for their cordial reception on my recent visit to Chicago.

I hope to be back in Chicago soon for another similarly delightful business trip.

JACK ROBBINS
Robbins Music Corp.

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

Murrel Finley of the "Follies" selected by vote to be "Prom Girl" at annual New York University senior prom dance.

A company of "Hit the Deck" will open in Havana in February, headed by Marion Sakl.

January 18th performance of "Roselle" will be for the benefit of the Boys' Club of New York.

Charlie Winniger, while playing Philadelphia, copped a silver loving cup for shooting 94 out of 100 in an Eastern Pennsylvania Shooting Club match.

Walter Camp, Jr., president of Inspiration Pictures, has been elected to the board of directors of the Art Cinema Corporation.

Mae Murray filed a deposition in superior court through her attorney here in connection with her \$50,000 suit against Jack Donovan and his mother, Mrs. Jeannette Donovan, claiming she was inveigled into buying a home from the pair. The complaint asks Miss Murray's contract with the Donovans be revoked.

Sylvanus Stokes, Jr., New York yachtsman, will be married to Patty Dupont, screen actress, next month. The couple have applied for their marriage license.

David Butler is in New York to make a picture for Fox based on the adventurous career of a newsreel cameraman.

At a recent meeting of the New York Association of English Teachers it was agreed that high school students should be encouraged to attend the theatre as an aid to language study.

The Actors' Fund of America holds its 45th annual benefit performance the afternoon of Jan. 27 at the Jolson theatre.

A gold medal and a check for \$10,000 were awarded to Joseph Von Sternberg by Jesse Lasky for making "Underworld," adjudged the best picture shown at the Paramount theatre last year. Clarence Badger, director of "It," and Mauritz Stiller, who made "Hotel Imperial," were awarded \$5,000 and \$2,500, respectively.

Alan Crosland, picture director from Beverly Hills, Cal., was fined \$50 in traffic court for driving a car while intoxicated.

Sheldon Clark, 25, confessed to police in Salt Lake City, Utah, that he inflicted fatal injuries on a man believed to be Don Solovitch, former Metropolitan Opera dancer and picture actor, who was found by a road near Gunnison, Utah, and died without regaining consciousness.

Following a year-long series of adjournments, Courtland H. Young's suit for divorce in Paterson, N. J., against Dorothea Campbell Young, former show girl, was heard in chancery court and a decision has been promised within 50 days.

Legislative authorization permitting cities and villages of the state to enact ordinances controlling radio interference will be asked in the 1928 New York Legislature.

N. Brewster Morse has leased the Greenwich Village theatre for five years from Marguerite A. Barker, owner. Morse takes possession Jan. 15, re-opening in February with a "unique and revolutionary" policy.

Taking the affirmative in a debate at the Ingersoll Forum on "Should There Be Federal Supervision of Motion Pictures," Canon William S. Chase argued the affirmative. Dr. Wolf Adler, upholding the negative, said he had no admiration for movies, but did not believe in censorship or supervision because all censorship is bad.

William Lewis pleaded guilty in West Side Court to operating the Golden Gate, a night club at 102 W. 53d street, without a license and was fined \$100. Thomas Howley, doorman at the club, had been arrested and held for the grand jury on charges of stealing a patron's wallet containing \$200, and then ejecting him from the club.

The suit of the General Electric Co. against the DeForest Radio Co. seeking to restrain DeForest from making and using radio apparatus on claims of patent infringement, was dismissed in Wilmington, Del.

George H. Bronnan has acquired "Restraint" by Calvin Johnston

and Hugh Brandon, for announced production in February.

Film Arts Guild has started suit against the Emblem Film Exchange, Inc., claiming duplication of negatives and a refusal to account for distributing on two German pictures to which the Guild claims exclusive American rights.

Herbert S. Hancock, for three years associate editor of Kinograms newsmagazine, has been appointed business manager of Kinograms Publishing Corp.

Mario Alvarez, managing director of the prolog accompanying Douglas Fairbanks' "The Gaucho," will become an assistant director on the Paramount-Public staff upon conclusion of "The Gaucho's" New York run.

LOS ANGELES

Almee Semple McPherson has filed articles of incorporation with the Secretary of State to incorporate her Four Square Gospel into the International Four Square Gospel Lighthouses.

Helen Patterson, in the title role of "Sunny," at the Mayan, and Kenneth Harlan, picture actor, are engaged. Harlan was divorced from Marie Prevost in November, and according to the law in this state, will have to wait a year before remarrying here.

Superior Court Judge Beecher ordered Col. William H. Neblett, law partner of William Gibbs McAdoo, to pay alimony to Mrs. Leona Walton Neblett, concert violinist, in a contested divorce suit which is now pending.

Neblett will have to pay \$45 weekly and \$500 attorney's fees.

Mildred H. Stitt, picture actress, was granted a divorce from Charles H. Stitt. She charged cruelty.

Sir Thomas Lipton is visiting in Los Angeles. Sir Thomas looked over the studios.

Superior Court Judge Beecher granted Herbert Spencer Griswold, actor and former boxer, a continuance when he was cited for contempt on charges of being \$275 in arrears in temporary alimony to his 18-year-old wife, Edna Thompson. Griswold pleaded his state of health had drained his pocketbook. Judge Beecher ordered an investigation.

A coroner's jury blamed the death of Petita Ramirez, picture actress, killed in an automobile crash, on Dr. George Beggs' careless driving of the car. Dr. Beggs and Malda Ramirez, a sister, were both injured.

Blanche Mehaffey, picture actress, will marry George J. Hausen, game hunter and oil operator. The future bridegroom took out a notice of marital intentions.

Frank C. Kingsley, film director, was haled into court for the 'steenth time to explain why he was not paying \$200 a month alimony to his wife, Ilean Hume, actress.

Kingsley hotly denied a statement by his wife's attorney that he was making money by bootlegging. Superior Court Judge Beecher continued the matter to Jan. 12.

Tom White, former picture producer, obtained a divorce from Edith Baldwin White before Superior Court Judge Bowron on incompatibility grounds.

White told the court that his wife had once attempted suicide, leaving him a farewell note upbraiding herself for her doings. He exhibited the note.

R. N. and W. J. Sheffer, agents for a slot machine manufacturing company, brought civil action against Municipal Judge Wilson, Chief of Police Davis, City Prosecutor Lokely and others for the recovery of nine slot-vending machines confiscated in a raid by police.

The complaint asks \$890 damages and counsel fee unless the machines are returned.

Sig Schlager and Wild Gunning, Hollywood press agents, lost out in their suit against Ralph Ince Productions, Inc., when Superior Court Judge Ambrose ruled in favor of the picture concern. The court based its decision on the absence of a written agreement.

Schlager and Gunning asked \$750 alleged due on a contract for publicity on "The Sea Wolf" and \$225 which they claimed they advanced to Ince and the latter's production manager, David M. Thomas.

Del Andrews, picture director, brought into Municipal Judge Georgia Bullock's court by police warrant officers, pleaded not guilty to a

charge of failing to provide for his three-year-old son and requested a new trial.

A hearing was set and Andrews released on his own recognizance.

Albert G. Kenyon, author, playwright and scenarist, was haled into Superior Judge Gould's court by his estranged wife, Evelyn Kenyon, for failing to pay back alimony amounting to \$750. Kenyon declared to the court he was shy on funds and the case was taken off the calendar for re-setting at a future date. Four years ago Mrs. Kenyon sued for separate maintenance which was granted her, together with \$150 a month.

Injunction was asked in Federal Court by Charles A. Maddux to prevent Zane Grey, author, from selling any more copies of his book, "The Thundering Herd." Maddux charges that Grey's book is an infringement on "The Border of the Buffalo," by John R. Cook, to which Maddux declared he holds the rights.

Charges against Edith Foster, film actress, for attacking her mother, Mrs. Jane Foster, were dismissed by Municipal Judge Georgia Bullock, when the latter refused to prosecute. Mother and daughter were said to have made up and moved to San Francisco.

Lou Daro, wrestling promoter, landed in city jail as a result of an impromptu bout he staged with Mohammed Hassan, known as the "Terrible Turk" in mat circles. The pair got into an argument on the street and the verbal battle soon turned into a slugging match. A traffic officer arrested both. Daro was later released on bail.

Harry Keaton, who police said is wanted in Chicago in connection with the fake promotion of a screen school, was arrested at his home here on a fugitive from justice warrant. Keaton is said to have obtained \$1,800 from his victims.

Helen Winifred Grant has filed suit for divorce against Lawrence Grant, picture actor, following the divorce action brought by Grant five months ago which was dismissed. Since then a property settlement has been effected.

Del Andrews, picture director, appeared in two municipal courts in one day. Before Judge Georgia Bullock, Andrews got a year's suspended sentence on a charge of failing to provide for his minor child. Del, Jr. Judge Bush suspended a 30-day sentence on him when he promised to pay a wife claim of \$75 owed Martha Adelson, press agent.

Elaine Forrest, screen actress, shouldered the blame of a reckless driving charge against William J. Devins, her boy friend, in Municipal Judge Valentine's court for him and paid a \$25 fine. Devins, badly hurt when he struck a parked car after leaving his girl in a huff, could not appear. Miss Forrest told the court that it was her fault and that the accident would not have happened if she had not quarreled with him.

Superior Court Judge Fletcher Bowron acquitted Joseph Haggerty, actor, of contempt charges after Mrs. Isabella Haggerty, his divorced wife, complained he was \$211 behind in alimony payments. Haggerty told the court he was only making \$50 a week and supporting his four children on that, besides another wife with whom he is on his honeymoon now. The court thought Haggerty was doing his best.

Municipal Judge Wilson dismissed petty theft charges against John E. Ince, director of the Cinema Schools, Inc., and G. A. Keller, instructor, in connection with the acceptance of two fees amounting to \$250 for a picture training course.

The suit was brought by Mrs. Mittie Cork, who testified she paid the money to Keller with the provision she was to receive subsequent employment in a local studio. This failed to materialize, but Judge Wilson couldn't find the particular clause in the Cinema Schools' contract stipulating one way or another.

The home of Lois Weber, feminine film director, was burglarized for the fourth time within the last few months. The most recent pilfering includes loss of jewelry and furs.

CHICAGO

"Political Scandals of 1927," a satirical revue and the annual production of the City Club of Chicago, was staged Dec. 30 at the Armory Club. All public officials received invitations to be present and see themselves "razed."

It's "Navy Pier" now. Chicago's mammoth pier, better known as the Municipal Pier, has had its name changed by the city council.

It is planned to give a huge naval demonstration at the pier May 1, "Dewey Day."

Over 7,000 Christmas gifts, from which the addresses have been

either partially or wholly obliterated, are being held by the Chicago post office. Those unclaimed will be sold at public auction early in July.

Commander Richard E. Byrd will lecture at Orchestra Hall Jan. 25. This is Byrd's first lecture since his trans-Atlantic flight.

He will exhibit motion pictures of preparations now under way for his proposed hop to the South Pole.

Another old Chicago landmark has passed. The Briggs House, erstwhile theatrical hotel, closed last week after 50 years as a Chicago hostelry. The building is being razed to make room for the new Steuben club.

Over \$80,000 pounds of air mail were transported from Chicago to San Francisco during 1927.

Despite the fact that Lester F. Clow, wealthy Chicago realtor, offered to act as his guardian and make him the beneficiary of his \$1,000,000 estate, Federal Judge Cliffe last week signed an order committing Chick Curtiss, drug addict, to 18 months at Leavenworth.

Josephine Evans, Chicago girl, formerly a member of the London cast of "Broadway," is reported by her parents here as having married Durlay W. J. North, of London, grandson of Lord William Henry North. The groom is heir to his grandfather's lordship.

Stephan Evanchyn, Chicago, regards his wife as "private property," so when he found her at the Stratford theatre with another man, John Lukianowich, Stephan pulled an iron rod from his coat sleeve and proceeded to belabor him unmercifully. The main floor of the theatre was thrown in an uproar.

Mrs. Evanchyn left the theatre unseen while her husband was held by the police.

Chief of Detectives Bill O'Connor has a weak spot in his heart for show folk, so at the weekly "show up" of suspects at the Des Plaines station last week a colored youth told O'Connor that he was a professional dancer. "Prove it," said O'Connor, "and you can go." The boy danced, danced and danced until he finally wound up in the hallway of the station, and made his legal getaway.

E. C. Yellowley, Chicago's prohibition enforcement director, in speaking of the new interpretation of the "set-up" law by Prohibition Director Doran, at Washington, told Chicago cafe owners last week that they need not fear prosecution unless they were aware that the ginger ale and ice was to be mixed with alcoholic drinks.

Ralph E. Grossberg, treasurer of the Woods theatre, is thanking the Chicago police for the return of Marilyn, his two-year-old baby daughter. The Grossberg's maid, in taking the child out in its perambulator, left it outside a store and, returning, found it missing.

Management of the Chicago Beach Hotel is already taking reservations for the Chicago World Fair in 1933. An order has been three rooms overlooking the lake for July, '33.

George Patris, president of the Illinois Federation of Restaurant Owners, in a statement issued last week, said that Chicago restaurants would shortly announce an increase in menu prices.

Officials of the National Air Transport have completed negotiations with the Post Office Department by which that firm will establish air mail service between Chicago and Dallas, Tex.

LONDON

Bruce Woolfe, British Instructional Films, is sailing for India shortly to supervise a film written around the romantic origin of the Taj Mahal. It is called "Shiraz," by Niranjan Pal, and the Indian Players will appear in the cast. The director will be a German, Franz Osten, assisted by an Englishman, Victor Peers. Ufa is guaranteeing half the cost and will control European distribution; while an English company, Pro Patria, will distribute through British dominions. The picture thus comes under the quota.

Blanche Glynne, sister of Mary Glynne (Mrs. Dennis Neilson-Terry) was married December 17 to Wilfred Hyde White, assistant stage manager at the Aldwych theatre. The bridegroom is a nephew of Fisher White, dramatic actor.

After playing 35 weeks in C. B. Cochran's Trocadero cabaret, Rich Hayes is now returning there indefinitely, also playing in C. B. Cochran's "One Dam Thing After Another," besides the Lyceum Pantomime.

Alice Morley, who is appearing in "Hit the Deck" at the Hippodrome, has received offers to appear in practically every cabaret of impor-

LOUGHRAN HOLDS TITLE BY BOXING SKILL

After Lomski Felled Him Twice Tommy Made a Great Come-Back

By JACK PULASKI

Thomas Loughran, who recently defeated Jimmy Slattery and thereby ended any question about his right to the world's light-heavyweight championship, took Leo Lomski, regarded as one of the most dangerous of the contenders, by out-boxing the latter at the Garden Friday night. It was one of those fights worth going to another city to see.

Starting sensationally, the battle resolved itself in an exhibition of boxing defense against slugging. Tommy was knocked down twice in the first round. Afterwards he started building up a wide point score and didn't seem in danger. The surprise was that so clever a man as Loughran should let a mauler like Lomski hit him with the right hand, but he did. And so during the balance of the bout the crowd was in the anxious seat figuring anything might happen.

Perhaps Tommy never leaned on 'em so hard as against Lomski. He shook his head when he went to the corner for the first rest minute. Evidently his seconds told him how to fight the always on-coming, fearless Polak. But Tommy later said he did not come out of the haze until the fifth round, which made his showing all the more remarkable. It looked like masterful boxing but it was mostly instinct until the dome cleared.

Loughran put a snap into his left hooks and used the body in swinging in with right crosses. Only a man with a clocker could figure how many times Lomski was hit. Now and then he wavered after getting a succession of lefts and rights to the face. But he always kept coming in for more.

If Loughran ever develops a sock he will be a world beater. It was only after he was hurt that he really started hitting with some power, so perhaps it was a good thing he was toppled over.

2 on the Button

The first knockdown came in less than a minute after the fight started. A hard right to the button did it. The second as the result of a similar blow came in the last minute of the round. Both were clean knock-downs.

In the eighth round Loughran opened a cut over Lomski's left eye and that spot was a mark for both hands for two rounds. After the nearly disastrous first round, Tommy came along so fast that it seemed he copped most of the succeeding sessions. His upstanding style, defense, willingness to mix and leading made it a pretty exhibition. Game boy, this Loughran. Good-looking guy, too, Philadelphia's best-looking fighter.

The fans did not take to Tommy's idea of holding Leo in the clinches, but he was not always successful in doing that. Some squawked about the decision. They must have taken the short end of the 2½ to one betting on the champion, who actually won on points by a mile.

They will have to dig up somebody now to fight Loughran. It doesn't appear that there is anyone in sight to give him an argument unless Jack Delaney decides to return to the light heavyweight class. Of course, they may induce Loughran to take on Leo again.

Kaplan Won

There was another excellent scrap—the semi-final when K. O. Phil Kaplan defeated Babe McGary, one tough bird, despite his monicker. It was an eight-rounder, filled with action and socking. Phil was booed by the boys when he entered the ring on account of his fouling of George Courtney last summer. The bird business may have stirred Kaplan to action and he righted himself by putting up considerable fighting. His left hook as usual was in accurate action, but he used the right plenty. Babe is partly responsible for Kaplan's showing. No doubt he hurt Phil at times. But Kaplan waded in and used both hands to good purpose. Phil, too, did most of the leading nearly all of it as a matter of fact, doing much to win back the favor that was his.

tance in London, but is unable to accept. She is under an exclusive contract to Clayton & Waller, who will not give her permission to double.

OBITUARY

ELIZABETH JOHNSON (Mrs. Mary Morehouse)

Elizabeth Johnson (Mrs. Mary Morehouse), 73, legitimate actress, was found frozen to death in a marshy tract near her home at Howell, Mich., after state and county police had made a nationwide search for her.

Miss Johnson had spent much of her stage life on the road and had been with many small troupes, according to the theatrical photos and programs found in an old trunk.

Some years ago when retiring she settled down on a little Michigan farm.

When in her prime she married John Johnson, an actor. A divorce later followed and she married C. H. Morehouse, a Syracuse, N. Y.,

no relatives living. Pepita Ramirez was well known in the studios, having appeared in minor parts in a number of pictures.

Seized with a heart attack while walking in 43d street between Broadway and Sixth avenue, Andrew Markey, 50, Vendig Hotel, 120 West 47th street, staggered to a stoop and collapsed. A passerby, John T. Lannigan, 71 West 109th street, saw him and summoned a taxicab and had the stricken man rushed to West 47th street police station. An ambulance was summoned from Bellevue Hospital, but when Dr. Silverman arrived he found Markey was dead.

In his pockets was a union card of the stage hands union, local 54, Springfield, Mass. Detective Clarence Gilroy made an investigation and located Mr. Payton, Manhattan Hotel, another member of the same union, who said he would take charge of the remains and communicate with the dead man's relatives.

COURTICE POUNDS

Courtice Pounds, 65, singing comedian, died near London of heart disease Dec. 27. Starting life as a choirboy, his first stage appearance was in the chorus of the Gilbert and Sullivan operas at the Savoy in 1881, and he became famous also as a Shakespearean clown.

In late years his successes were in "Chu Chin Chow," which ran five years at His Majesty's, and as Schubert in "Lilac Time." He appeared in the Savoy operas in the States. Ten days before his death, a benefit matinee was given in his behalf, at which most of the celebrated artists in London appeared, and \$15,000 was raised.

The song "Take a Pair of Sparkling Eyes" was specially written for Pounds by Arthur Sullivan, for "The Gondoliers."

PROF. B. JOSEPH PERI

Professor Biagio Joseph Peri, 55,

IN MEMORY OF WALLACE FORTUNE

who passed away on
January 12, 1928
Sadly missed by

Daisie Dalbeaine Williams

head of the Peri Dancing studio, died Dec. 31 in Kansas City. He was born in Milan, Italy. He became famous 38 years ago in Paris when his ballet "Excelsior" was produced. Professor Peri came to the United States to produce the spectacular ballet "America" at the World's Fair in Chicago and later directed the same production in the Metropolitan opera house in New York. For 10 years he was ballet master for Ringling Bros. circus, producing the ballet "The Field of the Cloth of Gold" and "Cleopatra of Egypt." The widow, two sons and a daughter survive. Interment in Mount St. Mary's Cemetery.

EMILY STEVENS

Emily Stevens, one of the country's foremost actresses, who made her last stage appearance in "The

was brought to a doctor's attention. Upon examination it was discovered that he was too weak to take the trip to Saranac Lake and was removed to St. Joseph's Hospital, New York, for treatment. He died Jan. 4.

Mr. De Vere played in burlesque and in vaudeville with De Vere and De Vere. His proper name was Martin Corrigan. Two daughters survive, Catherine Corrigan, 12, and

IN FOND MEMORY OF A DEAR FRIEND

PERCY BRONSON BUSTER WEST

Mrs. Weir, Hotel Hanna, Cleveland.

The remains were sent to Cleveland.

WILLIAM A. CARROLL

William A. Carroll, 52, veteran stage and screen actor, died of cancer Jan. 26, at Windsor Hospital, Glendale, Cal. Carroll was one of the four dancing Carrolls with the original Floradora Sextette. He went to Hollywood when the picture industry was young and worked for the Selig and Vitagraph studios in some of the first pictures made on the West Coast.

Carroll later was with the United Artists and other studios until about a years ago when illness forced him

IN MEMORY OF MY DEAR FRIEND

ALBERT SWOR Lou Lubin

to retire. Interment in Calvary Cemetery.

MORRIS SILVERSTEIN

Morris Silverstein, 48, for 10 years manager of the Bronx opera house, and before that its treasurer, dropped dead of heart failure in his office last week. He had been suffering from high blood pressure.

Silverstein was from Boston and started his theatrical career there. His widow and a young daughter survive. Burial was in his native city.

THOMAS MCGOWAN

Thomas McGowan, 52, known at Coney Island as "Senator," and for 26 years general manager of Steeplechase Park, died at his home there last week.

CHARLES HARBURY

Charles Harbury, 35, actor, died Jan. 6 in the Actors' Fund Home, where he had been for five years. His real name was Edward Charles Herring.

Mr. Harbury's last engagement

IN MEMORY OF MY DEAR FRIEND

ALBERT SWOR Charles Gregory

was with David Warfield in 1923. He belonged to the Players' Club and the A. F. of A.

Interment in Actors' Fund plot, Kensico cemetery, New York.

Frank C. Phillips, 38, master electrician at the Longacre theatre, New York, died Jan. 10 at his home in Beechhurst, L. I., of heart trouble. Mr. Phillips was survived by his widow, Marjorie Phillips, known professionally in vaudeville as Marjorie de Graffe.

The father, 74, of Mrs. Edward Milne, whose husband is in charge of the New York Pantages office, died of heart failure in New York, Dec. 27. He resided in Seattle, having come on for a visit.

Mrs. Katherine Krug, mother of Katherine Krug (Mrs. Ashton Stevens) died Dec. 24 in Chicago. Mrs. Stevens, legit actress, and a son, Ernest Krug, manager, Shore theatre, survive.

Francis Curtis Tussaud, head of the famous waxworks family and grandson of the founder, Madame Tussaud, died in London Dec. 20, aged 89.

The brother, 28, of Buddy Bradley, Billy Pierce studio, New York, died in Chicago during the holidays.

The mother of David Beehler, vaudeville booking supervisor for

Stunt Flying at Fairs Hit by Aviation Bill

Albany, Jan. 10.

An aviation bill to curb stunt flying at fairs in New York State has been introduced in the Legislature by Senator J. Griswold Webb of Dutchess County.

The measure provides that the pilots of all planes operated within the state shall be licensed, their aircraft registered and in shape for rigid inspection at regular intervals by duly authorized officials.

Regulations of the Department of Commerce, which now only apply to pilots and planes operated on interstate lines, would be adopted in New York. Some of the pilots engaged in passenger carrying work at fairs would probably not qualify for licenses. It is certain that a number of the planes would not pass inspection.

REAL PUBLICITY VALUE

(Continued from page 53)

(alias Hillpot and Lambert) sell pop songs well with occasional instrumental interruption. Some of the songs are a bit antiquated and familiar, and better attention to programs would not be amiss.

Harry Reser's Cliequot Club Eskimos played jazzapation in usual style. Reser's own solos of the "Connecticut Yankee" hits were impressive, as was the "Broadway Suite."

Great Moments in History, a regular WEA-F feature, presenting "Jackson at New Orleans," with the parents and son discoursing on historical events, is a gripping spoken feature—one of the few straight talking ideas that can command uninterrupted attention. The continuity is a tribute to the author thereof.

Will Oakland, from his Terrace, formerly Monte Carlo, seems to be putting his place over as big as the Oakland Chateau on the strength of WHN radio. The noise and excitement percolating through the "mike" indicates strong nightly attendance at the new restaurant. Oakland's forte tenor as ever comes through high and clear.

Champion Sparkers, with Vaughn de Leath, comedienne, as solo artist, were a strong WJZ commercial entry. Miss De Leath's novelty songs, the regular band and the sax solos combined for a satisfactory 30 minutes.

Dance Bands

On the matter of dance bands, Johnny Johnson, from the Hotel Pennsylvania; Hal Kemp, new maestro at the Manger; Ben Bernie at the Roosevelt, B. A. Rolfe from the Palais d'Or, all via WEA-F and Jimmy Carr from the Jardin Royal via WOR, are regular weekly dance music entrants who know how to purvey their stuff for other satisfaction.

WMCA built up its mystery pianist, Jack Gilbert, for a time before disclosing his name. The ivory tickler knows how to annoy the keys and his versions of "Blue Heaven" and other pop song favorites left little to be desired.

The "Journal" and "American" are the two local Hearst papers hooked up with Loew's WHN for musical programs and news broadcast. These continue pending the amalgamation of Hearst and Loew's on a giant radio network. Edmund Davies, an ether version of Harry Lauder, could sing far-away as far as one listener was concerned.

Rio's Organist

The organist from Loew's Rio theatre is getting to be quite a consistent card on the air, probably in an exploitation effort to jack up that Loew link in Washington Heights and the console treatment of pop stuff should accomplish something favorable to the Rio. The organ music comes through great. Loew's turned the trick once before from their Lexington when that house was quickly put across with organ and orchestral broadcasts.

Harold Leonard and his orchestra from his own night club bearing his name are a nightly WABC feature, and one of the best dance bands heard around. Leonard is on five nights weekly. Other strong WABC dance bands are the "hot" Savoy

the Stanley & Fabian theatres in New Jersey, died in Chicago, Jan. 5.

George P. Read, 83, former superintendent of sleeping cars in Barnum & Bailey circus, died in Danbury, Conn.

The father of Bessie Welch (Fay and Welch) died recently at his home in Chicago.

The father of Jimmy Cooper (burlesque) died Jan. 8 in Kansas City.

Oriental Exhibit Lost \$100,000 at Garden

The Oriental exhibit which occupied the basement level of Madison Square Garden for about four weeks, closed Saturday, showing a loss of \$100,000. It was the promotion of Ralph M. Saliba, Syrian, who was a real estate operator in Birmingham, Ala., and cleaned up on Muscle Shoals property.

It was Saliba's ambition to establish a better understanding between the Near East and Far East countries. He sought to secure official exhibits from such countries as Turkey, Persia, Syria, Egypt, India, China and Japan. There were any number of manufacturers represented but no governmental booths.

Though he had a staff working for a year in preparation, an error was made in the failure to advertise. Saliba expected much free publicity through the dailies; a number of the latter also have booths at the exhibit.

REPORTED 101 SALE

Chicago, Jan. 10.

A sale of the Miller Brothers-101 Ranch show is reported under negotiation between George Miller and the firm of Mugivan, Ballard & Bowers.

Representatives of both sides are due to reach New York next week for final details, with possible closing then to be made.

Circus Fans' Ass'n Seeks New Tax Cut

Washington, Jan. 10.

Circus Fans' Association is circulating its membership urging that senators be petitioned to increase the proposed exemption from the 10 per cent. admission levy from the committee recommendation of \$1 up to \$1.50.

Several of the upper legislative body are members of the association and have already promised their support.

Drukenbroad With Sella-Floto

Canton, Jan. 10.

Duke Drukenbroad, who does picture exploitation in the winter, goes back to Sella-Floto next season.

Prior to his S-F connection, Drukenbroad was assistant manager for the 101 Ranch.

Roller Rinks' Tough Going

Indoor skating rinks near New York are having a tough time of it, according to reports.

Arcola Park, for instance, has been trying to draw 'em with roller skating, but weather has sent the boys and girls to the ice.

Lyons & Lyons, Inc., have removed their Los Angeles office under William Rowland's direction from the Security Title & Guarantee Bldg. to the Pantages theatre building.

Sam Roberts, Chicago vaude agent, has breezed in for a look at acts about town.

Ballroom orchestra from Harlem's colored dance hall and the King's Tea Garden band (Brooklyn).

WMSG with the Oriental exposition on view in the Madison Square Garden exposition space in the basement is giving the expo a radio plug via the Garden's radio station. The Maloo Oriental Orchestra and other numbers from the expo are radiocast. In between times Jack Filman, the crack sports broadcaster of the Garden, is a feature with his hockey game announcements. Filman has built up into quite a favorite with the rink fans through his intelligent ether talks.

A midday feature from WMCA is Irwin Abrams and orchestra etherizing on behalf of sundry commercial half hours all through the day.

Perhaps Variety's criticism of radio showmanship is bit too harsh when one considers the naïveté with which "True Stories" has gotten around matters during its initial broadcast from WOR.

It's another case of clever continuity writing introducing Mary and Bob with the latter thrown out of employment through his employer's business failure. With the \$2,000 monthly prize offer by "True Stories" for true stories, the couple start a tour of the United States, combining their travelog description with the broadcast synopsis of their true story, which is dramatized with musical setting for benefit of radio public. Yes! **WABC**

Marcus Loew

tertainment of soldiers overseas and in later years was very active in the work of Equity.

PEPITA RAMIREZ

Pepita Ramirez, 25, picture actress, was killed almost instantly in an automobile accident on Highland avenue, near Santa Monica boulevard, during Xmas week. She died at the Dickey and Cass Hospital, Hollywood, without regaining consciousness. Nalda Ramirez, her sister, also in pictures, doing extra work, and Dr. James Beggs, who was driving the auto with the two girls, were both seriously injured when they crashed into a street car.

The Ramirez girls were formerly stage dancers and came to Hollywood from New York several years ago. They lived together in an apartment at 1251 Beechwood drive and were all alone here, with

Second Man," died Jan. 2 in her apartment at 50 West 67th street, New York. Miss Stevens had been suffering intensely with eczema and apparently, in error, had taken an overdose of sedatives. When found the actress was in a state of coma, with an autopsy performed by experts to determine the exact cause of her death.

The remains were cremated in accordance with her wish and the ashes placed in Woodlawn cemetery.

Miss Stevens was a cousin of Mrs. Minnie Maddern Fiske, who was appearing in the west in "The Rivals" and came to New York from Chicago for the funeral.

MITTY DE VERE

Mitty De Vere, 43, who collapsed in the Plymouth theatre, where he played Boxo in "Burlesque," through the agency of the N. V. A.

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.

The new split-week policy of Orpheum's Riviera is apparently no better than the old full week idea. A theory, but not the working one, is that they won't patronize a bad show twice a week any more than they have done once weekly. The fact is the five-act bills now booked twice weekly in the Riviera by Orpheum are as bad, if not worse, than the seven-dayers of the past.

The last-half show of last week served as a perfect illustration of the Orpheum billing with the synthetic meaning that has contributed as much as anything to the death of vaude, straight or otherwise, in Chicago. The show in question,

was billed as an "Orpheum" presentment, was nothing but four weak Ass'n turns, supplemented by a regular Orph act to afford an "in" for the billing.

The reg was Toney and Norman, the sole redeeming feature of an otherwise terrible program. The mixed comedy team played the Palace a couple of weeks ago and found the going as nice in the "ace" spot as here. From the present routine it seems Jim is building a single out of the former two-act, with an eye to his wife's retirement. Their opening is as formerly, flirtation with rapid-fire lines, but Miss Norman works infinitely less than in the past. Toney proceeds with a six or seven-minute encore that holds sufficient material to be an act itself. He is a smart comic.

Opening with a straight singing and piano turn suggests the book is running short of legit bill starters. Ordinarily Gaby Du Valle, soprano affecting a Spanish dialect, would occupy the duce. Here she opened and was handicapped thereby, though she did pull out of the hole by her second number. A splendid figure and voice make her suitable for vaude. Her pianist's solo should be left in the trunk.

Flo and Ollie Walters should know by now just how valuable stage band backing is. Flo Walters, a cute comedienne and sure-fire with support, was lost on this bare stage. The Jerry Flanagan Co., seven-peopled flash, has nothing. The ultimate idea, but never reached, is to mould this into a snappy musical comedy. The thought is there, but the ingredients are missing. No really competent players, excepting Flanagan, and not a sparkling piece of entertainment in the entire turn. Only the leading girl's looks save her, while so much cannot be said for the balance of the company, including a straight, who isn't given a chance, and four girls. A flop act at this house.

Toney and Norman followed, next to closing. Ina Alcova and Co. (5), the bill's second flash attempt, finished. The presence of two such turn in this show, and the same in most intermediate and small-time shows seen around Chicago, makes one wonder what all this producing is all about. The flashes seem formed in a half-hearted manner. Where they procure sufficient time to pay for the initial investment remains a mystery. In case the little producers don't know it, the big boys are laying off until things develop. That's probably why the big guys are big and the little ones are what they are.

"Irresistible Lover" on the screen.

They're still celebrating "Orpheum Circuit's 40th Year" at the Palace in lights. More notable is the 57th year of Eddie Foy in person at the Palace this week. Nothing about that in lights.

In fact, nothing about this week's bill, which happens to be an extraordinary one. Like a manufacturer who exploits a trade-mark without telling of the quality of his goods.

Fast start with an unusual turn, Tom Davies Trio, motorists. Bradford and Hamilton, second, excellent flash dance act that would be as effective higher in any other bill. Girl and boy steppers and a fellow at the piano.

Another m. c. this week, this time Taylor Holmes. Using an announcer most every week now, the Palace, sometimes holding 'em over, and getting more and more picture house every day. How would you like to conduct a stage band. Danny Russo? Mr. Holmes is a pleasing speller and gave each turn an "in" in the proper m. c. fashion. He also found a spot for himself

next to closing, and did nicely with smart chatter.

Ida May Chadwick and her sextet of blondes, dizzy enough, bucked the troy, return date. New act this trip, though, and hints Ida May peeled much coin off the old b. r. A splendidly mounted and beautifully costumed turn and always supported by the dancing of Miss Chadwick and her company. For the big tap number Ida wears a one-piece white spangled union suit. It is only her profound ability that brings one's thoughts back to dancing during this bit of body glorification. The best of the blondes' group numbers is the stair bit.

Freda and Palace, double-barreled scorers, getting as much on talk as on harmony singing, took three encores in No. 4. A mystery why the film places aren't calling this pair, and the same going for Nellie and Sarah Kouns, who fol-

lowed to finish the first part. Few acts like this class singing turn remaining in vaude. They did remarkably well, of course, and as usual.

They went to sleep on Pathe News in intermission, but Eddie Foy woke them up. And how! A somewhat new Eddie Foy on this occasion, without the kids and with a sentimental, sobby bit of supposed inside info on the show racket, and the racket's cradle—Broadway. They cried for Eddie and with Eddie Sunday, for he was great. Fifty-seven years for Foy and 40 years for Orpheum. He's still going strong, but look at Orpheum!

Holmes was next with his turn proper and Willie West and McGinty, one of the few remaining standards who can really close a bill, finished.

Business just fair. It can't be that Eddie Foy isn't a draw. More probable that no one knew he was there.

Loop.

Business fair at the Congress despite the new three-a-week policy. Moss and Manning, neat-looking boy and girl, open in military costumes, doing a bit of dance. Slip into various stepping routines, making numerous costume changes. Some fair acrobatic stuff.

John Geiger, trick violinist, does some fair work with the fiddle. La Dena Edgecomb and Co. (5) have a neat flash dance act. A strikingly pretty girl, presumably La Dena, features the number. Four boys are fair dancers. The girl stands out, a sort of exotic beauty, who knows what her feet are for. Nice special drops and props. Artist studio setting. Nice costumery.

Allen and Norman, straight magician and Hebe working from the audience, get plenty of laughs. The magic is all hokum. The act needs polish. Kiefer Trio, two girls and a man in an acrobatic skating novelty, close. Mary Astor's "Rose of the Golden West" was the picture. Earl Abel doing well at the organ.

Jesse Crawford, for five years in command of the console at the Chicago theatre, prior to the Paramount at New York, opened a limited guest engagement of three weeks at the Chicago theatre Jan. 9.

Coon-Sanders' Orchestra, original Kansas City Nighthawks, are at the Blackhawk cafe, and are broadcasting nightly.

Rob Reel, picture critic of the Chicago "American," broadcast the story of "The Shepherd of the Hills," with an atmospheric musical accompaniment over KTW on Jan. 6.

Eddie Hill, with the Public unit "Banjomania," opens at the Palace, Washington, on Jan. 14.

Ted Leary, M. C. at the Stratford, is organizing a Saturday matinee club. Very few Chicago music masters are without their clubs nowadays.

Performances of the Chicago Theatre Club's production depart-

ment opened Jan. 6 with "All Gunned Up," a three-act play. Others in the course of production are "The Wonder Hat" and "The Valiant."

Armin F. Hand, musician, son of the late John Hand, became director at the Piccadilly theatre New Year's day. Hand is noted for his special arrangements in film music.

Unexpected success of a temporary holiday arrangement at the Congress theatre led Lubliner & Trinz to announce three changes a week as a permanent policy.

"Torch Bearers" will be continued at the Chicago Art theatre, Fine Arts building, for a limited period.

Ted and Betty Healy ("A Night in Spain") are doubling into the College Inn at the Hotel Sherman.

that he intends to study for the bar, and upon completion of his course will specialize in theatrical cases.

Signor de Filippi, professionally Arthur Phillips, tenor, appearing in opera houses in Naples, Rome and Palermo, is appearing in local presentation houses as a soloist in orchestral features.

Despite rumors in the Chicago press that Mrs. Fisk (of "Merry Wives of Windsor") had left for Europe due to the death of her cousin, Emily Stevens, Mrs. Fisk has not left the east.

A feature of this week's Chicago Daily News Film Service, local news reel, is a complete resume of the events of importance in Chicago during 1927.

Walter Hirsch, formerly with the Forster Music Co., has joined the Villa Moret office here.

Bernie Grossman is now western professional manager E. B. Marks Co., with headquarters here.

Jimmy Coston has leased the Vendome (colored) from the Hammond estate, heirs of the late negro theatre operator. Total first payment reported at \$53,000, including \$35,000 outright to seal transaction and \$18,000 for the first year's rent.

Evanston's city council voted that unless three Evanston theatres, the Varsity, North Evanston and the Campus, pay their taxes they will be denied censorship privileges. The houses cannot operate in that suburb without censorship.

Chicago's new civic opera house promoters have taken title to a block of land bounded by the river, Madison street, Wacker drive and Washington street.

Jack Stanley, musical director Windsor theatre, is organizing a musical ensemble of boys and girls to comprise the Windsor Junior Symphony orchestra.

NEW ENGLAND

Joyce White, flying from Worcester to Springfield to play Poli's Palace, became so cold on the trip she had to be lifted out of the plane.

Dances of any kind on property owned or used by a Catholic church or organization have been banned by the Rt. Rev. John G. Murray, Bishop of Portland (Me.), taking the Sacred Consistorial Congress in 1916 as his authority.

George Newton, actor, New Bedford, was fined \$25 in that city for speeding.

Southington, Conn., has turned down the request for Sunday afternoon movies. The sponsors have an opportunity to ask for meeting of citizens to decide matter.

SCENERY

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TORONTO

By GORDON SINCLAIR

Royal Alexandra — "Charley's Aunt" (Mrs. Brandon Thomas).
Hart House — "Alice in Wonderland" (University of Toronto).
Empire — "The Noose" (Kepple stock).
Princess — "Wings."
Regent — "Sorrell and Son."
Uptown — "Seventh Heaven" — stage show.
Pantages — "Her Wild Oat" — vaude.
Loew's — "Two Flaming Youths" — vaude.
Tivoli — "The Big Parade."
Hip — "Dress Parade" — vaude.
Massey Hall — Jascha Heifetz.
Palace — "Garden of Allah" — vaude.
Bloor — "When a Man Loves" — vaude.
Beaver — "Way of All Flesh" — vaude.

Slight increase in prices at Tivoli this week for "The Big Parade."

Vaughan Glaser re-opens the Victoria with his own stock next week. With him will appear Lois Landon, William Powell, Hassell Shelton, Samuel Godfrey, Antoinette Roche, Charles Fletcher and Charles Emmerson.

Sir John Martin Harvey is in Canada on his annual pilgrimage, playing "Scaramouche." He will be followed by Seymour Hicks, whose company will be the fifth all-British outfit of the season.

Fred Gallagher has taken over the Casino, Ottawa neighborhood house.

About \$1,000 fire damage was done the O'Brien, small picture house in Renfrew, Ont. Manager Charles Harrison prevented a panic.

"Dick Whittington and His Cat," pantomime, is in rehearsals with F. Stuart Whyte directing. It will tour the Ontario sticks.

Mrs. May Anderson Testrail, instructor of dramatic art at the Canadian Academy of Music, is dead here. She was born in Topeka, Kans., and first went on the stage with the Cumming Scott Co. She later formed her own stock outfit.

After 27 consecutive seasons in London, Mrs. Brandon Thomas Co. is opening at the Royal Alexandra here on its first all Canadian tour. Biz fair, "Alladin," English pantomime, played to good business for two weeks.

Edmund Abbey, after playing bits for 10 weeks with the Empire The-

atre Stock, scored a real hit as Disraeli in the play of that name staged by John Gordon here.

With "Wings" coming into the Princess (Erlanger) next week, the town will only have one non-picture show. It is the stock production by George Kepple of "The Noose."

William Dineen has signed as stage manager of the Tivoli (pictures) where a new policy is contemplated. Dineen will also be chief adviser in all electrical matters for the 12 P. P. houses in Toronto.

"Hush," a new tabloid weekly attempting to cater to the sophisticated element, has made its appearance. Strathearn B. Thompson, former amateur boxer and horse owner, is editor and publisher.

New Year's Eve brought an extra \$10,000 into four Toronto picture houses, even though police insisted all public places be dark by midnight.

Howard Neville, assistant manager, Pantages, leaves to take a bigger job in the Capitol, Montreal. Sol Bern, local representative, Gus Sun agency, goes to Detroit and from there to New York. Morris Doyle, treasurer, is taking over Neville's duties at Pan.

MINNEAPOLIS

Metropolitan — "Wings" (photoplay). Second week.
Shubert — "Yellow" (Bainbridge stock).

Hennepin-Orpheum — Vaudeville (Kouns Sisters and Miss Patricola) and "The Rush Hour."

Pantages-Vaudeville ("Girls for Every Month") and "The Magic Flame."

Palace — "Pitter Patter" (McCall-Bridge).

Seventh Street — Borde and Robinson and Roy Shreck and Co. and "Dead Man's Curve."

Gayety — "Naughtie Nifties" (Mutual wheel burlesque).

State — "The Love Mart."

Garrick — "Seventh Heaven." Second week.

Strand — "The Valley of Giants."

Lyric — "The City Gone Wild."

Grand — "Underworld." Second

loop showing.

A reassignment of duties has been made in the F. & R. publicity department. Instead of all the men working out of the main office and not being responsible for any particular theatres, they will be assigned to various houses. Edwin Gallinagh takes the State, the ace

theatre of the circuit, and Al Allard the Garrick, the second biggest house here. Ed Selbel has been added to the department. Ben Ferris will continue general publicity.

Harold D. Finkelstein, general manager F. & R., is in Atlantic City attending the convention of the Public production department. Before returning he will stop in New York to arrange details in connection with the opening of the new 4,200-seat Minneapolis theatre new scheduled for the last week in March or first week in April.

Disappointed with the U. S. Department of Commerce's estimate of its population at 250,000, St. Paul officially has protested to Washington. It says it should be credited with at least 300,000. The federal estimate places the Minneapolis population at 447,000 which is 43,000 under the city directory's figures.

CINCINNATI

By JOE KOLLING

Grand — "The Hindu."

Shubert — "The Madcap."

Cox — "Mary's Other Husband."

Keith's — Vaude.

Palace — "Home Made" and vaude.

Olympic — "Dancing Around."

Empress — "Girls from Follies."

Albee — "Her Wild Oat," presentation.

Capitol — "Love" (2d week), Vita-

phone.

Lyric — "Ben-Hur" (2d week).

Walnut — "Paid to Love."

Strand — "Honeymoon Hate."

"Love," the first film to be advertised in a big way locally on bill boards, is the biggest screen draw here in months. Sell out business the rule last week, even during three days of zero weather.

Hinda Wasau, Oriental dancer, attracted heavily as added feature at the Empress the past fortnight. It was her third local appearance this season.

Harold Helme and His Club Royal Orchestra succeeded at Swiss Garden Jan. 14 by Cato and Vagabond Kings.

The newly organized Cincinnati Civic Theatre will present "The Celebrity" as its first play, Jan. 11 and 12 at Elks' Temple Auditorium. "John Ferguson" and "In the Next Room" and "The Torch Bearers" later.

Ralph Hitz has been re-engaged for two years as manager of the Hotel Gibson, the ballroom of which, with Ray Miller's Orchestra, is getting the downtown after theatre play.

DALLAS

By RUDOLPH DONAT

Palace — Art Landry — Pictures.

Majestic — Movietone — Vaude.

Melba — Pictures — Vaude.

Circle — Stock.

Old Mill — Pictures.

Capitol — "The Chinese Parrot."

Arcadia — Vita.

Pantages — Buddy Morgan Tab.

Dent Theatres, Inc., headed by Louis L. Dent, plan a new theatre in Temple, Tex. Similar houses have been erected in Harlingen, Tex., and San Benito. This will give the Dents control of the five picture houses in Temple.

Arthur Lovejoy (Circle, stock) has gone to San Antonio to join Gene Lewis at the Palace. He appeared a week at the Loew Melba before his departure.

Simon Charninsky, owner, Capitol, only independent house in Dallas, has "The Chinese Parrot," "Les Misérables" and some large road shows. The house is doing good business, with a 40c. top.

The Movietone was introduced to Dallas during Xmas week, at the Majestic. The device will be installed also in San Antonio, Houston and Fort Worth and later at Birmingham. The Vita still remains at the Arcadia (Dent) at 35c. top, doing indifferent business.

With Mamie Smith's colored revue, the road show season for Fair Park auditorium has practically closed. Road editions of the "Follies," "Kid Boots" and "Scandals" made a poor showing earlier in the fall. "Countess Maritza" played at Fair Park during the State Exposition; drew fairly.

Frank Duff, former race track promoter, is now exploitation chief for Melkeljohn & Dunn's Circle stock.

Palace (Publix) — Art Landry, pictures.

Majestic (Interstate) — Movietone, vaude, film.

Melba (Loew's) — Vaude, film.

Old Mill (Saenger) — Pictures.

Circle — Stock.

Capitol — "Les Misérables."

Arcadia (Dent) — Vita.

Pantages — Musical tab.

Considerable attention has been attracted by the recent Palace movie scenario amateur contest, won by Lucile Dorf, local high school girl, with \$200 cash prize.

New Year's week on Elm street

was topped by such big pictures as "The Last Waltz" at the Palace, "7th Heaven" at the Majestic, and "Love" at Loew's Melba, all doing a good gross. Amateur contests acted as stimulants.

"Broadway" is booked for Fair Park Auditorium. First road show this year.

TOLEDO

By RALPH HEINEN

Hotel Secor engaged Frederic Seymour's concert ensemble, Newton Shriver, Jr., conductor.

Madison Gardens got around Toledo's no Sunday dancing law with a Leap Year dance at 12:01 a. m. Monday morning. Bob's Buckeye Buddies featured.

Toledo dailies carrying ads of Detroit road show attractions. New Detroit theatre now advertising Earl Carroll's "Vantiles."

Vita-Temple getting comment from theatrical men concerning J. S. O'Connell Synco-Color Interludes. So far local reviewers have passed it up with just a line on the interludes. Color shorts are used and appropriate Victrola records supply music via Vitaphone. Song slides treated in same way. Warner Bros. approve.

Mrs. Bernice O'Connell, owner of Thompson's Inn, bound over to Federal grand jury after arraignment before United States Commissioner Gaines on charges of possession of intoxicating liquor and permitting a nuisance, was released under \$3,000 bond. Federal prohibition agents raided the Inn Nov. 30.

The Villa, road house near here, opened for New Year's Eve, with Fredric Seymour's orchestra featured.

Holiday movies ran at Dover without interference from authorities, but the three managers, George Chrest, Roscoe Speldell and E. F. Allman, were arrested for the third successive Sunday.

Rose Claverie has joined the show at the Green Mill Gardens. Russell Gohring is master of ceremonies.

After 17 years at Hotel Secor, Abram Ruvinsky's orchestra now at Commodore Perry.

Bernard A. Krueger, 72, father of Otto A. Krueger, died Christmas morning at his home here.

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LOS ANGELES

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Headlining at Pantages last week were the two men who captured William Edward Hickman, slayer of the Marian Parker girl. Tom Gurdane, chief of police of Pendleton, Ore., and Buck Lieualen, state highway traffic officer, were the pair who nabbed Hickman.

Alexander Pantages lost no time in grabbing the cops while the murder case is still lukewarm. The booking was for one week here, with an option for another week in San Francisco and at \$2,000 per. Not bad for the boys, considering they don't have to do a thing on the stage but show their faces.

Last Monday afternoon the holiday mob climbed the rafters in the house to get in a peek at the pair. Five shows that day, and they kept flocking in all day.

McIntyre and Heath, on the same bill, were originally scheduled to top. This way the freak attraction took honors away from the black-face pair by getting the spread on the marquee in front. In spite of that, McIntyre and Heath were the legit toppers and walked away with everything else. They're still doing the act that clinches for them anywhere, "Flying to Jail." Following the cops was not soft, but after getting a hold on the crowd they held on tight and bowed off with satisfying smiles.

Gurdane and Lieualen were not expected to be actors and they didn't try to be. They were introduced by a house man in straightforward manner, with Gurdane, the elder of the pair, coming on first and alone, acknowledging his reception with a brief "thank you" and a remark about facing a pair of double-barreled shotguns. Which probably was the truth. Lieualen, neat and dapper in his uniform, made a brief comment about how Hickman's capture was made; then both walked off for a change of regalia worn up north by police officers. The whole thing ran about three or four minutes; but as the objective of the onlookers was purely to lamp the pair, it was enough.

The rest of the bill was up to par, with Louise and Mitchell, the boy and girl acrobats, opening. Four Volunteers, male harmony singers, followed. Collectively their voices blended, showing some trained pipes. The top tenor attempted side comedy but didn't catch. It can be dropped.

Closing the show were Gauthi and Phelps, dance team, aided by a marimphon orchestra of six. The full stage layout used was neat but not pretentious. Musical embellishments helped the team get across several routines, mostly of Spanish origin. Both are youthful and capable of delivering their numbers to clicking results.

Screen feature held Patay Ruth Miller in "Red Riders of Canada" (FBO). International news reel and RKO's Fables on the short subject end.

Orpheum started off the new year with a bang-up bill and the vanguard of vaude fans in this town were quick to realize it.

John Steel and Bill Robinson tossed a coin for top position and let it go at that. Bill copped the next-to-shut spot, and that didn't anger him in the least. The darktown boy followed a procession of hoofers of every variety and description, and

not bad either, but he made them forget it once he stepped on the planks.

Starting at the front Brooks and Ross, harmony boys and a piano, clicked and were forced to beg off. The one at the ivories has a silver-toned voice. The other is a smooth flowing baritone, blending nicely with his partner's. Bussey and Case, mixed comedy team, held the pace. The male is a versatile chap and a wise-crackin' hombre. The girl is cute with an affected baby tone. Her voice is not so forte, but at that a clever Miss.

Alma Neilson was a sweet dish after that. She has a great flash dance turn that can't miss. The full stage layout sets everything off perfectly, with the dancer's company holding plenty of good talent.

Dan Ely and Dave Rice, legomania, mopped up. They showed enough steps in a few routines to brand them as a couple of hoofing fools.

Chalafont Girls were another contributing factor in helping matters along. Nice on looks and figures and delivering a harmony song in style. Miss Neilson was standard all the way through, scoring for herself high yet refusing to hog anything. Outside of her terpsichorean capabilities, that personality alone is enough. At the piano Lynn Burno did nicely.

Billy and Elsa Newell came next and scored a clean hit with their sure-fire hoke comedy. Miss Newell has developed into a comedienne of no mean ability, while her partner is no slouch. They had the mob hollering out loud. Their material in the hands of the less experienced would probably suffer, but not with this couple.

After intermission Joe Morris and Flo Campbell, held over, showed why. A carload of laughs for the wise and otherwise. Material is familiar and standard as ever. May Talbot and Phil Silvers, assisting members of the act, covered a good deal of territory and gave splendid support.

Closing were the Aurora Trio, male bicycle turn, that blocked the exits for quite a while. One or two of the stunts were thrillers. With these kind of bills neither the Orpheum or its customers can go wrong.

So, why not?

Ralph Ince need not pay Wild Gunning, at present a supervisor at First National, \$1,000 on a promissory note which he gave the latter. At the same time Sig Schlager, press agent, who was making tie-ups for Gunning when the latter was running a studio magazine, got a judgment of \$2,300 against the director, according to testimony given before Superior Court Judge Ambrose by Ince.

Gunning was supposed to have gotten Ince a job as a director with M-G-M studios in 1925. Ince testified that he agreed with Schlager and Gunning to have them handle all publicity for six months, to aid his prospects in film work. Ince states that even though Gunning was supposed to have been a big shot in the picture industry at that time, the latter was unable to procure him a job and that the publicity he got through Gunning and Schlager was so little that it was of no value to him and he felt that they had not fulfilled their part of the agreement.

Gunning, testifying, declared the note was given to him in the same manner as a retainer received by a lawyer, as he was an expert and an advisor to studio directors. Judge Ambrose could not see it that way and dismissed the case.

Schlager's case as a second cause of action was on a publicity contract for six months at \$500 a month, on which Ince had paid \$700. The suit asked for the remainder, with Schlager and Gunning, in this case, getting a joint judgment of \$2,300.

Alexander Pantages played Santa Claus for about \$1,500 when a lone bandit stuck up the box office at the local Pantages at 10:30 in the evening, and made a clean getaway with the day's receipts. Marie Lowell, the cashier, had just tucked

the dough into a sack when she found herself gazing into a steel-barreled gat. The stick-up guy hastily shoved a note through the window that read, "Don't scream—best for you—give me the money." Miss Lowell did with her heart almost at a standstill. With the money bag in his hand the bandit made a dash across the street into a waiting car and got away. It's the second time within six months that a stick-up has been attempted on Pantages. The previous time, last July, the attempt fell through when the robber got cold feet at the last moment and was scared away after dropping the roll he had already laid his hands on.

Marie Wells, on the coast in a number of musical productions, replaced Cora Bird in "The Merry Widow," at the Shrine Civic Auditorium, when the latter became ill the opening day of the performance. Miss Wells had about three hours of rehearsals when she stepped into the part.

New addition to the cabaret ranks here is the Saints and Sinners place on Highland near Santa Monica. It has a floor show and Val Dixon with 12-piece orchestra.

Lou Ericson and his orchestra, formerly at the Montmartre cafe in Hollywood, moved to the Raymond, Pasadena, West Coast Theatres circuit house, replacing Dion Romandi, who went into the new United Artists here.

Eddie Kane (Kane and Herman) ringmaster with Fanchon and Marco's circus idea.

An administration building covering the entire front of the Fine Arts studios is being constructed by Tiffany-Stahl to house executives, writers and directors of the latter company.

This is the first of a series of improvements planned by Tiffany-Stahl when the studio property was purchased some months ago.

After years of experimenting a new super-sensitized film has been invented by Charles B. Dreyer, laboratory man, who claims after several rigid tests by local film producers to have filmed night scenes without the aid of artificial light.

Several switches of assistant house managers were made by West Coast Theatres, Inc., in downtown houses. Robert McHale, formerly at the new United Artists, takes the place of Leo Laughlin, who resigned at Loew's State. At the Metropolitan George Riley, formerly manager of this house, comes back as assistant to Gus Eysell, replacing L. C. Shadowens, who goes to the United Artists.

W. A. Clark, Jr., guarantor of the Los Angeles Philharmonic Orchestra, warned the musicians' union here that he would withdraw his support of the organization in event additional demands are made by the union. The orchestra, now financed by Clark, has an agreement with the union providing for a \$55-per-week minimum scale.

Clark is prepared to sign a farther five-year guarantee of the orchestra if the union is agreeable to present terms. The present guarantee has a year more to run and has also a three-year agreement with the union.

The Pasadena Community Playhouse this month produces "White Wings," by Phillip Barry, and "Ballets" "Chauve-Souris," the former Jan. 10-14 and from Jan. 17-21. "Chauve-Souris" will go on Jan. 23 through Feb. 4, omitting Sunday.

Abbe Kraus, local piano player, made his debut as master of ceremonies at the Vernon Country Club, recently reopened under management of Richard Tucker, screen actor.

Mary Doran appears opposite Douglas Fairbanks, Jr., in "Saturday's Children," opening at the Belasco Jan. 8.

Ballet and his "Chauve-Souris," now in San Francisco, come to the Belasco here Feb. 6. Morris Gest is with the company.

"Wings" opens at the Biltmore, legit stand, Jan. 15, following the Four Marx Brothers.

In "The Cradle Song," New York Civic Repertory Theatre production of last season, which opens at the Mason Jan. 18, are Mary Shaw, Harry Davenport, Mary Hone, Zita Johann, Phyllis Rankin and Fanny Davenport.

The Writers' Club put on their first program for this year Jan. 11 and 12 with the following one-acters: "Scrooge," "Old Lady Shows Her Medals," by Sir James Barrie; "The Camberly Triangle,"

by A. A. Milne, and "Thou Shalt Not Trespass," by Emmet Corrigan.

SAN DIEGO

By L. J. SMITH

Spreckels—Dark.
Pantages—Vaude-pictures.
Savoy—"Experience" (Stock).
California—"A Texas Steer"—Fanchon & Marco "Crinoline Days."
Liberty—"Whizz Bang Babies" (Stock Burlesque).
U. S.—"Is Zat So?" (film).
Superba—"The Main Event."
Balboa—"Sally"—vaude.
Casino—"Metropolis."
Broadway—"Wreck of the Hesperus."
Cabrillo—"The Gorilla."
Plaza—"Slightly Used"—Vitaphone.
Mission—"Underworld."
Palace—"Petee Case."
Bush Egyptian—"The Drop Kick."

"Broadway," Los Angeles cast, opens four days' engagement at the Spreckels, starting Jan. 8.

Pat West has superseded Milt Franklyn as master of ceremonies and orchestra conductor at the New California.

Reported the Orpheum group contemplates a new two-a-day house here at Sixth and B streets, one block from Pantages and on the same side of B street.

Mission Beach, for the last three years operated all year round, may close Jan. 2.

PORTLAND, ORE.

By SAMMY COHEN

Broadway—"Her Wild Out."
Liberty—"The Thirteenth Hour."
Rivoli—"Ben-Hur."
Columbia—"Nevada."
Blue Mouse—"The Jazz Singer," second week.

Will King, musical comedy star, formerly at the Music Box here, shattered all box-office records for the Broadway, grossing \$450 more on the week than the closing week of Eddie Peabody.

Joe Daniels, local vaude booker, is lining up some houses in this territory. Daniels was connected with the West Coast circuit.

Most of the local houses were in the "red" on New Year's Eve, when they attempted to put on a New Year's Eve show. Much cold and snow during the day seriously crippled show business.

West Coast Theatres is already dishing out some publicity on the opening of the new \$1,500,000 Publix theatre for Feb. 15. Sam Maurice is in town attending to the details of the opening. Rumored that Floyd Maxwell, at present manager of the Broadway, is to take over management of the new house.

Alan Cushman, for the past two years assistant manager of West Coast's Broadway, has been transferred to Los Angeles, where he will act in a similar capacity in one of the L. A. West Coast houses.

W. W. Ely, for many years manager of Ackerman and Harris houses, seems to be completely out, as far as employment with A. and H. is concerned. "Bill" is a great mixer and is well liked by Portlanders. Edwin Morris is the new manager in this town. No new connections have yet been made by Ely.

In an effort to get some revenue out of the Liberty, West Coast has installed candy butchers in the house, which was given a slam in a review in the Oregon "Journal."

Within the next few months there will be a decided change and switch of the local first run situation, according to well-posted showmen of this territory. The new Oriental, first run house, owned and operated independently by Walter Tebbitts, is open. It seats over 2,500 and is in a thickly populated East Side neighborhood. It will be a full week stand, 35 cent top. De Mille, F. B. O. and Tiffany pictures booked.

The new Publix house, located opposite the West Coast Broadway, will open up as the key theatre in February. It seats 3,000 and will play Fanchon and Marco units together with Paramount pictures. There is talk as to the fate of the Broadway. This house was taken over by West Coast over a year

ago, from the North American Theatres, when a consolidation was effected between the two firms. Parker now owns the lease on the old Majestic, scheduled to be remodeled into a U. A. house under Parker's management. He denies that he will take over the Broadway but intimates that such a deal is possible. Harold B. Franklin, West Coast president, when in town recently, stated that the Majestic will come down and make way for an office structure, which gives life to the rumor that U. A. and Parker will have the Broadway.

Another tangle, which is expected to come out in the wash, is the West Coast white elephant, the Liberty. This house has been dropping anywhere between \$2,500 to \$4,000 weekly, with a cheap combination policy on a week stand.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Tommy."
Orpheum—Vaudeville.
Loew's Midland—"London After Midnight"—presentation.
Newman—"Spotlight."
Mainstreet—Vaudeville-pictures.
Pantages—Vaudeville-pictures.
Liberty—Pictures.
Globe—Loie Bridge musical stock-Vitaphone.
Capitol—Bert Smith's stock-pictures.
Gayety—Burlesque (Mutual).

Following "Tommy," at the Shubert, comes "The Vagabond King" Jan. 15 and the all-star revival of "The Merry Wives of Windsor" week Jan. 23.

With the closing of the Royal, the Newman admission was cut to 25 and 35c. The Liberty (Ind), next door to the Newman, has been getting 50-60c. top but has been obliged to cut to the same scale as the Newman.

The Kansas City theatre's next offering, "You and I," starts Jan. 16, set for two weeks, directed by Herbert L. Drake.

George Armstead, negro messenger for the Shubert, was robbed of \$300 of the theatre's cash Dec. 31 as he was returning from a bank. Two men pulled him into an alley near the house and grabbed the cash.

POLICE AFTER GYPERS

(Continued from page 55)

52nd street, and several waiters and beaten.

His companion, Alan Will, also a student, paid \$10.50 to prevent further trouble and to be allowed to leave. After getting out they went to West 47th street station and reported the assault. Detectives Tobin and Dolan went to the place and arrested Lewis, after Warden had identified him as one of his assailants.

Lewis Fined \$50

Magistrate McAndrews, in West Side Court, adjudged Lewis guilty and imposed a fine of \$50 on him. Lewis said the row was caused because Warden kicked a cotroom girl in the stomach.

The detectives then went to 102 West 53rd street, Golden Gate Club. There they made a search and said they found a bottle of gin and arrested John Ruff, waiter, for Prohibition violation. A summons also was served on Leo Miller, owner, for failing to have a cabaret license.

It was in this place, a little over a week ago, that Joaquin del Rio, bond salesman, was held up in the hallway as he was about to leave and robbed of \$200 from his inside coat pocket. Thomas Howley, doorman, later was arrested and held for trial.

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By HARDIE MEAKIN

Belasco (Shubert)—"Silver Cord" (Theatre Guild); next, "Shanghai Gesture" (Woods).
National (Erlanger-Rapley)—"Sidewalks of New York" (Dillingham); next, "Six Feet Under."
Poli's (Shubert)—"One Sunny Day" (Hassard Short); next, "Scandals."
Keith's-Vaude.
Gaiety (Bur)—"Be Happy."
Strand (Bur)—"Frivolities."

Pictures

Columbia—"Sadie Thompson," 1st showing, for run.
Earle—"Get Your Man" and Hyman stage show; next, "Her Wild Oat."
Fox—"When a Man Loves" (Barrimore).
Little—"Dr. Calligari."
Palace—"Beau Sabreur" and stage show; next, "Quality Street."
Rialto—"Man's Past" and stage show; next, "Cohens and Kellys."

Jack Stebbins, managing the Fox, is staging presentations.

W. S. Scott, at Fox as business manager, transferred to Times Square, New York.

List of parties played by Paul Fidelity and Meyer Davis' Club Chantecler orchestra reads like a social register. Included was the Secretary of War's annual doings, Eugene Mayer, Hungarian Minister and many others.

Joe Bombrest latest to step out on his own with orchestra.

Publix presentation at Loew's Palace Saturday, "Jazzmania."

Orville Rennie is m. c. for Borras' new Madrilion. Rennie is doubling into Rialto, U. picture house.

Jack Connolly, formerly representing Will Hays here, is to accompany President Coolidge to Cuba to make a Fox Movietone of the proceedings there.

BALTIMORE

Maryland—"Shanghai Gesture." Auditorium—"In the Next Room" (Knopf Co.).
Garden—"K-A. vaude-film." Guild—"Sun-Up," "Mikado." Vagabond—"Meet the Wife" (2d week).

Mrs. William J. Quinn, Jr., known professionally as Evelyn Varden, scored as director of and principal in the Vagabond theatre's revival of "Meet the Wife," now in its second week.

Leonard B. McLaughlin, former manager of the Auditorium, has assumed the same duties at the Maryland, the new home of Shubert legit bookings in Baltimore.

McGeehan, from Memphis, has succeeded Gregory Dickson in charge of Loew-U. A. publicity in Baltimore. It is reported that Dickson returned to New York at the request of U. A., who have other important plans for him. Another change in the local Loew personnel brings Marvin Brown to the art department, succeeding Mueller.

Edwin H. Knopf has taken a two-year lease on the Auditorium, recently vacated by the Shubert touring attractions when the moving of

K-A. vaudeville to the Garden left the Maryland available for the legit shows. Doris Rankin, Jose Ruben, Robert Montgomery, Irene Blaire, Nancy Baker, Gilbert Douglas, Robert Rendel, Fania Marinoff, Helene Dumas and Harry Plimmer are among the members of the new Knopf company. Anne Morrison returns week of Jan. 16.

John Moore has resigned as manager of Whitehurst's New, William Whitehurst of the proprietor interests, taking over the management of the house.

Edwin H. Knopf has taken a two-year lease on the Auditorium, recently vacated by the Shubert touring attractions, when the moving of K-A vaude to the Garden left the Maryland available for the legit shows. Doris Rankin, Jose Ruben, Robert Montgomery, Irene Blaire, Nancy Baker, Gilbert Douglas, Robert Rendel, Fania Marinoff, Helene Dumas and Harry Plimmer in the new Knopf stock company.

PITTSBURGH

By W. J. BAHMER

Alvin—"Chicago."
Pitt—"The Play's the Thing" (Holbrook Blinn).
Nixon—"King of Kings" (2d week).
Harris—Prize beauties, personal appearance-Vaude.
Davis, Sheridan Square and Al dine-Vaude.
Penn—"London After Midnight."
Grand—"Wild Geese."
Gaiety—Bozo Snyder (Columbia).
Academy—"Record Breakers" (Mutual).
East End—"Patsy" (stock).

"Bye, Bye, Bonnie," which has had rough sledding on the road, cancelled its local engagement.

Blanche Wilcox is the new leading woman of the East End stock now in 20th week of its second season.

Wallace R. Allen, publicity director, Loew's Penn and Aldine theatre, and Julia Strauss, New York, non-professional, are engaged to wed.

The first of the Publix unit shows to play Loew's Penn will be "Banjomania" late this month.

"Saturday's Children" in the Pitt didn't warrant a second week and business dropped.

George Sharp in New York is arranging for plays to be presented by his stock company, headed by Anne Forrest, in the Pitt, opening in April.

Manager Charles Bragg of the Gaiety is adding a cooch dancer to Columbia burlesque shows.

BUFFALO

By SIDNEY BURTON

Teck—"The Desert Song"; "My Maryland" next.
Erlanger—"The Barker."
Buffalo—"Beau Sabreur."
Hipp—"The Last Waltz."
Great Lakes—"The 13th Juror."
Loew's—"West Point."
Lafayette—"The Valley of the Giants."

Garden (Mutual)—"The Ginger Girls."
Gaiety (Columbia)—"Gaieties of 1928."

Court Street (stock)—"What Happened to Mabel?"

The price reduction by Shea's (Publix) in children's tickets to 25c. for all shows a fortnight ago has been followed by similar reductions at the other downtown picture theatres.

Herman Lorenz, former manager of the Lafayette Square here, is in Brooklyn as a Universal manager.

Both the Lafayette Square and Loew's State are making material changes in their house staff and operation. Both houses have discarded girl ushers and are using uniformed male attendants.

Loew's State shared in the federal tax refunds announced this week to the extent of a credit of \$8,039.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Broadway," all week.
Strand—"The Private Life of Helen of Troy."
Ritz—"Topsy and Eva."
Leland—"The Shepherd of the Hills."
Clinton Square—"No Place to Go."
Grand—Pictures and vaude.

The Delaware theatre, neighborhood house, was damaged by fire last week. The loss is estimated at \$1,500. The house owned by Samuel Moroz.

"The Victim," a motion picture presented by the Catholic Arts association, was at the Leland Sunday for the benefit of the Sacred Heart church of Castleton. Albany has no Sunday movies.

Raymond Sinclair and Diana Pederson have been engaged as a dance team at the Ten Eyck hotel band box.

SAN FRANCISCO

Plans of the board of works to build an ornamental facade in Fulton street, to hide the bare wall of Pantages theatre building, over which there has been much controversy, will likely lead to a legal fight. The board ordered a 20-foot strip from Market to Hyde street in Fulton street roped off in order to start the work, and property owners adjacent are expected to ask an injunction to prevent this roping. The board contends the 20-foot strip belongs to the city and that the facade can be built thereon, whereas property owners contend that because it has been left untouched for a long time the strip has become a part of Fulton street, and cannot be interfered with. The owners of the Pantages building have agreed to decorate the blank wall facing Hyde street, but refuse to build the facade on Fulton street (the rear of the structure).

What is probably the first petition ever circulated and signed requesting a legit producer to assemble a specific cast for a proposed play is one that will go forward from here this week, addressed to the Shuberts in connection with the proposed return at the Curran, in April, of "The Student Prince." Sponsored by Dick Harris, of the city and county assessor's office, the petition bears the signatures of approximately 600 of the business and professional men of San Francisco, and requests the Shuberts to assemble the same cast that played the musical at the Curran in 1925. In that company were Elsa Margveng, Allen Prior, Warren Hull, Douglas Leavitt and Ruth Mary Lockwood.

Though booked many weeks ago and with advance mail orders already in, "Chauve-Souris," current here, will not be presented in Pasadena, prior to its Los Angeles engagement. A few days ago Ballett, personally, ordered the Los Angeles suburban date cancelled, and announced that the show would play the southern metropolis before it played any nearby towns. "Chauve-Souris" has been "sold" for the week following San Francisco, for four days at the Auditorium, Oakland, and a day each in Sacramento and Fresno. Fred Glesea engineered the deal.

T. & D. Junior circuit has leased the new picture house erected in Fresno by L. L. Corey, and will operate it as the State, starting Feb. 1.

Nat Holt's Wigwam, in the Mission district, has undergone another policy change and has reverted to its original program of musical comedy stock. A cast of 30 includes Jane Kermit, James Burtis, B. Montague, Mary Moe, and James Edwards. A feature picture will supplement the stage show. There will be a weekly change.

Harry Carey, screen actor, inaugurated an Orpheum tour at the Golden Gate here, offering a Western sketch. His sister-in-law, Mignonne Golden, in support.

Gavin McNabb, Pacific coast attorney, who died here in his office, was prominently identified with pictures as he was legal counsel for some of the most prominent stars. It was McNabb who defended Jack Dempsey in his Federal court trial on charges of attempting to evade the draft. When Mary Pickford's Reno divorce from Owen Moore was questioned by the State of Nevada, McNabb represented the actress, and he was also called upon by Charlie Chaplin to help bring about an amicable adjustment of his recent divorce from Homer Curran left for New York, where he will remain for about three weeks.

Richard Spier, for the past year manager of the California, West Coast-Publix run house here, was appointed manager of the Warfield by Arch M. Bowles, northern division manager, Jan. 1. Spier will also act as supervising manager of the California. Eric Lane continues as assistant at the Warfield, where he has been in charge since the recent transfer to Los Angeles of Charles Kurtzman. Spier is one of the best known managers in the San Francisco territory and was with Publix on the coast before West Coast Theatres took over operation of the latter's houses in this territory.

Horace Heldt and his Victor Recording Californians moved from the California, Berkeley, to the American, Oakland, where they held forth before being transferred to the college town some six months ago.

Al Lyons, musical director and master of ceremonies, who switched with Rube Wolf Jan. 7, taking Wolf's place at the Metropolitan. Los Angeles took two of his hand-picks along with him: Neal Castagnoli and Elmer Hurley, both of whom have been sharing honors with Lyons at the Warfield.

Edwin T. McMurray, 81, uncle and attorney for Lita Gray Chaplin, was married Jan. 1 to Hazel Louise Kennedy of Oakland.

Ina Coolbrith, poet laureate of

California by act of the state legislature, is seriously ill at her home in Berkeley. Miss Coolbrith is past 85, and has lived in California for 80 years.

Standing beside a Christmas tree in the broadcasting room of Station KPO Christmas Eve with a microphone for the altar, Ruby Canfield and Leo Marzen, both of Livermore, Calif., were married by "Big Brother" Paul Pittman, an ordained minister. It is believed to be the first radio marriage in this country.

Frank Sterling, doing a uke and harmonica turn in the coast production of "Hit the Deck" at the Lurie, is a protégé of Abe Lyman, who brought him to California a few months ago. Sterling's success with the "Deck" show has been such as to bring him numerous offers for eastern bookings. Following the run of the musical he will join Lyman in the east.

"Laugh, Clown, Laugh," with Lionel Barrymore, moved into the Lurie Jan. 9, replacing "Hit the Deck." The latter went to the Majestic, Los Angeles.

Next at Curran will be "Broadway," Jan. 16, for a run.

"The Married Virgin" closes a 13 weeks' run at the Green Street Jan. 12, and will be replaced by "His Bridal Night," another Frenchy farce. Eleanor Jackson Gayne Whitman and Harland Tucker among principals.

Orpheum booked Fannie Brice to top its initial new-policy program, starting Jan. 7. Under the new schedule the two-a-day plan is continued. Doors open daily at 12.45, with pictures starting at 1 and running until 2.30. Vaude follows until 4.30, after which the feature film is repeated, the matinee ending at 5.30. Evening performances will start at 7 (picture), running to 8.30, vaude to 10.30 and then picture to 11.30. Vaude bill is cut from eight to seven acts, with all seats reserved, matinee and night.

gle with Lita Gray Chaplin. McNabb was also attorney for Roscoe ("Fatty") Arbuckle.

Paul Gordon (Gordon and Rica), now doing a comedy single, has booked for four weeks with Fanchon and Marco presentations.

Cable tells of a victory won in Berlin by Helen Wehrle, San Francisco actress, against a German cosmetics manufacturer. She was awarded \$700 for alleged illegal use of her photograph for advertising purposes. Miss Wehrle is in the cast of Haller's revue, Berlin.

A re-arrangement of selling policy and office routine has brought about a condition whereby Fred Gage, branch manager here for United Artists, will spend more of his time in the territory. Though U. A. recently abolished all division managerships, the post held by Kenneth Hodgkinson in this locality so far has not been disturbed.

In the local offices of the National Broadcasting Co., William Rainey and Jean Paul King, who have been in sole charge of programs, are out, and the work is now being handled by Gabriel, former announcer at KLX, Oakland.

Practical jokers at Carmel, noted artists' colony south of here, caused the arrest of Rem Remsen, playwright and painter, on a charge of peddling his books without a license. During holiday week Remsen, who recently changed his first name from Ira, walked up and down Ocean avenue selling copies of his play, "The Tinsel Angel," at \$1 a copy.

Rodney Pantages made a deal with Universal, whereby Pantages here gets exclusive first runs on the Reginald Denny pictures this year. West Coast Theatres, Inc., were not in position to give any immediate play dates.

Henry Duffy will follow "The Gossipy Sex" at the President with "The Night Stick," opening Jan. 15. Harriett George and George Leftingwell will have the leads. Leneta Lane, in the feminine leads at the President for five months, is no longer with the Duffy company.

HOUSTON

Nancy Duncan and Foster Williams are at the Palace, in stock. They succeeded Helene Millard and Gene Lewis, who have opened a stock at the Palace, San Antonio. Charles J. Lammers is directing the Houston company. Gabe Laskin manages the house, which is leased from the Interstate Circuit.

Floyd C. Smith, former manager of the Kirby (Publix), has been succeeded by Oliver C. Epps.

Edgar Stone, organist, is at the Metropolitan. He succeeded Bob West, now at the Publix house, Denver.

Mrs. Bob Gree, wife of Bob "Casey" Gree, at the Royal (tab house) lately, died at San Antonio. She had expected to join her husband here on New Year's.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycum—"Possessed."
Eastman—"Man, Woman and Sin."
Rochester—"The Valley of the Giants"-Vaude.
Regent—"The Gay Defender."
Piccadilly—"Pajamas."
Fay's—"Night Life"-Vaude.
Temple—Vaude.
Gaiety—Burlesque (Columbia).
Corinthian—Burlesque (Mutual).

Louis Calhern, Rochester matinee idol through three seasons in summer stock at the Lycum, returns this week in a brand new play, "Possessed."

"This is Rochester" is the new radio slogan picked in a contest by the Chamber of Commerce, and will be used over stations WHAM and WHEC. A cash prize was offered, but the winner refused to take it or have his name published.

Three men and a woman last week robbed the safe of the Haven theatre, Olean, which contained three days' receipts of that house and the State of \$2,700. Chris Belles, night watchman, was overpowered.

MILWAUKEE

By HERB ISRAEL

Davidson—"King's Henchman" (1st half); "Road to Rome" (2nd half).
Pabst—"German stock."
Gaiety—Burlesque (Mutual).
Alhambra—"Surrender."
Empress—"Natural Law" (3d week).
Garden—"Jazz Singer" (2d week).
Majestic—Vaude and pictures.
Merrill—"Fair Co-Ed."
Miller—"The Wagon Show."
Palace—"Silk Legs."
Strand—"Texas Steer."
Wisconsin—"Her Wild Oat."

E. Ruth Reynolds, writer for the Wisconsin News and author of the recent dance hall expose here, has signed as press agent for Sweet Briar College, S. C.

The stage show of the Wisconsin is being broadcast every Tuesday night over station WTMJ. The Wisconsin formerly broadcast over WHAD but discontinued its programs four months ago.

"Damaged Goods" (tab version) is being presented at some of the independent neighborhoods here. On nights the sex play is run the picture program is called off.

Neighborhoods are using the dailies for advertising now. Many of the houses, to test the dailies' pulling power, are offering one admission free if the ad is clipped from the paper and an admission for a second person accompanies the presentation of the clip.

The Milwaukee Press club, departing from its annual theatre party at the Davidson, will present a home-talent revue, "The Press Club Follies," at the Pabst Jan. 30.

Murray Reed replaces Bob Greene as city editor of the Milwaukee Journal. Greene becomes assistant editor.

Fred S. Meyer, manager, Universal's Alhambra, is ill.

H. J. Fitzgerald, general manager, former Saxe chain, is temporarily in charge of the Midwesco offices here.



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BILLS NEXT WEEK

(Continued from page 41)

V Comfort Co
(Two to fill)
2d half (12-13)
Sidney Marion Co
Makers & Redford
The Agneses
Hudnut Sis
(Two to fill)

GREENFIELD, MASS.

Victoria
2d half (12-13)
1 Kirkillos
Anthony & Rogers
Errell & Dell
Country Club Girls
(One to fill)

GREENSBORO, PA.

Strand
2d half (12-13)
Tracy & Elwood
Tramp Tramp
Al Striker
May Mack
Edwards & Lovell

HACKENSACK, N. J.

Lyrie
2d half (12-13)
Sylvester & Worth
(Others to fill)

HARRISBURG, PA.

Majestic
2d half (12-13)
Castle of Dreams
Joe B Stanley
Delro
Fenton & Fields
Rath Bros

HARTFORD, CT.

Capitol
2d half (12-13)
Dooley & Sales
Cooper & Clifton
Naro Luckford Co
Osborne & Pione
5 Cardinals

HORNELL, N. Y.

Shattuck
2d half (12-13)
Melville & Stetson
(Others to fill)

HUNTINGTON, W. V.

Orpheum
2d half (12-13)
Chelm St Orr
Davis & Nelson
DeMay Moore
Frank Evers
Krafts & Lamont

INDIANA, PA.

Indiana
2d half (12-13)
Turelly's Circus
Paris Fashions
Rudell & Dunigan
(Two to fill)

INDIANAPOLIS

Keith's
2d half (12-13)
Marcus Sis
Ashley Paige
Billy House
Olive Olsen
Rubie Sis
(One to fill)

1st half (12-13)
Galla Rini Sis
Mayo & Lynn
Torino
Cronin & Hart
Chas Withers Co
1st half (12-13)

ITHACA, N. Y.

Strand
2d half (12-13)
Pickfords
Foley & Masino
Bristol & Bell
(Two to fill)

JACKSONVILLE, FLA.

Palace (9)
Berrens & Pini
Vivian Fitzgerald
Parlesons Art
Eddie Carr
Marie Mang

JAMESTOWN, N. Y.

Shien's
2d half (12-13)
Jinks & Ann
11 Chicago Flaps
Oscar & King
Rudy Norton
Kansawa Japs

JERSEY CITY

State
2d half (12-13)
Penny Reed & Gold
JOHNSTOWN, N. Y.

Majestic

2d half (12-13)
Billy Champ
Florence
Palermos Dogs
Hearst Bros
(One to fill)

KINGSTON, N. Y.

Kingston
2d half (12-13)
May Joyce
Al Lenz
Ethel Herbert
Sands & Doone
(One to fill)

LANCASTER, PA.

Colonial
2d half (12-13)
Jack Norworth
Parker & Joyce
Ted Leslie
Tendaho & Reed
Ray & Stone

LAWRENCE, MASS.

Empire
2d half (12-13)
Jewell & Rita
Princeton & Yale
(Three to fill)

LIMA, O.

Keith's
2d half (12-13)
Hunting & Francis
Wm A Kennedy
(Three to fill)

LOCKPORT, N. Y.

Palace
2d half (12-13)
Prince Ali
4 Aces and Queen
Marg Padula
(Two to fill)

LOUISVILLE, KY.

National
2d half (12-13)
Otis Mitchell

Nick Hufford
Red Marshall
Singer & Ford
Les Klicks
(One to fill)
1st half (12-13)
4 of us
Ann Codee Co
Frank Reeves Co
(Three to fill)

LOWELL, MASS.

Keith's
2d half (12-13)
East & Dumke
Loma Worth
Jack R Clifford
McArdell & Zee
Skelly & Helt Rev
Diaz & Powers
1st half (12-13)

MANTON, GA.

Grand (9)
Hilton & Carroll
Watson & Woods
Rasso
Amoros & Janet
Petrie 5

MANCHESTER, N. H.

Palace
2d half (12-13)
Flaming Youth
Reeves & Wells
Ada Brown
Ricardo Japs
(One to fill)

MANSFIELD, O.

Madison
2d half (12-13)
Walter Brower
Olimpyer & Baker
Billy Jerrold
(Two to fill)

MEADSBURG, PA.

Hippodrome
2d half (12-13)
Allen & Canfield
Flying Henrys
Bobbie Adams
Lucky Stiff
(One to fill)

MEADVILLE, PA.

Park
2d half (12-13)
Geo Gordon
Saul Brilliant
Shelvey & Adams
(Two to fill)

MONTREAL, CAN.

Mobile
2d half (12-13)
Hite & Reflow
O'Neill & Oliver
Rajah Rabold
Orange Grove Eat
Jean LaCrosse
Davis & McCoy

MT. VERNON, N. Y.

Prospect
2d half (12-13)
Henry Regal
Mathews & Dyer
(Three to fill)

NASHVILLE, TENN.

Princess (9)
Weaver Bros
Brooks & Rush
Nelson & Warden
Scrambled Legs
Alison & Marjorie

NEWARK, N. J.

Proctor's
2d half (12-13)
Selbini & Albert
Dirksen & Cassidy
Chas Dingle
Richard Craig
Giacello & Theo

N. BRUNSWICK, N. J.

Proctor's
2d half (12-13)
Romer & Karlyn
Noberto Ardell
(Three to fill)

NEWBURGH, N. Y.

Proctor's
2d half (12-13)
Janis & Chaplow
Cecil Alexander
Harry Kessler
(Two to fill)

NEW HAVEN, CT.

Palace
2d half (12-13)
Prakson
American Girl
Picchianni Tr
Espe & Dutton
Zuhn & Zuhn
Evans & Barrie 2

NEW ROCHELLE

Proctor's
2d half (12-13)
Slide Klicks

Wilton & Weber
B & M Dupont
(Two to fill)
NIAGARA FALLS
Bellevue
2d half (12-13)
P & P Garvin
Hashl & Osal
Lew Welch
Al H Wilson
Martin Howard

N. ADAMS, MASS.

Empire
2d half (12-13)
Ziegler
Stillwell & Fraser
Hart & Hall
Dillon & Parker
Dance Etchings

OTTAWA, CAN.

Keith's
2d half (12-13)
Ergott & Herman
Palmer & Huston
Bobbie & King
Donald Gaffney
Lestra Lamont

PASSAIC, N. J.

New Montauk
2d half (12-13)
Miller & Corbett
Kitty Doner
Remos Midgets
Clownland Rev
(One to fill)

PATERSON, N. J.

Majestic
2d half (12-13)
Jed Dooley Co
Zimmy
Jean Sothorn
Happiness Girls
(One to fill)

PERTH AMBOY

Majestic
2d half (12-13)
4 Entertainers
Kitamura Japs
Dixon & O'Brien
(Two to fill)

PHILADELPHIA

Broadway
2d half (12-13)
Rogers & Wynn
Victor Groff
Jas Kilpatrick
De Roma
Ossie & Linko

CROSS KEYS

2d half (12-13)
Boyd & King
York & O'Brien
Princem Wahletka
E Sheriff
Sterlings

Earle (9)

Bobby & O'Neill
Bury's Dog Stars
Aw We Were
Wright Dancers
Joy Bros & Gloom
Chas Frink
Julian Ellinge
Harrington & Green

Grand O. H.

2d half (12-13)
Kemper Bayard & J
Seebacks
Billy Regay
Alf Grant
(One to fill)

Keith's (9)

Brouss & Barton
Bentell & Gould
3 Swifts
Rappollos
Marion Gibney
Roger Imhoff
Nick Lucas
Lady Alice's Pets
(One to fill)

Russell & Carr

2d half (12-13)
Boganny Tr
Yachting Party
Rome & Gaut
(Two to fill)

PITTSBURGH

Davis (9)
Jack Hedley 3
Correll Sis
Medley & Dupree
Ed Janis Girls
Lee Kids
Felovis

Fay Family

2d half (12-13)
Gordon's Dogs
G & P Magley
Rosalind Ruby Co
Yacopi Tr

Harris (9)

Gruber's Oddities
Krugel & Robles
J & E Brown
Sheck & D'Arville
Glady's Darling

PLAINFIELD, N. J.

Proctor's
2d half (12-13)
Bender & Knapp

Upham Whitney
(Three to fill)
PLATTSBURG, N. Y.
Strand
2d half (12-13)
Wilton Sis
Jack Lee
Valentine & Bell
(Two to fill)

PORTLAND, ME.

Keith's
2d half (12-13)
Mason & Dixon Co
Arthur Whitelaw
Polly & Oz
Steele 3
Will & Iva Holmes
Glenn & Richards
1st half (12-13)

J & H Hayes

2d half (12-13)
Honey Boys
Ricero Bros
Jean LaCrosse
(Two to fill)

Green & Parker

2d half (12-13)
The Bardings
Hal Neiman
Smith & Barker
Besser & Salfour
Hayes M & Hayes

PORTSMOUTH, O.

Leroy
2d half (12-13)
Ushers
Fries & Wilson
Max & McGann
(Two to fill)

POUGHKEEPSIE

Avon
2d half (12-13)
Marty White
Thompson & Kemp
DeLeon & Davis
3 Orontes
(One to fill)

PROVIDENCE, R. I.

Albee (9)
Fred's Pigs
Jerome & Evelyn
Family Ford
Hal Neiman
Author Corey
(16)

Lang & Haley

2d half (12-13)
Richard Keane
Nan Halperin
The DuPonts
(One to fill)

READING, PA.

Rajah
2d half (12-13)
Srd Moorhouse
Chas Wilson
Purple Prince
Alice Deyo
(One to fill)

RED BANK, N. J.

Palace
2d half (12-13)
Mohr & Buhl
Claude & Chester
Day Dreams
Sultan
(One to fill)

RICHMOND, VA.

Lyrie (9)
Marcus Rev

ROANOKE, VA.

Rosaoke (9)
Emily Darrell A
& G Falls
Vernon
Johnny Lyons
Rhoda Broschell

ROCHESTER, N. Y.

Temple
2d half (12-13)
O'Connor Family
Clark & Bergman
Harry Holman
Arthur Lloyd
(One to fill)

SARATOGA SPRINGS

Congress
2d half (12-13)
Geo Dealma
Senna & Weber
(Three to fill)

SAVANNAH, GA.

Bijou
2d half (12-13)
Leyman McGlaty
Geo Lloyd Co
J & J Gibson
May & Kilduff
Charlie Lilly

SCHENECTADY

Palace
2d half (12-13)
Elizabeth Brice
Charlotte Worth
Ann Francis & W
Delton & Finney
Francis & Hart

SPRINGFIELD, O.

Palace
2d half (12-13)
Frank Viola
Gibbs 2
Clair Vincent
Sheldon Brooks
(One to fill)

STUBENVILLE, O.

Capitol
2d half (12-13)
Val Harris
Raymond Pike
Carr & Dowling
(Two to fill)

SYRACUSE, N. Y.

Keith's
2d half (12-13)
Kronwell Knox
Flo Lewis
Sharon Du Vries
(Two to fill)

TOLEDO, O.

Keith's
2d half (12-13)
Clarence Downing
L Mason & Sunny
Dalton & Craig
Cadet 6
Foy Family
Olympic 3
1st half (12-13)
Sidney Marion Co
Makers & Redford
The Agneses
Hudnut Sis
(Two to fill)

2d half (12-13)
Loyaf's Dogs
Herbert Pays Co
Gola's North
Vaughn Comfort Co
(Two to fill)

TORONTO, CAN.

Hippodrome (9)
O'Brien 5
Madeline Patricia
Chas & Archer
Eddie Dale Co
Scott Saunders
(One to fill)

Crownwell Knox

2d half (12-13)
Bovans & Flint
Suite 16
Furman & Evans
(Two to fill)

TRENTON, N. J.

Capitol
2d half (12-13)
Doran Rives
Jas Pierrot
Freeman & Seym'r
(Two to fill)

TROY, N. Y.

Proctor's
2d half (12-13)
Low Hawkins
F & M Stanley
Paul Mohr
Page & Cortes
4 Hamill Sis

UNION CITY, N. J.

Capitol
2d half (12-13)
Mayo & Ford
Hardeen
(Three to fill)

UTICA, N. Y.

Gaiety
2d half (12-13)
Melody Mansion
Wilson Bros
Ellings & Vernon
(Two to fill)

WARREN, O.

Robbin's
2d half (12-13)
Yesterthoughts
Microme
Green & LaFelle
Zimmy
(One to fill)

WASHINGTON, D. C.

Keith's (8)
Nazimova Co
Severn & Neal Sis
Dave Vine
Cates Bros
Flemings
Miss Leites
Pier & Gilmore
Nee Wong
(15)

3 Londons

2d half (12-13)
Broadway Earle
Chisholm & Green
Dave Apollon Rev
De Lewis
Nick Lucas
Ella Bradna Co
Olla Landyck

WASHINGTON, PA.

Keith's
2d half (12-13)
Riker & Mack
Marko & Jerome
Alice Donahue
Gans Green
(One to fill)

WATERBURY, CT.

Palace
2d half (12-13)
Rives & Arnold
Martinetto & Crow
Kaye & Sayre
Harris & Vaughn
Joyce White Co

WATERTOWN, N. Y.

Avon
2d half (12-13)
4 Pepper Shakers
Hama & Yama
(Three to fill)

WHEELING, W. V.

Victoria
2d half (12-13)
Jerome & Ryan
Hope Vernon
Miss Mysie
50 Miles from B'y
Valdo Meers

WHITE PLAINS

Keith's
2d half (12-13)
Diehl Sis & McD
Bob Albright
O'Donnell & Blair
(Two to fill)

WILMINGTON, DEL.

Garrick
2d half (12-13)
Chisholm & Breen
Pollard
Blum 2
(Two to fill)

WNSOCKET, R. I.

Bijou
2d half (12-13)
Homer Lind
Coley & Jaxon
Art Stanley
O & H Miller
Harringtons

WOBURN, MASS.

Palace
2d half (12-13)
Slim Timblin
Bennett Bros
Half Moon Co
Billie & Wally
Cervo & Moro

YONKERS, N. Y.

Proctor's
2d half (12-13)
Murry Tariton
Nan Halperin
(Three to fill)

YORK, PA.

York O. H.
2d half (12-13)
Pola
Lavan & Boles
Louis London
Sandy Douglas
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (12-13)
Tour
Layton & Rancy
Inez & DeWynn
McLaughlin & E
Wendell Hall
Palette Dancers

1st half (12-13)

Harris & Holly
Brown & LeHart
Lettie Mayer
Dalton & Craig
1 B Hamp Co
(One to fill)
2d half (12-13)
The Subfields
Sunkist Rev
(Others to fill)

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Tenth Avenue."
Stanley—"Man Crazy."
Virginia—"The Dove."
Earle—"High School Hero" and
vaude.
Colonial—"The Woman on Trial."
Strand—"Wild Geese."
Capitol—"Man, Woman and Sin."
City Square—"The Last Waltz."
Savoy—"Protect Your Daughter."

Atlantic City is suffering from a dearth of musical shows, none having appeared here for many weeks. Even the new list of bookings at the Apollo finds them lacking. "La Gringo," Tom Cushing's new drama with Claudette Colbert and George Nash featured in the cast, follows in "Tenth Avenue" (current). Following "La Gringo" come Pauline Lord in "Salvation," Francine Larimore in "Chicago" and George Jersell in "The Jazz Singer."

"The Skinners," Don Marquis' new comedy, played to a fair week's biz last week after its premiere out of town the week preceding. Frank Keenan scored personally in the main role but the play was received only mildly.

"When business drops off, change your band." That's the apparent policy being followed by Manager Joe Gillen of the Garden Pier ballroom. His latest move brings in Roy Seagraves and his band from Philadelphia.

"Old Ironsides," which played the Globe for \$1.65 the early part of the year, comes to the Virginia Saturday for a week's run at 50c top. "The Gateway of the Moon" (Fox) follows in on the 21st.

Billy Cullen has again entered the cabaret racket and is acting as master of ceremonies at the Club Madrid.

With thousands of visitors in town over the holidays, local theatres and cabarets finally got a break.

Savoy has again changed hands for the 'teenth time with James Anderson, familiar figure in local theatrical circles, handling the managerial reins. After closing it reopened with the sex picture, "Motherhood." It is Anderson's announced intention to follow up with a similar picture and then endeavor to book in Mutual Burlesque shows on percentage and not on guarantee as heretofore. Anderson, who controls a small billposting concern, billed the town like a circus and, with everybody pulling for him, expects to make his venture a more profitable one than his predecessors.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting-Dark all week; next week, first half, "Oh, Kay"; last half, "The Play's the Thing."

Keith's—Vaudeville a la band policy and films.
Temple—Pop vaude and films.
Savoy—Palace Burleskers (stock) and films.
Crescent—Independent vaudeville and films.
Strand—"Sorrell and Son" and Vitaphone.
Empire—"Convoy."
Eckel—"When a Man Loves."
Rivoli—"Colloping Fury."
Syracuse—"The Way of All Flesh" and "Babe Comes Home."
Harvard—"Ben-Hur."
Swan—"The Gingham Girl" and "Tramed."

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SEATTLE

By DAVE TREPP
President—"Six Cylinder Love"
(stock).
Orpheum—Vaude.
Pantages—"Seventh Heaven" (2d
week).
Fifth Avenue—"Now We're in the
Air."
United Artists—"Love."
Liberty—"The Tigriss."
Columbia—"Jesse James."
Blue Mouse—"The Jazz Singer"
(2d week) and Vita.
Strand—"Old San Francisco."
Winter Garden—"South Sea
Love."

The Green Parrot is the newest
local theatre, opening on First ave-
nue, where the Market theatre was.
Pop priced at 15 cents.

Eddie Peabody and Mrs. Pea-
body, following completion of the
Tacoma four weeks' engagement,
left for Riverside, Cal., for a vaca-
tion, prior to Eddie's opening at
Loew's State, Los Angeles.

Bee Starr, in private life Mrs.
Frank Braden, is here for a few
weeks' vacation, joining her hus-
band, publicity director for local
West Coast houses. Miss Starr will
head a Fanchon and Marco presen-
tation.

Musicians' union demands an or-
chestra in the Embassy, local two-
bit house, that seats about 750.

Dandy tie-up past week when
"Oil Idea" at Fifth avenue was on,
all trucks of a big company carry-
ing banners telling of show.

R. W. Bender, manager, Universal
Chain theatres in Seattle, has re-
covered from a serious illness.

Red Corcoran, budding m. of c.
for Fanchon & Marco, followed
Eddie Peabody into the Broadway
at Tacoma for two or three weeks.
"Red" has been specialty man with
the Hermie King gang at the Fifth
Avenue the past few weeks.

Jackie Souders is a band leader
and m. of c. at the Strand
Vancouver, B. C.

Ruth Miller (Diana Miller), who
died in Hollywood recently, was a
Seattle girl. She left Seattle in 1913
to become a protegee of the late
Wallace Reid.

Tuey Hong came to Seattle
six months ago with a Chinese op-
era troupe, was arrested for ped-
dling narcotics. The Chinese actor
drew two years in federal prison,
but upon agreeing to return to
China was given freedom.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"The Constant Wife."
St. Charles—Saenger-Players in
"Paid in Full."
Saenger—"Sadie Thompson."
Loew's State—"The Wife Savers"
and vaude.
Palace—Danny Duncan musical
and pictures.
Liberty—"The Irresistible Lover."
Colonel Tom Campbell, manager
Tulane, underwent a nasal opera-
tion successfully.
Joy Lesser, with the southern

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Broadway and Pine
ST. LOUIS, MO.
Laclede Cars at Station Pass the Door

"Hit the Deck" is suing a taxi com-
pany of Birmingham. She suffered
a slight injury to one of her limbs.

Things are not so rosy at the St.
Charles, where stock struggles on
in vain. The Saenger company has
again reduced admission. The St.
Charles has a new leading lady,
Miami Campbell.

Billy Burton and his Owl orches-
tra in the Venetian Room at the
Roosevelt.

Al Jolson was wine and dined
here last week when he stepped
down for a contribution to Dodge
Brothers' "Victory Hour" on the
radio. The Fair Grounds ran an
"Al Jolson purse" in his honor. Al
confided that it cost him 26 grand
to close his show, but he figured his
health was worth it.

"Queen High" did rather well at
the Tulane, but "Hit the Deck" only
fair. Latter has a mediocre com-
pany. Tulane has "Broadway" for
next week.

DETROIT

By F. L. SMITH, JR.
New Detroit—"Wooden Kimono."
Shubert Detroit—"Fala or Shine."
Shubert—"Dark."
Shubert Lafayette—"The Spider"
(2d week).
Cass—"Good News" (3d week).
Bonstelle Playhouse—"Loose
Ladies" (stock).
Temple—Vaude.
Adams—"Underworld" (4th
week).
Capitol—"Get Your Man."
Madison—"The Jazz Singer" (3d
week).
Michigan—"Sailors' Wives."
State—"A Man's Past"—vaude.
Fox Washington—"The Loves of
Carmen."
Oriental—"Wild Geese"—vaude.

Police made wholesale raids on
gambling joints Monday in the
black and tan belt and brought in
203 patrons, most of them being
released.

Irving Aaronson and Command-
ers hold over another week at the
Capitol.

Arthur Gutow, Michigan theatre
organist, now broadcasting every
Wednesday from WJR.

Lorna Carroll has replaced Joan
Lowell as ingenue in the Bonstelle
Co. (stock). The latter leaves

shortly for rehearsals in a new play
by her husband, Thompson Buch-
anan.

"Underworld" at the Adams (4th
week) and "The Jazz Singer" at
the Madison (3d week) are getting
about the best play in town.

NEWARK

By C. R. AUSTIN
Shubert—"Rose-Marie."
Broad—"The Jazz Singer."
Prestor's—Vaude and film.
Loew's State—Vaude and film.
Newark—Vaude and film.
Mosque—"Gorilla" and vaude.
Branford—"Gay Defender" and
vaude.
Rialto—"Sorrell and Son."
Fox Terminal—"Come To My
House" and "Finnegan's Ball."
Capitol—"Satin Woman" and
"Man Crazy."
Goodwin—"My Best Girl."
Mutual Lyric—"Speed Girls."
Miner's Empire—"Nothing But
Girls."
Orpheum—Colored vaude and film.

Mosque gave up presentations
after one week in which an am-
bitious one with horses was used
for "The Rough Riders." Only
names will be used now with Paul
Whiteman next week. If Paul
Whiteman doesn't give the big house
a break, S-F will be ready to quit
there, only they can't as their lease
has years to run. One S-F execu-
tive stated this week that with the
exception of the Branford, which
Harry Crull has made into a Gol-
conda, this is the worst local season
for S-F with even some of the
neighborhoods flopping.

Combining of the Mutual and Co-
lumbia circuits apparently means
that either the Lyric or Miner's
Empire will close shortly, although
nothing definite has been decided.
Probably be Miner's, as the Lyric
has been doing better business.

Joseph Stern has had 19 of the
corporations in which he is inter-
ested merged into the Stern Securi-
ties, Inc., of which he is president.
Fannie Stern vice president, Louis
Stern secretary-treasurer. Most of
these concerns are connected with
theatres booked or managed by S-F
of which Stern is an official. It is
stated that no changes are con-
templated and that the consolida-
tion is for convenience. The merged
concerns include Tivoli Amusement

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Cathro J L	McEliga Aubrey
Clifford & Healy	McGuire J S
Coffman & Carroll	Mole Joseph
Conlan Paul L	Morris Elmer
Corbette Selma	Murray H & M
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Darrell Emily	Pappas Tom
Dell Delano	Pastorini Nina
DeVena Harry	Pattis Aerial
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Earl Billy	Rhea Sillo
Early & Late	Robinson Charlie
Evans Kid	Rogers & King
Evans E	Rome & Dunn
Faye & Thomas	Ross Katharine
Freed Carl	Ross & Gilbert
Frohmman Bert	Rothchild Irving
Foley Bernice	Russo Mabel
Gibson & Betty	Seymore Grace
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Gilbert Bert	Sharp Billy
Grandy Gerty	Shaw Reta
Hamblet Vivre	Sherry Edith
Hammond Al	Siggle
Hart Anne	Sigworth & Snow
Hart Lyle	Smock Roy
Harter Kathryn	Steinbeck Bruno
Harvey Morton	Sylvester & Vance
Hawes Ben	Tal Joe So
Heller & Riley	Thornton Richard
Herman Lewis	Tingley Lillian
Hertz Lillian	Tip Tops
Hogan & Stanley	Tishman Irving
Holmes Frederick	Ubricht Dottie
Iverson Fritzle	Vance Fred
Kawakami Alda	Vell Marge
Kennedy Ethel	Vespo O & M
Kinsey Kathryn	Victoria Beauties
Kinsey & Evans	Wayne Clifford
Lamont Alice	White H K
Larry's Ent's	White Joseph
Lee & Cranston	White Pierre
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Lee Harriette	Williams Dixie
LeFever & Dolly	Williams & Weston
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	Wynn Ray
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Conrad C	Murphy Jean
Cortez Louis	Myers & Herling
Dunn D	Nelmeyer Joe
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Farrow Edward	Parish Frank
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Lane Marguerite	Wattl & Reingold
Lee Joe	Weekly Waldo L
Leroy Al	Weekly Walter E
Levois	Welch Harry
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Manon Sid	Wilson & Dobson
Marks Dorothy	Yuga Mrs

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 business acquaintances a happy
 and prosperous 1923.
 I hope to remain,

Sincerely
 Vincent Lopez

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64 PAGES

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Jesse H. Jones, Texan banker, and a home town hero here, brought the Democratic Convention in June to this city, through his underwriting guarantee.

Mr. Jones is a theatre partner of Adolph Zukor and Paramount-Public in this state. He has a good understanding of the show business and won a vote of thanks for his showmanship in maneuvering the Convention here.

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J. H. Cross & Co., Philadelphia advertising agency, is looking for New York offices, having in mind the development of a drama hour as a commercial broadcast feature, using about 10 actors for talking dramas, with music altogether incidental.

To this end the concern has employed William M. Sweet, former production manager for the NBC system, who will have this branch in charge for Cross clients.

The Cross concern already handles the only two straight talking hours on the air, the Collier hour on the NBC chain Sunday evenings and the Friday night True Story hour on the Columbia chain. Now it is proposed to attempt to develop this special line of exploitation. Most of the actors are employed through the regular casting agencies, and Sweet proposes seeking further cooperation along these lines.

Ford's Chosen Aids

Henry Ford relied on three of the Chosen People he had apologized to to handle his Ford Industrial Exposition at Madison Square Garden, where it closed last week.

Abe Kessler, Sidney Skolsky and Harold Stein, respectively, handled the staging, exploitation and photographic details attendant to the expo.

Making It Short

In a heated Hollywood controversy between picture men, one of the producers present said:

"I can cut this short in two words—Im Possible."

AUTHOR AND MODEL WEDDED BY RITUAL

Characterized "a new fashioned ritual," Patrick Kearney, who adapted "An American Tragedy" for the stage and is working on Sinclair Lewis' "Elmer Gantry," was married Jan. 12 to Betty Pennick, model, at Kearney's apartment, 409 East 60th street. Dr. Lewis Browne, author and former rabbi, performed the ceremony.

Floyd Dell, novelist, read Housman's "Epithalamium," and Paul Robeson, Negro tenor, sang while Dr. Browne spoke the words of a ritual. Horace Liveright, Lewis' publisher and also producer of the stage version of "An American Tragedy," was best man.

The union was denied to be a "companionate marriage." The couple are honeymooning at Eugene O'Neill's home in Bermuda.

'Personality' Film Theatres Or Next, a Gas Station

"Personality" theatres appear on the increase. A new one, the St. George, has opened in Brooklyn, N. Y., and announces itself as easily convertible into a gasoline station if the picture biz is n. g.

The new racket is to remodel some small building into a theatre at a moderate cost, then to rent old films or foreign pictures otherwise unmarketable and to hang out a sign about "art."

While spoofing the big temples on the grounds it is impossible to get a seat in them near enough to the stage to see it, none of the art places has thus far required the services of more than one usher.

TOM MIX'S NEXT IN SOUTH AMER.

Making "Westerns" Under Contract in Buenos Aires—World's Distribution From That Point Anticipated—Mix's Contract With Fox Not Renewed—Expires in July

Los Angeles, Jan. 17.

Tom Mix completes his contract with Fox March 24. April 1 he will begin a ten-week tour of the Orpheum Circuit, prior to sailing for South America, June 7.

Mix, a standby for Fox during the past seven years, has informed W. R. Sheehan that he does not want to renew his contract, preferring to leave America for at least a year. He is taking the 10-week route with the Orpheum people at \$3,500, net, and transportation weekly for himself and party. The contract provides he play only two performances daily, appearing with his horse "Tony" and two members of his outfit.

After leaving New York Tom will go to Rio de Janeiro, where he will appear twice at the race track with "Tony," doing some trick riding and shooting glass balls. For each of these two performances he has a \$3,000 guarantee.

From there he goes to Buenos Aires, to remain indefinitely.

Mix contemplates making public appearances, and will also produce a picture. He figures that in the land of the Gaucho he can make a proper western picture and give America a chance to look at the western stuff from South America. For this purpose he is taking with him Gene Ford, his director. From South America he is going to Spain and tour the European continent, making professional and social visits at the various places. He will probably return to America about July 1, 1929. Mrs. Mix and their daughter, Thomasina, will accompany him.

Sales Fallen Off

Fox, in the future will make a regular program western after the Mix pictures run out, with the productions to cost around \$25,000. The reason for cutting down on the production cost on this type of picture is due to the fact that the sales value has diminished greatly in the last year.

Tom Mix, ever since making pic-

(Continued on page 63)

SOUND PROOF "CRY ROOM" FOR MOTHERS' BAWLING BABIES

New National, Milwaukee, Uses Small Mezzanine for Window Front as Shut-in for Wailing Kids—Next for Loud-Speaking Title Readers

Milwaukee, Jan. 17.

Enter the "cry room." All sorts of innovations have been tried in movie houses, but the owners of the new National here get the prize for the latest freak.

The house, which opened Jan. 12, has a small mezzanine floor between the first balcony and the main floor. This section is entirely walled in and the entire front is covered with panes of heavy plate glass. The room has been dubbed "the cry room" and has been set aside only for mothers who bring infants in arms to the theatre.

The idea, the owners claim, is to remove the annoyance of having a crying child heard in the house. Mothers can watch the pictures from the "cry room" and their kids can wall to their heart's desire without a sound escaping to the main auditorium. The room is soundproof and no music can be heard by those sitting in it. Pictures will be accompanied, in this room, only by bawling babies.

Now Milwaukee awaits only a special room for persons who read the titles aloud.

Flip Announcing Curb

A circular letter by the National Broadcasting Co. to the jazz maestros at the hotels and night clubs advising they will assign an announcer for the scheduled broadcast periods, is the result of some out-of-order remarks by some of the boys.

The N. B. C. staff announcer will reel off the formula introductory, sans any other comment. The band leaders with their royalty interests in songs have also been charged with over-plugging thereof, another contributory factor.

TEDDY MORSE ABLAZE ON CABARET'S FLOOR

Dancer's Costume Brushed Against Electric Heater—May Never Dance Again

New Orleans, Jan. 17.

Teddy Morse, too dancer of the Silver Slipper, is in a critical condition at the Charity hospital as a result of severe burns received when her costume ignited as she was preparing to step out on the floor for her first dance.

Miss Morse's dressing room contained an electric heater. Unaware, she leaned too close to it, causing her flimsy costume to burst into a seething sheet of flame. Panic-stricken, she rushed out on the floor of the night club screaming in a wild frantic voice for help. Guests, musicians, waiters and bus boys were thrown into a turmoil at sight of the blazing girl jumping up and down in agony as the flames licked her body. In a minute the cabaret became a bedlam.

Jules Baudie, orchestra leader, snatched a tablecloth from one of the occupied tables, threw it quickly around the dancer and snuffed out the blazing garments, as poor little Teddy dropped to the floor, an unconscious, scorched, crumpled bit of humanity.

Doctors are holding out hope for her recovery, but it is unlikely she will ever be able to dance again.

Danbury, Conn., Full of Gamblers and Booze

Danbury, Conn., Jan. 17.

A curfew law has hit the 75 or more gambling houses in this city. A police captain and patrolman visited each house and informed the proprietors that all games must cease at 1 a. m.

Gambling has long been allowed to flourish here and is well patronized by New Yorkers. It is estimated that this city has more gambling houses and speak-easies than it has stores.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 BWAY. WY. TEL 3560 PENN
AND 12000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 8.

When, the other day, I suggested to Arnold Bennett that he should write an article explaining why the standard of English novels was now higher than that of English plays, he replied, "Why, don't you instead, write an article on the difference between the dramatic criticisms appearing in the daily and Sunday newspapers? It would provide some interesting comparisons."

Mr. Bennett seems to have noticed, as other people have done, that the new generation of dramatic writers in London—all of whom are employed by Sunday newspapers catering for low mentalities—go out of their way, apparently, to contradict what more experienced judges have said in the daily newspapers, this regardless of any truth.

In consequence, all sorts of artists are suffering in reputation because, if they are praised, say, on the morning after their appearance in a new play, they are slated on the Sunday by people who merely want to be different.

The Ape-ing Boys of Journalism

The most glaring case of all happened immediately after Arnold Bennett's request to me, and is an outcome, largely, of something I said in Variety, a few weeks ago, when I complained of the way in which my methods of journalism were being aped by blah-blah boys. In fact, this slavish imitation seems one proof that the human race is now descending to monkeys.

I named as the chief sinner in this regard a youth who calls himself Gordon Beckles, a young man who announced, a year ago, when the Rev. C. B. Mortlock retired from his job on the "Weekly Dispatch" because he said he would not copy me, declared in a theatre one night, "I am going to write about the theatre and out-Swaffer Swaffer."

When my Variety article on his methods reached London, he came up to me on the first night on "Chance Acquaintance" with a bandage tied round his finger and said, "When my finger is better, I am going to punch you one."

When his finger did get better, he merely used it to write in the "Weekly Dispatch" not only an attack on me, in which he called me a "silly egotist"—many readers may agree with that—but a general attack on other critics, who had to be attacked, obviously, merely so that I could be included.

Actors Have to Suffer

Now, I ask actors and actresses whether it is fair to their calling to involve them in what is only a personal dispute between two critics.

In the same number of the "Daily Film Review," one of the contributors describes how film critics would take sides over pictures, not long ago, merely to annoy each other. Now, apparently, similar jealousies have reached the theatre. Because I said "Sirocco" was nonsense, this same Sunday writer felt obliged to praise it. If I say an artist is a genius, apparently he goes out of his way to say that he or she is merely a buffoon. When critics start replying to each other, Heaven help the theatre.

When Critics Take Sides

They took sides over "White Bird"; they took sides over "Cyrano"; they took sides over "Home Chat." The idea on Sunday, apparently, is merely to contradict what has appeared on the morning after the play. The ape-ing boys seek now merely a sensation, not understanding that the trained journalist of experience cannot help being thought sensational if he prints sensational facts. So the young blasters have to out-sensationalize sensation by writing a lot of silly nonsense.

I would not inflict you with these views but that I do think they concern all actors and actresses.

A Reply to Variety

When I attacked, in Variety, Gordon Beckles's would-be imitation of me, his first idea, I learn, was to send you an answer, a thing which I know you would have been only too pleased to print and which, if it had been as frank as I was, I should have enjoyed as much as you would. But why the columns of the "Weekly Dispatch," which praised the Russian Ballet at its proprietor's dictation, and which like other Carmelite House organs, is regarded as a paper which certain managers have in their pockets, should go out of its way to attack critics when it employs several itself, I do not know.

When the Cat's Away

Lord Rothermere is away in America, or else it could not have happened. He does not like little boys fooling around. His own interests in the theatre have, so far, confined themselves to a perfectly legitimate belief in "Polly" and the Russian Ballet, highbrow entertainments of the best kind.

If he gave orders for them to be boosted, he must have believed they were worthy of boosting, or he would not originally have financed them, as he is generally believed to have done. Why the same people who have taken orders to boost them, should now turn round and attack critics who would never take orders, passes the human understanding.

After all, it concerns nobody except journalists. The public do not care a damn.

PARIS ENGAGEMENTS

Paris, Jan. 17.

Dodge Sisters have been signed as a feature of the new Folies Bergere revue opening the middle of February. They will be billed equally with Andre, Andre Randall, Tracey and Hay are listed for the Empire, Paris, Feb. 3.

Irwin Sisters have been booked for Ciro's, London, returning to the French capital later to double at the Empire and Perquet in March. Gerlys and Lysla are set for Lyon's restaurants and night clubs in London.

Another French feature scheduled for London are Pizello, Fehal and Alexia, who go into the Cafe Anglais there.

AL WOODS AND SCRIPTS

London, Jan. 17.

Al Woods is here inundated with manuscripts amongst which he says he has so far only found one possibility.

Woods has arranged for the Paris and Berlin productions of "The Shanghai Gesture." He will linger here a month for the presentation by Sir Alfred Butt of "The Trial of Mary Dugan."

Headed for Riviera

Paris, Jan. 17.

Alice Lee opened at the Empire Jan. 13, enjoying a favorable reception. She plans to go to the Riviera early in February. Kirby and De Gage are headed south also, opening at the Ambassadeurs, Cannes.

LISTED FOR PARIS

Paris, Jan. 17.

Several of the outstanding American dramatic successes have been announced for Paris production in the near or less distant future.

Wyn is putting on "Broadway" at the Theatre Madeleine in October, while "The Shanghai Gesture" is listed for the Renaissance in December.

Meanwhile, "Rose-Marie" is prospering at the Mogador, where it is expected to continue until June. A No. 4 company is being formed here to tour Belgium.

Lonsdale's "Shop" Due

London, Jan. 17.

Frederick Lonsdale's "Shop," tentatively titled "Lady Mary," went into rehearsal yesterday (Monday). Principals are Lillian Davies, Mary Leigh, Vera Bryer, Herbert Mundin, George Grossmith, Basil Foster and Jack Melford.

The piece is due to open for a week at South Sea Feb. 13, and will then come into Daly's about Feb. 22.

Shaw in French

Paris, Jan. 17.

George Pitoeff produces Shaw's "Fireside House" at the Theatre Mathurins this week, using the French version by Honriette and Augustin Humana.



WILL MAHONEY

Bide Dudley, in reviewing "Take the Air" for the New York "Evening World," said: "Will Mahoney is great. This comic has a bag of tricks that holds more surprises than Santa Claus usually has in his pack, and my, Oh my, how he can dance. Now that Mahoney has cast his lot with musical comedy, what on earth will vaudeville do?"

Direction

RALPH G. FARNUM
1560 Broadway

RITZY

Prefers America

Cosmo Hamilton has had two unsuccessful plays produced in New York this season, "Pickwick" and "Caste." However, he has two more manuscripts ready, so whatever else may be said of this Englishman who prefers to live in America, he could not be called lazy. His first wife was Beryl Faber and his present wife was the first of the three wives of Guy Bolton, also a playwright. Bolton's second was Marguerite Namara, the actress, who later married a young scenario writer, Mindred Lord, and the third wife was Mary Radford. To add to the complications, Marguerite Namara first divorced Fred Toye, father of her son.

Hamilton had several plays produced in London before hitting the mark with a musical comedy in 1904, "The Catch of the Season," written with the author, Seymour Gibbe and Hamilton Gibbs, also writes, adores society, and during the past few years has been in evidence on Fifth and Park avenues as well as on Broadway. Mrs. Hamilton recently gave a tea-dance at the Ambassador for her daughter, Joane. Cosmo once wrote a series of articles for "The Spectator," characteristically entitled "Myself and Others."

Name Similarity

It must be said in behalf of Charles H. Sabin Jr., who has become the dancing partner of Eleanor Ambrose Maurice, that he is fully entitled to the name he bears, and has not sought to create an impression that he is the son of Charles H. Sabin, president of the Guaranty Trust Co. Certain newspapers worked up that story. The banker and his present wife, Pauline Morton, who divorced J. Hopkins Smith, and is the mother of two Smith sons, live on Sutton place, New York. The first wife of the banker, Mabel Whitney, is now married to Dexter Biagden. The son by the first wife, Charles H. Sabin Jr., married Ruth Odgen, and now lives in Loudonville, N. Y., and to avoid confusion with the dancer, is known as "Tom" Sabin. Mrs. Maurice's partner, who was in the chorus of "Sitting Pretty," in which Queenie Smith was featured some seasons ago, formerly lived with his mother at Marbury Hall, on the upper West Side.

The recent debut at the Mirador was witnessed by Prince Solofia, Prince Russell, Count Oppendorf and the Countess de Mignano, if those names mean anything, as well as by Samuel Piza, Conde Nast, Mr. and Mrs. Howard Chandler Christy, Mr. and Mrs. Gilbert Miller, and Both early, whose name often appears in at least one society column in New York.

LONDON CRITIC BARRED

London, Jan. 17.

Robert Lorraine in Strindberg's "Dance of Death" is another example of splendid acting in a gloomy play commercially impossible.

Opening at the Apollo last night (Monday), Hubert Griffith, critic for the "Evening Standard," was barred from the premiere. When he reviewed "Cyrano" Griffith said he liked the piece, but thought Lorraine gave a poor performance.

Nominal Damages Award in "Big Parade" Row

Paris, Jan. 17.

Nominal damages of one franc were awarded to Charles Burguet, president of the French scenario writers' union, in the libel suit brought against Pierre Van Passen, Journalist, who is also ordered to pay a fine of \$2. An additional penalty requires Van Passen to advertise the text of the judgment in four newspapers at a cost not to exceed \$8, one of the mediums being the New York "Evening World."

Burguet sued alleging Van Passen had written a defamatory letter published in a Paris paper attacking the plaintiff Burguet for his campaign charging that the picture, "The Big Parade," was made in two versions, one of them, never shown in France, being anti-French.

Van Passen in his published article asserted that the president of the scenario writers union had raised a scare over the matter without any basis in fact and for the purpose of justifying the existence of his society.

The case has been running for more than nine months and came to its conclusion after a number of postponements.

Janet Adair Over-Spotted; Freddie Rich's Riot

London, Jan. 17.

Janet Adair, accompanied at the piano by Lou Silvers, opened here by heading the bill at the Coliseum (vaudeville) yesterday. Greatly handicapped by choice of numbers and apparent nervousness, Miss Adair failed to hold up the spot.

Over at the Holborn Empire (vaudeville) and billed like a circus, Freddie Rich and his Hotel Astor band of 14 pieces made their initial local appearance. The band drew capacity and more than justified the billing.

Filling Casts of Yankee Musicals for Australia

Fuller circuit (Australia) is advancing \$18,500 for transportation of American actors to appear in "Rio Rita" and "Good News" opening in Sydney about April 1. The majority of the principals in both companies will be Americans, although the leads will be Australians.

Glady's Moncrieff, in London for three years, returns to her native country to play "Rio Rita." Elsie Prince and Jimmy Godden, Australians, will be in the main roles of "Good News."

Americans thus far engaged by Ernest Rolls, general booking representative of the Fuller circuit, include Tom Valente, Myrtle Torce, Sam Christensen, Dick Bell, Boulah Savoy, Juliette Starr and Dorothy Merritt. Several more are to be engaged. Al Fisher will be ballet master on both productions, which Rolls will return to Australia to stage.

Williamson-Tait is using "Hit the Deck" and "The Desert Song," both American, simultaneously with the two Fuller musicals.

The Gonzall Opera Company of 70 people is being imported from Italy by the Fullers of Australia. They will play an eight-week season in Sydney preceding "Rio Rita."

JOE COYNE IN "BURLESQUE"

London, Jan. 17.

Clayton and Walker will produce "Burlesque" here with Joe Coyne in the leading role.

Another future opening is that of the musical "Blue Eyes," with Jack Buchanan and Evelyn Laye. This is due to be the initial attraction at Laurillard's new Piccadilly theatre, in March.

SATIRE ON U. S. A PARIS FLOP

"Cocktail" Pokes Fun at American Society

Paris, Jan. 17.

Most interesting of the new attractions in Paris is "Cocktail," written by Alfred Savoir upon his return from Hollywood and produced at the Renaissance theatre. It looks like failure. The piece is an ironical bit of satire on American society, particularly with reference to its disregard for law as manifested by the treatment of the eighteenth amendment and the exaggerated deference toward women. So conclusive was the flop of the piece that Savoir decided after five performances to withdraw the piece. The bitter criticisms decided him to this action. The house remains closed until Monday, when Savoir will revive his comedy of "Pussy" and produced two years ago at the Potiniere.

Story of Play

The plot concerns Mabel, charming American, who marries Hubert, a French count, in New York. She

(Continued on page 58)

Gibbons and Gulliver

London, Jan. 17.

Walter Gibbons refuses to deny the report he is buying Gulliver's Palladium, Holborn, and Penge theatres, but it is more likely that either Paramount or Fox is on the purchasing end.

A daily prints the Gibbons deal has been closed.

The Astoria cinema here was sold today (Tuesday) for \$112,500 to a syndicate which is associated with Sir Walter Gibbons.

This house cost \$450,000 to build. During construction the promoters were quite prepared to sell it for \$25,000, with no buyers meeting the figure.

The theatre opened at a slow gait but developed and is now a paying proposition.

Flynn Loses Action

Against C. B. Seelye

London, Jan. 17.

Emmett J. Flynn lost his case against C. B. Seelye to recover personal property.

Seelye retains all property except a prayer book and a picture of Flynn's wife, which the judge suggested be returned. The case cost Flynn \$200.

Flynn, American screen actor, sued Seelye for retention of property and an alleged assault. Seelye countered by saying he had paid Flynn's \$1,035 hotel bill, advanced him other sums and intended holding on to Flynn's clothing, etc., until repaid the amount due him. He denied the assault assertion.

Seelye is an American film promoter.

Schlesinger's Buy

London, Jan. 17.

Ipsidore Schlesinger of South Africa has finally confirmed his purchase of the Clavering Circuit of nine London film houses.

These include the Hippodrome, Woolwich; Kennington, Kennington; Shakespeare, Clapham; Broadway, Newcross; Palace, Kilburn; Old Kent Road house; Rivoli, Whitechapel; Empire, Mile End, and the Hippodrome, Camden.

SAILINGS

Reported through Paul Tausig & Son, 565 7th avenue:

Jan. 28 (New York to London) Mr. and Mrs. Walter Wanger (Aquitania)

Jan. 27 (New York to London) Guthrie McClintic, Bayard Veiler (Aquitania)

Jan. 19 (New York to London) Walter Feh and orchestra (Hamburg)

Jan. 18 (London to New York) Estelle Brody, Sir Harry Lauder, Campbell & Connolly, Tudor Davies, Mr. and Mrs. Tom Vallance, Alfred Bundy (Aquitania)

Jan. 14 (New York to London), Alice Lloyd, Lily Lena, Mary Ann Turpin, Jerome Kern, G. P. Wodehouse (Majestic).

NAT'L BOARD PASSES SEX FILM; 1ST TIME; GERMAN MADE PICTURE

Segregation Allowed With Age Limit Placed at 18, but No Sensational Advertising—Ufa's "Fools of Passion" Film with Public Safety Release

At a meeting of the National Board of Review last Friday "Fools of Passion," sex picture produced in Germany by Ufa, to be released here by Public Safety Pictures, was unanimously passed. This is believed to be the first time that the censors have passed a picture of this type.

The only request made by the Board of Censors was that the distributors should not use objectionable advertising in exploiting the picture. The distributors have permission, however, to advertise showings of the picture to segregated audiences only.

The age minimum is fixed at 18, though several of the members stated that they believed the picture should be shown to children of 14 and over.

Dr. Winfield Scott Pugh, in charge of prevention and treatment of social diseases for the Navy Department during the World War, has undertaken to write a book on the picture, to be distributed and sold simultaneously with the release of the production.

F. N.'s New Depts.

Los Angeles, Jan. 17. First National added two new departments to its Burbank studios. One is a personnel department for hiring of all studio employees. This is headed by Frank Cahill, formerly assistant to the treasurer in New York.

The other new branch is a fan mail department, similar to the ones now operated at Paramount and United Artists studios, where the studio takes care of all fan mail. This department will come under the jurisdiction of George Landy, in addition to his present duties as publicity director for F. N.

Bad Check Passer Sane

Los Angeles, Jan. 17. Colman Galloway, former movie press agent, who pleaded insanity to charges of issuing worthless checks, has been found sane by Judge Frick's court, and must stand trial.

Galloway is said to have served two terms for passing elastic paper. He was arrested on complaint of Alice Calhoun, film actress.

Schenck's Bank Merges

Los Angeles, Jan. 17. Federal Trust and Savings Bank of Hollywood, headed by Joseph M. Schenck and C. E. Toberman, has merged with the Bank of Italy.

The new bank will be the principal branch of the Bank of Italy in Hollywood, with Schenck and Toberman remaining with their institution as before.

KRELLBERG'S "LOVER"

Lawrence Windom has been engaged to direct the first of the Sherman Krellberg features in the Cosmopolitan studios, New York.

His first will be Eugene O'Brien in "The Pastboard Lover." This is not a film version of "The Cardboard Lover," the play.

SHEEHAN-WURTZEL ON JOB

Los Angeles, Jan. 17. Winfield R. Sheehan leaves here Jan. 27 for New York. He will return March 1 so that Sol Wurtzel, general production supervisor, can take a two-month vacation in Europe. Wurtzel will be back by May 10.

MRS. TODD AS SELIG'S ASST

Mrs. M. F. Todd has been appointed West Coast publicity representative for Tiffany-Stahl production. She will be assistant to AT Selig, director of publicity and advertising.

Football Cap's Tests

Los Angeles, Jan. 17. M-G-M has made screen tests of "135" Hoffman, standard football player and captain of next year's team.

Hoffman may venture into pictures next summer if the tests are accepted.

DE MILLE'S 200% STOCK DIVIDEND

Los Angeles, Jan. 17. Application has been made to the State Corporation Commissioner for permission to issue a 200 percent stock dividend, consisting of 8,000 shares of the capital stock of Cecil B. DeMille, Inc.

This company is privately owned and was incorporated in 1920 to act as a holding company for the various DeMille interests. It was capitalized at \$500,000, or 5,000 shares of \$100 par value common. In Oct., 1927, the authorized capitalization was increased to \$1,500,000, or 15,000 shares, of which there were issued and outstanding 4,000 shares.

Cecil B. DeMille is president, Mrs. Cecil B. DeMille, vice-president, and Gladys Rossen, secretary.

Foreign \$2 Film Starts in Boston

Paul Fejos' "The Last Moment," produced in Hollywood for the Freedman-Spitz Productions, goes into Symphony Hall, Boston, next week for twice daily showings at \$2. The engagement is only for that week.

The national booking of the film marks one of those rare occurrences where a picture has not been shown nationally distributing organization prior to release. The Boston date is the world's premiere for the feature.

Jake Wilk is representing the producers.

Lumas' Foreign Dept.

With Weber at Head

John N. Weber, formerly foreign manager for Tiffany-Stahl, has been appointed head of the new foreign department for Lumas.

Gotham productions abroad have been sold through the British-Continental exchange. With the creation of a foreign department European exhibitors will be able to buy direct from the home office.

Within the next year Lumas expects to select several foreign made productions for distribution locally.

Remakes "Alias Jimmy"

Los Angeles, Jan. 17. Metro-Goldwyn-Mayer will make a new version of "Alias Jimmy Valentine," starring William Haines and with Edwin Sedgwick directing.

World Film produced the O. Henry story on the screen in 1915 with Bert Lytell.

O. Henry's sketch was dramatized for the stage by the late Paul Armstrong and was first presented at the old Waldack's theatre at 30th street and Broadway, New York.

Joe Lee in Detroit

Detroit, Jan. 17. Joe Lee, the stunt publicist, is coming here to exploit and promote the new Oriental pictures.

It's a Charles H. Miles house with J. C. Wodetsky, managing director. Lee's most recent achievement was to push "Kongo," stage, into a 10-week run at the Colonial, Cleveland, where it played to an average of \$10,000 weekly.

PATHE BUYS "CELEBRITY"

Pathe paid \$22,500 for the screen rights to "Celebrity," Shumlin & Stieger's first independent production, written by Willard Keefe. The stock rights have been disposed of.

The cast may go to Chicago, instead of shooting the piece, which closes Saturday at the Lyceum, New York.

MANKE LANDING 'EM

Irfman J. Manekewicz, who is headquartered at the Algonquin, is signing writing talent for Paramount's west coast authoring staff.

Mrs. Phyllis Sauter Winslow and Willard Keefe are among the new signees trekking Hollywoodward.



ROSCEE AILS

says: "The state capital punished Ruth and Judd. Before death Judd's epicurean desire consisted of chicken broth, celery, chicken and ice cream. Followed by electric currents. This seems hideous and is deplorable. Albert Snyder, the model husband, had only a repast of faith in his home before his impetus into the inexplicable."

Promoting Little Film House—Shares on Sale

The Film Mutual Benefit Bureau, a semi-philanthropic organization from which developed the Film Bureau, Inc., is sponsoring a stock issue on behalf of Little Picture House, Inc., with a directorship comprising Harry Harkness Flagger, Mrs. Henry Griffin, Anne Morgan, Elizabeth Perkins, Marshall P. Slade and Sophie K. Smith.

The purpose is to found a little picture theatre in a residential neighborhood.

The corporation has an authorized capitalization offered on sale of 2,500 shares 7 per cent. preferred stock at \$100 par value, also common stock.

The proposed little theatre, property for which is to be purchased, will be situated in the neighborhood of East 58th street, and will seat under 300 with a scale not less than 50 cents nor over \$1.

The Film Guild sponsored the Brooklyn Little Theatre, adjacent to the Brooklyn Academy of Music, which drew mildly.

The little theatre movement in film circles has been generally spotty. Mike Mindlin, with his 5th Ave. Playhouse, has been among the few to put it across. The 56th St. Cinema, under Jay David Blaufox, managing directorship, was a flivver, and the Mindlin interests recently took over operation of the reconverted stable theatre.

"Battle of Sexes" as Griffith's Next for U. A.

Los Angeles, Jan. 17. Garrett J. Lloyd, writing stories for D. W. Griffith for 15 years is now preparing "The Battle of the Sexes" for Griffith's new U. A. production featuring Lupe Valez.

Griffith used this same title and subject for a two-reeler 14 years ago.

"For Men Only" But Girls Are There

Milwaukee, Jan. 17. While big signs on the canopy and signboards proclaim "Men Only" at the Empress, where "The Natural Law" sex picture, is playing, girls are the cashiers with a girl doortender and girl ushers inside the house.

The girls, all employees of the Empress when it ran burlesque, were "Women Only" picture.

Buddy Rogers, of Par School, Due to Star

Los Angeles, Jan. 17. Paramount will elevate Charles "Buddy" Rogers to stardom on next season's program.

A graduate of the Paramount school, he is the first to click importantly, having appeared in "Wings" and "Abie's Irish Rose."

PATHE'S STUDIO LEASE

Los Angeles, Jan. 17. Pathe's lease on the Metropolitan Studios, Hollywood, expires June 1. Lescares are now negotiating with Pathe for a renewal on a short time owing to the increase in property values.

WAMPAS' 13 BABY STARS FOR 1928

Los Angeles, Jan. 17. Wampas, organization of Motion Picture Press Agents on the coast corresponding with the AMPA in the east, has picked its 1928 crop of baby stars.

From the pickings it looks as though they have done better than in the three years preceding. With possibly one or two exceptions no studio politics are intermingled with the choice.

The girls are first raters with three or four giving promise of reaching stardom positions before the year ends.

The choices will be given their official crowns Feb. 25 when the Wampas hold their annual frolic at the Ambassador at \$10 a copy. Meantime the girls will be given the chance to show how popular they are by disposing of tickets for the frolic.

There were some 42 candidates originally with the number weeded down to 26 before the voting took place. Of this lot 13 were chosen in the following order:

June Collyer, 19, with Fox. Brought to the coast a year ago by W. R. Sheehan and is reported as having clicked in some four pictures.

Gwen Lee, 22, with M-G-M. Miss Lee has been in the Culver City stock company for over two years, with the company recently finding that she was worthwhile material. It resulted in her being the M-G-M candidate.

Dorothy Gulliver, 19, with Universal. Beauty contest winner from Salt Lake City, and only one of the contest winners chosen by Universal to survive the production ordeal. Featured opposite George Lewis in the "Collegiate" series and now playing featured supporting roles on that lot.

Lina Basquette, 20, with DeMille. One of the most promising and looks like a cinch for star group of DeMille company. Only on screen for little more than eight months. During that time has been acclaimed one of the most sensational finds of the year.

Molly O'Day, 18, with First National. Sister of Sally O'Neill, also a baby star a few years ago. Playing leads opposite Richard Barthelmess in several pictures and counted

upon by F. N. as sure fire star material.

Flora Bramley, 18, free lance. In pictures about 18 months. English girl appearing in several shows in New York when U. A. brought her to coast to appear with Buster Keaton in "College." Then in "Sorrell and Son," and now appearing in "We Americans" at Universal.

Ann Christy, 19, with Harold Lloyd. Started as extra girl about year ago and was picked up by Lloyd to play lead opposite him in "Speedy," current production.

Sally Eilers, 18, with Sennett. Groomed by Sennett for starring work. Has been with him for about two years and played featured part in his latest, "The Good-Bye Kiss." Audrey Ferris, 18, with Warner Brothers. An extra until eight months ago. Then placed under contract by Jack Warner and has played supporting roles in Warner productions.

Ruth Taylor, 20, with Paramount. Warner Bros. Sennett lot for over a year. Tipped off to Paramount for test as Lorel in "Gentlemen Prefer Blondes." Got part and looks like bet for organization.

Lupe Valez, 18, with United Artists. Dancer in Mexico City and brought here about 15 months ago by Carter De Haven Music Box Revue. With show two weeks when Hal Roach signed her for pictures. Doug Fairbanks borrowed her for feminine lead in "The Gaucho." She clicked. U. A. bought contract and expect to see her ready for stardom in about a year.

Sue Carol, 19, free lance. First experience on screen opposite Douglas MacLean in "Soft Cushions." Got jobs here and there. Now at DeMille studios in "Skyscrapers." Reputed very wealthy.

Alice Day, 19, free lance. Sister of Marceline Day, who was a baby star. For four years with Mack Sennett and starred in two-reel comedies. Since leaving has been playing feminine leads in feature length productions. At present, female lead for Universal.

Among the candidates passed by in the studio were Estelle Bradley, Wyanda Fontaine, Doris Hill, Lella Hymas, Dorothy Kitchen, Caryll Lincoln, Jeanette Loff, Nancy Nash, Nena Quarterro, Viola Richard, Ann Rork, Alice White and Barbara Worth.

Film's Finish Undecided

Los Angeles, Jan. 17. "The Man Who Laughs," being produced at Universal, was stopped before the finish.

That production had run several thousand dollars over the budget was denied as the reason for this move, it being claimed there were two finishes, with selection delayed until after the picture is edited up to that point.

Lewis King Elevated

Los Angeles, Jan. 17. Lewis King, formerly director of the Buzz Barton pictures for F. B. O., will direct Tom Tyler in his next western.

Robert De Lacey, who has directed Tyler, will direct specials for the same company.

EAST TO TALK IT OVER

Los Angeles, Jan. 17. J. Boyce Smith, Jr., vice-president and treasurer of Inspiration Pictures, is in New York for conferences with Walter Camp in regard to the new production schedule with United Artists.

Also to be discussed are arrangements for improvements on the Inspiration-Tec-A studios in which plans are now being made to convert the Melrose Ave. frontage of the site into stores and business offices.

MISS ARZNER'S M-G FILM

Los Angeles, Jan. 17. Dorothy Arzner will direct Lew Cody's first picture under his new contract with M-G-M.

Miss Arzner was loaned by Paramount to M-G-M, and is the first woman director to have ever worked on the latter lot.

Miss Cochran Collaborating

Nan Cochran, daughter of Witt K. Cochran, has been assigned by Universal as collaborator on the scenario of "Scandal," the Cosmo Hamilton play.

Miss Cochran is a niece of R. H. and P. D. Cochran, of Universal.

17 Austrian Films in '27

Washington, Jan. 17. Austrian producers turned out but 16 features in 1927, states a report to the Department of Commerce, this figure being six under the number of the preceding year, 1926.

Average cost of the 1927 features ran from \$12,000 to \$17,000 each.

Effective Jan. 1 importation of foreign films succeeded in getting the 10 to 1 contingent, formerly reduced from 20 to 1, set at 14 to 1. It is expected that shortly this will be raised to 18 foreign permits for each local production.

THOMAS STUDIOS GONE

Los Angeles, Jan. 17. Richard Thomas has terminated his lease on the Thomas Studios at Van Ness and Santa Monica boulevard.

The site was taken over by owners of the property who are renting office space to independent companies. Thomas had been leasing the studio and made alterations to operate as a rental plant. Business was not good, however, and the place has been idle for months.

VITA'S FILM ACTORS

Vitaphone's first consignment of short talking pictures, one and two reels, include 10 film actors. Rin-Tin-Tin, animal star, is in this number.

On the first list are Mitchell Lewis, Montague Love, John Dillon, Clyde Cuckey, Henry B. Conrad, Meyers, Hobart Bosworth, Beesley Love and Irene Rich.

GOTHAM AT U-CITY

Los Angeles, Jan. 17. Gotham productions removed its headquarters from Tec-A studios to U-city, where it will have larger quarters to facilitate the operation of two units at one time.

The first picture to go into production at the new quarters will be "Turn the Hours Back," followed by "The Chorus Kid."

NEW GERMAN THEATRE CHAIN INCLUDES 50 FIRST RUN HOUSES

Emelka and Phoebus Combine for 50,000 Seats—Theatres in Principal Cities Take in Capitol, Berlin's Main House—Circuit Ranks with Ufa

Berlin, Jan. 17.
A new theatre circuit, formed by the amalgamation of Emelka and Phoebus, forms a combine of 50 first-run theatres in the most important cities controlled by these companies. Other than Ufa, this merger takes its place as the biggest chain in Germany, comprising a total capacity of over 50,000 seats.
The most prominent of the theatres concerned is the local Capitol, leading house on Berlin's "Broadway." Many American super films have been run at this site, amongst these being "The Gold Rush," "The Thief of Bagdad," etc. Within the next two or three weeks, Chaplin's "The Circus" will premiere in this house.
The combine owns theatres in Dresden, Munich, Koeln, Dusseldorf, Hamburg and Nuernberg and means that every production unit connected with the amalgamation will have a first class outlet for its subjects.
Inland and foreign countries will also have to reckon with this newly formed chain.

All Off Thaw, but Harry Says It's the Racket

Los Angeles, Jan. 17.
Harry K. Thaw, who came to Hollywood looking for somebody to diminish his bankroll by producing a picture for him, is going back to New York without accomplishing his mission.
Thaw endeavored to induce numerous producers to become interested in the two young proteges which he brought on with him, Susan Hughes and Anita Rivers.
He was unable also to interest anyone in two comedies which he had made in New York.
Thaw says he is not discouraged as long as he has money, as he thinks the picture business is the right racket for him.

Lya de Putti's Sketch; Going Into Vaude

Lya dePutti contemplates vaudeville for the immediate future. To that end she is having Edgar Allan Woolf, the act maker, frame a sketch that will carry him in and around sufficiently for Mr. Woolf to get some royalty.
The foreign girl came over here, leaving Germany after some of the Paramount exes saw her in "Variety." Without Dupont and Janings, she appeared to lose the inspiration shown in "Variety," Ufa made. Of late Lya has been making faces very often at the single eye.
Both the actress and her author are now in New York, with Woolf wondering what the outcome will be after or during rehearsals.

U. A.'s Studios—A Must

Los Angeles, Jan. 17.
All producers now making pictures for United Artists release will be required to make their future pictures at the United Artists' studio.
Edwin Carewe, who made his U. A. pictures at Tec-Art, will be the first to move headquarters.
Samuel Goldwyn, producing at the DeMille studios, and Hughes, producing at the Metropolitan studios, will follow shortly.

Roaches Make Up

Los Angeles, Jan. 17.
Hal B. Roach and his wife, who separated about two weeks ago, have effected a reconciliation and are now en route to Hongkong on the President Van Buren.
When they arrive at that place they will set about the round-the-world line, "Heigenland" and remain away until next summer.
The couple left their two children, Hal B. Junior and Margaret at home.

"CIRCUS" AT CHINESE; HOUR'S PROLOG, AT \$2

Los Angeles, Jan. 17.
As "Trail of '98" (M-G-M) is not ready, Chaplin's "The Circus" will follow "The Gaucho" (Jan. 26 at Grauman's Chinese theatre.
Grauman contemplates a mammoth indoor circus as a prolog, to run an hour, because of the shortness of the Chaplin picture.
It will show at \$2 or \$1.50 at the Chinese.

Holding Film For Salary, Grand Larceny in Court

Charged with the larceny of 12 reels of film for two pictures, "Streets of Sorrow" and "Husbands and Lovers," Robert DeBarge, 40, a film cutter, Hargrave Hotel, 72nd street and Columbus avenue, was held in \$2,000 bail for the Grand Jury when arraigned before Magistrate Silberman in West Side Court.
DeBarge was arrested by Detective James Lyons, West 47th street station, on complaint of Moe Kerman, president of the Emblem Film Exchange, 729 7th avenue. The value of the film was placed at \$350.
DeBarge denied having stolen it and said he was holding it because he could not get paid for his services.
According to Kerman, DeBarge was employed by him on a weekly salary of \$45 as a constructor and editor. He said that on Nov. 20 last he gave DeBarge a film to take to the cutting room at 130 West 46th street. The following day, Kerman testified, he met DeBarge and the latter told him the film would be ready within a couple of hours. That was the last he heard of them.
DeBarge later admitted, Lyons and Kerman said, that he had gone to Chicago and had obtained a loan of \$100 on one of the films from Dr. M. S. Taylor, Morrison Hotel.
Taylor admitted he had purchased the film from DeBarge. Kerman informed the doctor that the films had been stolen.
Kerman told the magistrate he had paid \$5,000 for the films and that they were worth a great deal more than that. He said that DeBarge has refused to disclose where the other film is at the present time.
DeBarge, through his attorney, said he was in possession of both films and that Kerman could have them when he compensated DeBarge for the work he did on the films. After Magistrate Silberman heard all the facts he held DeBarge for the Grand Jury.

Roach 2-Reelers Reissue in 1 Reel

The Hal Roach offices have consented to the reducing of four two-reel subjects for release after March 1, 1928.
These revised one-reelers will be released on the average of one a week for four weeks.
The titles are "Fighting Relatives," "Do Monkeys Manoeuvre," "No Blonde to Guide Him" and "What Every Oyster Knows."

Lupe Velez 19—Official

Los Angeles, Jan. 17.
After much discussion recently over the exact age of Lupe Velez, screen actress, her date of birth was legally set as July 18, 1909, by Superior Court Judge Sprout, after it was shown that date was a matter of record in Mexico, the actress' birthplace.
Miss Velez was in court to have the United Artists her contract with the studio calling for \$1,000 weekly for the next five years. Under the new California law governing theatrical contracts of minors, the courts must approve the contracts before they are valid.

Wrong Girl, But O. K.

Los Angeles, Jan. 17.
A feminine star at a Culver City studio, doing her holiday shopping in a Hollywood "Five and Ten," saw screen possibilities in a pretty clerk at the notion counter. The next day she told the manager, who dispatched himself to Woolworth's, scanned the sales-ladies, picked one and signed her on long term contract.
A week later he obtained a part for her in a picture at the same Culver City plant, but when the star dropped in on the set to see her protegee she failed to recognize her "find." The manager went picked the wrong girl. But the producer is satisfied and the girl holds chances of getting a long term contract.

NO CHILD UNDER 16 ADMITTED TO QUEBEC HOUSE

Premier Suggests Amendment—With or Without Parents

Montreal, Jan. 17.
Something unique in the way of censorship of the content broke here with the announcement by Hon. L. A. Taschereau, Premier of the province of Quebec, in his address to the just convened legislature that his government would propose to the House an amendment to the existing law prohibiting children under 16, whether accompanied by parents or guardians or not, from admission to picture theatres.
The amendment will embody the recommendation made by Justice Boyer in his report on the Royal Commission appointed to sit on the Laurier-Palace fire of last January when 79 children perished.
There is no doubt that the amendment will pass the legislature. Taschereau has nine-tenths of the members behind him. It will likely come into force as soon as passed which will be within the next six weeks.
Matter of Lying
There is apparently no movement among picture men here to lobby against the proposal.
It is much like it that did and they recognize the fact. The only chance is the well known outburst of popular wrath at this unjustified interference with the liberty of the people but there's practically no likelihood of any burst.
Movie house proprietors and managers are taking the wallop quietly. They figure there will be a marked increase in the growth of youthful age lying and they aren't going to ask for birth certificates. But it's bound to hit grooves to some extent.

Far East Idea Off

Washington, Jan. 17.
House appropriations committee turned down the proposed additional motion picture trade commissioner to be stationed in the Far East.
Disapproval was in line with policy to add no further trade commissions for any of the several industries, all of which were backing similar requests.
Department of Commerce, however, has not yet given up hope for the picture commissioner.

BEATRICE BURTON VERSATILE

Los Angeles, Jan. 17.
Beatrice Burton sold the picture rights to her latest novel, "The Little Yellow House," to F. B. O. Requested to write the adaptation and continuity, she did without previous scenario experience.
The production will be started Jan. 25, with Ralph Ince directing.

RAILSTON IN "BURLESQUE"

Los Angeles, Jan. 17.
Esther Railston is to play the feminine lead in the screen version of "Burlesque" to be made by Paramount next summer. It is likely Hobart Henley will direct.

KENNEDY AND FBO MAY GO WITH PATHE AT REQUEST OF MURDOCK

Closer Business and Friendly Relations Between Two Heads—FBO Production Plan Liked for Pathe—Other Associations—Nothing Positive

FRENCH DECIDE ON FILM QUOTA BY FEET

Paris, Jan. 8.
Exhibitors put up a fight at the last meeting of the French commission to study the local picture business when the Minister of Fine Arts, M. Herriot, hinted that the "contingent" would be put into effect on the lines already indicated (7 for 1).
The mode of exchange was changed on the suggestion of Leon Gaumont, backed by J. Sapcine, and it is now probable the calculation will be made by length of reels and not the number of pictures. After much discussion the parties seem to have agreed on one metre of French bought for nine metres of imported film. In other words, an importing company will have the right to bring in 18,000 feet of foreign positives for every 2,000 feet of French films exported by it, or nine foreign pictures of the average length of 2,000 metres.

Daughter Contesting Wm. P. Gray's Will

Portland, Me., Jan. 17.
Mrs. Monita Gray Lawton, of Brooklyn, N. Y., only child of the late William P. Gray, head of the Publix Theatres' circuit in New England, will oppose allowance of his will. Her attorney, Frank A. Morey, has filed notice in Probate Court, Lewiston, Me., where Mr. Gray made his home, that he desires to be heard in opposition.
George W. Lane, Jr., of Lewiston, one of the executors, has been appointed special administrator by agreement of counsel under a bond of \$100,000 to make an inventory and conduct the business of the estate which almost is entirely invested in theatres.
Mrs. Lawton, according to the will, was to receive the annuity from a trust fund of \$20,000, \$30 a week additional after she reaches 30. The estate, estimated by Mr. Gray's business associates as between \$500,000 and \$700,000, was bequeathed to religious and charitable organizations in Lewiston. Mr. Gray's nurse, Mary Morin, was left the annuity of a \$20,000 trust fund, \$40 a week for as long as she remains unmarried and did not work for wages, and \$5,000 cash.
No date has been set for a hearing on the contest of the will, and Attorney Morey has not yet indicated upon what grounds he will endeavor to have the will get aside.

Wampas Radio Hook-Up For Baby Star Trophy

Los Angeles, Jan. 17.
The Wampas made a hook-up with the Don Lee, west coast Cadillac distributors' radio stations in Los Angeles and San Francisco whereby the latter will contribute 20 hours of air advertising for their coming frolic.
In return for this, Don Lee receives the privilege of donating and presenting a gold trophy to the baby star of 1925 and 1926, who, in the public's eye, has done the best work since elected.
Heretofore a cup has been awarded in a similar manner with the local critics deciding who had done the most outstanding work.

Finis Fox in England

Los Angeles, Jan. 17.
Finis Fox, scenarist for the Edwin Carewe unit at United Artists and a brother of the director-producer, will leave for England to direct a picture for a British syndicate, when completing the script for Dolores De Mille's next for U. A.
The deal was closed through the English company's representative, now in Hollywood.
Fox expects to remain abroad for six months.

A story cropping up over the week end of more authority than a mere rumor is that Joe Kennedy, head of FBO, with his organization may go into Pathe, under an understanding with J. J. Murdock, president of Pathe.

Murdock, from accounts, has found himself jammed between the vaude and picture interests he represents.
FBO, of which Kennedy is president, is a leading independent picture producer. Kennedy but recently made a strong connection, financially and otherwise, through General Electric, with the Radio Corporation of America, buying into FBO to the extent of nearly half a million.
It is said that Kennedy had called in Murdock, as a showman, to appraise the possibilities for the theatre of the latest sound, and slight discovery of General Electric.

Murdock Sees Out
In the face of the several complexions and with Murdock additionally seeing an out for himself in the cumbersome work of directing Pathe in the executive end, he looks upon the FBO organization as properly constituted to take over the physical direction of Pathe Kennedy, by profession a banker and with extensive banking connections, has attracted attention since assuming command of FBO, for the thorough business manner in which he has steered that concern. He also gained a rep of turning out suitable full length feature productions at a production cost much below the average investment in relative similar films by the first line companies.

With Murdock insistent ever since with P. D. C. and later Pathe, to "make 'em cheap," or at least to keep the cost below the maximum circulation return, his estimate of Kennedy as a producer is heightened under the Murdock impression Kennedy can do for Pathe what he has done for FBO.

The Ifs
It is unknown if Murdock can make the Kennedy deal on his own initiative, nor is it revealed whether Kennedy has expressed any desire to take on the added burden of work. Kennedy's decision is all that is required for FBO, while Murdock may have to consult Cecil B. DeMille if wishing to hold DeMille in the combine, and it may be necessary for Murdock to obtain consent of a majority of the Pathe stockholders. In the latter are several former Pathe men, still with their organization and holders of large blocks of its stock.

Murdock as president of Pathe is said to have demanded and received full power of action in any direction while in that office.

Fatty's Percentages in Playing 'Round New York

Fatty Arbuckle is booked up for a considerable period ahead in the presentation and vaude houses around New York. Such open dates as he has are being negotiated for, with the Stanley Company reported dickering for Fatty to appear at the Strand in Manhattan and Brooklyn.
Fatty's terms as a rule are \$5-50 over the weekly average gross of the theatre, with a guarantee.

Joe Plunkett's Rest

Joe Plunkett is going away for a rest, the kid's first chance since he commenced to lose sleep but not weight slumping up a weekly stage bill for the Strand, New York.
Charlie Chaplin gave Joe the opening. The Strand's managing director can figure upon two weeks and "inter-fer-ence" before "The Patient" (P. N.) follows in "The Circus."

Bernie Goes to Work

Bernard Simon has returned to the Herald Tribune. This time he is on the copy desk.

CHICAGO THEATRE'S BIG \$52,000 CREDITED IN PART TO ORGANIST

Jesse Crawford's Home-Coming Last Week—Oriental Got \$45,000—"Gaucha" Followed "Dove's" Short Run at New U. A.—"Jazz Singer," \$16,600

Chicago, Jan. 17. Jesse Crawford's triumphant return and the presence of Lon Chaney's newest on the screen slipped the Chicago theatre a large intake last week. Must be something to these future house organ solos when an exponent can improve a theatre's business by several thousand dollars. Besides Jesse and the screen, the big house had an excellent bill. On all angles, the scramble and jazz departments being of equal strength for a change.

Oriental also rose, though not as high, and returned a sum that, if maintained, will carry the house along at its former splendid average. "Two Flaming Youths," Oriental's picture, below a very good novelty stage show, both as to value and as a draw.

"The Jazz Singer," town's lone epic, showed further improvement, going up a grand last week and still enjoying a neat advance sale. In its seventh week, this picture, coupled with Vitaphone, is doing better now than at any previous time. The reason for this is that the picture has been so difficult to figure, being as Johnson has been the sole cause for buying right along.

"Love" completed three weeks at the Roosevelt to fair returns, and is held for a fourth, but still impressing as a better film for McVickers than the Roosevelt. It hasn't hit as expected. McVickers turned sentimental last week with "Shepherd of the Hills" after a week of the other extreme, "Roughly and Smoothly." While making money, it did not get its usual first week grab. Usually hit and run at this house unless the picture is stronger than usual to stand a second week gain or more. "Shepherd" is also currently held over.

"Gaucha" at U. A. United Artists picked up a bit on the entire week, though the real ground gaining started Friday with the premiere of "The Dove" and Fairbanks film. "The Dove" completed a disappointing run of not quite three weeks. With "Gaucha" first, "Dove" might have been infinitely better as a later release, which would give it a chance to ride with the theatre's already established draw.

Estimates for Last Week Chicago (Public)—"London After Midnight" (M-G) (4,100; 50-75). Crawford at Crawford's theatre on screen and good all-around bill gave big house big week; \$8,000 over previous week at \$52,000. "The Jazz Singer" (U. A.) (1,233; 50-75). Consistent advance sale of about \$1,500; week ends and evenings very good; sell-out Friday night with personal appearance of May McAvoy, helpful; \$16,600. "Shepherd of the Hills" (P. N.) (50-75). Big McVickers' usual first week draw with \$17,500, but making money and a. o. this week, with possibility moderate coin will hold it for third.

Monroe (Fox)—"Gateway of Moon" and Movietone (Fox) (975; 50-60). Looks down for good pace decline in screen value; some business on Dolores Del Rio last week. "Tone still not getting proper plug; \$1,300.

Oriental (Public)—"Two Flaming Youths" (Par) (2,900; 35-50-75). Excellent novelty stage bill, which was probably not that free of more conspicuous spot; house picked up three g's and hit former stride with \$35,000.

Orpheum (Warner)—"Ham and Eggs" and Vita (W. B.) (775; 50). Blackface hoke war comedy recipient of good notices and big improvement last week; picture must gain almost \$9,000; picture undoubtedly sure-fire wow for the numerous colored theatres here.

Playhouse (Mundin)—"Cyrano de Bergerac" (575; 50-110). French made, with well-known title, caused slight influx, high hit rising to \$8,000; inside probably not that free of might be keeping 'em away; it's that kind of coffee.

Roosevelt (Public)—"Love" (Par) (1,400; 50-80). Heavy necking film getting moderate attention; \$12,500 last week seemingly enough, for h. o. prevails this week.

State Lake (Orpheum)—"That's My Daddy" (U) (2,800; 25-50-65). Some extra last week, due to Reginald Penny; \$17,000.

United Artists (U. A.)—"The Dove" (U. A.) (1,702; 25-99). Finished two weeks and five days, short day in new house. The "Gaucha" opened Friday, over \$17,000. Sunday night, eight shows daily.

"JAZZ SINGER," \$25,850 IN 2 WEEKS AND H. O.

Big Showing in Milwaukee—"Fair Co-Ed" Low at \$6,900 But Held Over at Merrill

Milwaukee, Jan. 17. (Drawing Population, 650,000) Race for big money along the Rialto little changed last week. Alhambra went up to third place in the straight picture house grosses, after having been off a wee bit the past few weeks. The Alhambra was not off alone, either, other theatres having suffered from the sub-zero wave which last week lifted in favor of May weather.

"The Jazz Singer," second week at the Garden, brought \$150 less on the second seven days than on the first, piling up \$12,850 for the little house, a total of \$25,850 on the two weeks and holding for third place. It has already broken all house records for cash and endurance power at the Brin independent. Another Jewish theme picture, "Surrender," collected \$11,800 at the Alhambra. House had an effective tieup with the Jewish daily and two Jewish weeklies here. In justice to the Universal house, it must be said that this house put over two big innovations in its Christ-mas night and New Year's eve mid-nights. The picture was shown in the night and the midnights both played to capacity.

Six Brown Brothers went over big at the Alhambra. Their program was little different from that which they did for Vitaphone and which the Garden showed about a month back.

Midwestco's Merrill holds over "The Fair Co-Ed" despite it failed to register a heavy click the first week. The picture, with a fairly well bill for Dave Scholer, m. c., and Colleen Moore in "Her Wild Cat," dropped a bit behind the gross of the week before, entering to the barrier with \$16,000.

The Miller, where it is said the stage band and picture policy will give a new twist to stock music, and the Majestic, both pop vaude and pictures, ran about the same as usual.

Estimates for Last Week Alhambra (U.) "Surrender" (U.) (1,800; 30-50). Six Brown Brothers on stage. Contests in Jewish language papers helped put picture over. Middle of week with kissing Jewess not so keen with the older Jewish patrons who protested through the newspaper teupis and aid in bringing others in to see what the rumpus was about. Hot \$11,300.

Empress (G. & S.) "Natural Law" (P. N.) (Third week) better for sex picture with men only, better draw than for feminine fans. Jumped ahead to around \$4,000.

Garden (Orph.) "The Jazz Singer" and Vita (War.) (1,200; 25-75-99). Second week great; picture goes into third week with \$12,850. Majestic (Orph.) "South Sea Love" (P. B. O.) (1,600; 50-35). Matinee play remains best. With vaude, \$7,500.

Merrill (Midwestco) "Fair Co-Ed" (M-G) (1,200; 50-35). College boys on hand and Hearst papers pushed with big splash. Held over second week despite low \$6,900.

Miller (Midwestco) "Wagon Show" (F. N.) (1,400; 50-25). Stage band with house staying close to \$7,000. Palace (Orph.) "Silk Legs" (Fox) (2,400; 15-25-35). Picture failed to live up to praise; but vaude helped some. Close to \$16,000.

Strand (Midwestco) "Texas Steer" (G. N.) (2,500; 50-80). Will Rogers' name probably did not get much of rise. Estimate gives it \$5,500.

Wisconsin (Midwestco) "Her Wild Cat" (U. A.) (1,200; 50-35). Big stage show and heavy matinee keep house running wide and setting pace on street. Moore picture more big as expected but house got \$15,300.

MRS. ZUKOR'S MOTHER IS 80 Chicago, Jan. 17. Adolph Zukor and Mrs. Zukor arrived in Chicago Jan. 14 for the celebration of the 80th birthday of Mrs. Zukor's mother, Mrs. E. Kaufman, residing at the Shoreland Hotel.

STAGE BAND POLICY SPREADS IN BALTO.

"Jazz Singer" Biggest Thing Last Week—"Love" Uptown, Not So Good at \$4,800

Baltimore, Jan. 17. The stage band idea in the Baltimore first-run picture houses is spreading. Loew-United Artist Century pioneered it; now adopted by the Stanley, and there are rumors that the New may also adopt the idea.

Leon Navara is master of ceremonies with the Stanley stage band, while Sammy Kahn will succeed Sam Robbins in a similar position at the Century.

The Century recovered Police Iula from the Stanley, is featuring its orchestra once more, the stage act being secondary at this moderate-sized house.

The Little Motion Picture has apparently caught on here. Getting out to a good start with its high-nat audience, it received a check send-off in a thinly disguised endorsement by Henry Mencken. The 250-seater is now doing consistently good business.

Ford's fopped to the movies Monday when "Wings" opened a \$2 two-week engagement at the legit house. The Palace scheduled a picture to replace it, but the picture was not ready to go, when the amalgamated Columbia and Mutual bluesque, plus a feature picture on the grind plan, will leave the Palace house.

The big business last week was done by the Warner's Metropolitan, where the "Jazz Singer" turned away. It got an initial week record for this uptown house, which has been rather so-so of late. "Becky" at the Loew-United Artist Century was well liked, but a rave, the Hearst press tie-up aiding the good but not sensational draw.

"Sorrell & Son," opening for two weeks at the Vaude got the right press break, but proved a class picture, and the opening week was below the house average. "Valley of the Giants" at the Stanley was a year-and-a-half proposition from the b. o. point of view. Not a woman's picture. "On to Reno" was pretty good at the Vaude, but "The Man" reported good but no smash at the Rivoli. "Love" did a consistently good week at the Parkway.

Estimates for Last Week Century (U. A.) "Surrender" (U.) (2,500; 25-60). "Becky" Stage band idea apparently over and looks like permanent policy. Sammy Kahn, m. c. over on initial week. Tie-up with two local Hearst papers aided. Good at \$20,000.

Stanley (Stanley-Crandall Co.) (3,500; 15-25-35). "The Jazz Singer" With two battles that aren't exactly petting parties; this one proved somewhat gruesome for the female sex. House was a smash at the Rivoli. "Love" did a consistently good week at the Parkway.

Palace (U. A.) "The Jazz Singer" (U.) (1,300; 25-60). "Sorrell & Son." Excellent reviews, but class picture. Title also a. o. over on initial week. Tie-up with two local Hearst papers aided. Good at \$20,000.

Loew-United Artist Century (U. A.) (2,500; 25-60). "Becky" Stage band idea apparently over and looks like permanent policy. Sammy Kahn, m. c. over on initial week. Tie-up with two local Hearst papers aided. Good at \$20,000.

Loew-United Artist Century (U. A.) (2,500; 25-60). "Becky" Stage band idea apparently over and looks like permanent policy. Sammy Kahn, m. c. over on initial week. Tie-up with two local Hearst papers aided. Good at \$20,000.

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"YOUTHS" TOPEKA SMASH. And That Mount \$4,700 at Jayhawk, Seating 1,500, at 40c Top

Topeka, Jan. 17. (Drawing Pop., 80,000) The Conklin-Field combination in "Two Flaming Youths" scored a smash at the Jayhawk this week, and in spite of the fact that Beery and Hutton in "Wife Savers" was doing the same thing at the Orpheum.

Estimates for Last Week Jayhawk (1,600; 40) (Jayhawk) "Gay Defender" got good play on Dix name and "Two Flaming Youths" last half pulled big, making week's total \$4,700.

Orpheum (1,200; 20) (National) "Wife Savers," version of "Louie the 14th," drew in Beery and Hutton names and got business; \$2,300.

Cozy (400; 25) (Lawrence) "Sik Stockings" first half and "C. C. Ball" second half, did little better than average; \$1,100.

FIRE AND THEFT IN MONTREAL LAST WEEK

Meanwhile "Ben Hur" Astonished Town with \$19,500—Vaude the Mainstay

Montreal, Jan. 17. (Drawing Pop. 600,000)

"Ben-Hur" lifted the Palace to a peak not reached for years back with \$19,500, and held over. From Sunday to Tuesday, the picture was packed. No other house in this city has had such figures for many months.

His Majesty's (legit) ran the Cosmopolitan Opera Company of New York, with six night shows and two matinees, but was not up to it until Thursday and then piled in. Gross was \$14,000. Company playing three-night stands at Ottawa and Quebec, after Montreal.

Capitol starts a new price policy Saturday, cut to 40-60c, except Saturdays, Sundays and holidays. A thousand seats out of 2,700 will go at 40c and matinees 30c. The new show will open Saturday instead of Sunday. This house has also cut down on the number of acts, now four instead of six, but the four are longer.

B. M. Garfield, secretary of the Montreal Theatre Managers' Association, whose wife got into the limelight a year ago by averting a fire panic in a local theatre, is again in the local headlines. He was held up by two men and only a quick retreat saved his theatre, Rialto, neighborhood run by the United Amusement Company, saw the show. This is regarded as a record for handling a crowd.

The Verdun Palace theatre at a matinee last week was the scene of a fire. The manager came on the stage and told the audience to "get out." They did, and when the blaze was over, returned and saw the show. This is regarded as a record for handling a crowd.

Estimates for Last Week Capitol (U. A.) (3,500; 30-55) "Fortune Hunter" (Warner). Up against hot opposition; \$12,500.

Palace (2,500; 55-85) "Ben-Hur" (M-G) (2,500; 55-85) "Ben-Hur" will run another week, perhaps two more; \$19,500.

Orpheum (3,200; 45-75) "College Widow" (Warner). Vaude draw although picture went well; \$13,500.

Imperial (1,900; 30-35) "Main Street" (Pathe-Mille). Vaude big noise also at this house; \$5,000.

Strand (300; 30-40) "Honeycomb Hate" (Par). "Blood Will Tell" (Fox). "The New" (Vital). "Home Made" (F.N.); altogether, \$4,500.

Publix's First Choice for Wired Films in Omaha

Omaha, Jan. 17. Rialto, Publix house, is matching its recent installation of Pantheons and Movietone by the World, Pantheons vaudeville and pictures, by also putting in Vitaphone and Movietone. While the World has only Vitaphone shorts, the Rialto will have the features and will open with "When a Man Loves," with John Barrymore. Movietone will be installed soon afterward.

The Rialto will have first choice of Vitaphone subjects under the Publix agreement, according to Manager Korach.

No price change has been announced at the Rialto, but the World, which has the ante from 50c to 60c.

Good draw. Felice Iula, returned orchestra conductor, continues to be chief b. o. card.

"WILD GESE," \$14,300, BEAT GRAND'S AVERAGE

1st Indie Feature to Play Pittsburgh House in 2 Years—Penn Got \$37,200, Big Bill

(Drawing Pop., 1,000,000)

Pittsburgh, Jan. 17. "Things dropped back to normal with 'King of Kings' in second week at the Nixon, road show house, doing big business, but Lon Chaney coming back to Penn with a big gross following poorer grosses on his last two pictures, about the only thing happening here.

The Penn dropped about 1,500 bucks from the preceding week, but there were no holidays and business held up better than expected. In addition, Chaney's stage show was packed with talent.

The Grand played "Wild Geese," first independent production in house in two years, but very well, above average, with no stage show to help.

Harris Theatres celebrated their 30th anniversary by having the Hiale theatre doing four every day and setting a record gross.

Albine booked "The Fighting Eagle" along with two features, but though good picture the costume angle was against it, with results not what might be expected.

Estimates for Last Week Albine (Keweenaw) (2,100; 25-35-50) "Iod La Roque in 'Fighting Eagle'" first Pathe product to play outside Stanley combine. Good picture, but costume angle was against it.

Cameo (600; 35-40) "Modo of Israel" in for short run and did very well for first week.

Duke (Keweenaw) (2,100; 25-35-50) "Man Crazy" and seven acts. Grand \$11,400.

Grand (Stanley) (2,700; 35-50) "Wild Geese" (U. A.) (2,700; 35-50) Splendid cast, good picture, and did finely. Stage attraction means nothing; \$14,300.

Penn (Loew) (3,700; 25-35-50) "Lon Chaney in 'London After Midnight'" and stage show "Bagdad," 43 people, gave house \$37,200. Don Albert, guest conductor of pit orchestra, gave house \$37,200. Albert, also helped business, as both are local favorites.

Midland, K. C., Got \$22,000 In Bad Week for Biz.

Kansas City, Jan. 17. It is taking this town a long time to recover from the holiday season and the theatres are suffering. In spite of a week of almost summer weather, business was badly off in practically all of the houses.

One of the exceptions was the Globe, with its third week of the "Midnight" picture, which has been drawing capacity houses at 50-75. Last week was advertised as the last, but a change was made, and the picture was made off a fourth week. It will be followed by "What Price Glory" with movietone accompaniment. "Globe" was but recently made off a fourth week at Pantages to record-breaking business, and has been in a number of the residences since, but the picture managers will click again with the music added.

There is no question but that the new Loew-Midland is cutting the town's grossing picture houses, but business slumped there also—just not real alive. This week the house has Ruth Elder.

Sandwich managers of the independent Liberty are tied up with the street car company and is offering two street car tickets at the theatre box office. The tickets for the Liberty are being sold at a price of 30c each, but the company is giving the scheme strong publicity with large display ads.

Estimates for Last Week Mainstreet (Orpheum) "French Dressing" (P. N.) (3,200 25-50). Clever cast and interesting story, this feature was to the liking of most patrons; \$10,000.

Midland (Loew)—"London After Midnight" (M-G-M) (4,000; 25-35-50). Good picture, but business admirers out in force. Stage show good entertainment and snappy. Patages in middle of week sagged; \$2,500.

Newman (Loew)—"The Spotlight" (1890; 25-35). Shoppers commencing to learn Loew management means to give standard pictures at this house for 30c, but a double gate for mats. Afternoon trade is on increase. Business slightly better than previous week; \$5,500.

Parkway (Fox) (2,200; 25-30-50). Fast moving comedy. Good vaude on stage. Another of Jack Quinlan's bargain basement picture; \$4,500.

Liberty (Ind.) (1,000; 25-35). "Legionnaires-in-Paris"—News-shots of Paris and the crowds and happenings during the 1914-1918 Legion convention there. Chapter of "Colleagues" also. Lots of show for quarter; \$2,200.

Glitz with the "Jazz Singer" for the third week, had continued big business. Capitol screened "Polly of the Movies" between presentations of "Gingham Girl" by Smith's and "Home Made" Orpheum's picture.

"HELEN OF TROY," PAR., \$75,900; WITH ROXY AT \$105,000 LAST WK.

Chaplin's "Circus," \$81,200 at Strand, Claimed World's Record for Capacity and Scale—"Uncle Tom" Showed Gain at Over \$8,000 in 10th Week

With the annual auto shows on, and Ford instigating its opposition to that display at Madison Square Garden, the holiday season wasn't as bad as it might have been. Most of the houses held up smartly, although some lost substantial ground.

"Helen of Troy" pushed the Paramount to the satisfactory figures of \$75,900 after having played three \$2 weeks at the Globe during the Christmas recess.

"Baby Mine," which some of the daily reviewers classed as funnier than Chaplin's "Circus," had Clark and McCullough as presentation aid at the Capitol for \$51,800. While this figure is not remarkable, it's better than the house was doing prior to the holidays. Lay opinion was divided on the film.

Chaplin poured more money into the Stanley chalet than that spot off point has ever seen. The gross of \$81,200 is nearly four times above what the house has been turning in weekly. A week ago, when the U. A. comic's former record for "The Gold Rush" by about \$6,000. Management claims a world's record for a capacity of 2,900 playing to 35-59 matinees and 30-40 nights.

Down at the Rialto, "The Dove" is in its third and final week after taking a decided slip of \$12,500, to \$27,800. Jannings' comedies "The Command" comes in here Saturday for an indefinite period. Reg. Denney's "On Your Toes" gave the Colony \$11,000, while "Serenade" brought \$4,200 to the Capitol after having played the Paramount.

Roxy's Stage Show
Something like 70 per cent of the Roxy's \$105,000 goes to the credit of last week's stage show, "Gateway of the Moon," being generally conceded to be "way off" and a strong film. It was booked for this week, it is reported, the management might have held over its "Joan of Arc" presentation.

Looking over the \$2 displays, all gave way a bit. "Trail of '98" has its eye on the Astor, where "The Enemy" played to \$14,000. "Wings" slipped under \$10,000, and considering that stage of its run where full attendance is going to be hard to sustain. At \$15,400, the air film was but \$600 short of jamming in, and figured very substantial. "Jazz Singer" stayed over \$20,000 at \$20,700 and is going along easily, while "Love" showed no signs of weakening at \$10,500.

"Uncle Tom's Cabin" rather surprised by reversing its field to click in at just over \$8,000, much better than its average business to date. "Gaucho" is tapering off, and is expected to drop about \$7,000. Goes out this Sunday to make way for D. W. Griffith's "Drums of Love." "Chicago" grabbed \$6,000.

Other new films expected along the street include Fox's "Four Sons" at the Gaity next month, and the Martin Johnson's animal film at the Earl Carroll Jan. 23.

Estimates for Last Week
Astor—"The Enemy" (L.) (1-200; \$1-42) (4th week). Causing no fireworks, but easing along fairly well; no complaints at \$14,000; if matters become prematurely tense they probably will end at \$4,200. '98' is ready, that M-G-M special being tentatively slated for this house.

Cameo—"Serenade" (Par.) (549; 50-75). Menjou film brought back rather soon after showing at Paramount, down the block and across street; did not attract much notice.

Capitol—"Baby Mine" (M-G) (4-620; 35-50-75-90). Few reviewers classed it better comedy than new Chaplin film; but it is a real one; no old gross show it; adverse comment by women on one or two raw scenes; Clark and McCullough on stage to help and \$61,800 above pre-holiday pace.

Central—"Uncle Tom's Cabin" (U.) (922; \$1-32) (11th week). Something of surprise in having \$8,000; going after school children trade for increased matinees.

Colony—"On Your Toes" (U.) (1-880; 25-50-75). Denney's sequel to "Leather Pushers" series did fairly; \$11,000.

Criterion—"Wings" (Par.) (973; \$1-32) (23d week). Aerial picture got away from capacity and occurrence; at \$15,400 isn't worrying and may hang between \$15,000 and \$13,000 right into warm weather, now that season has been so good.

SAD NEWS, LADS, BUT THIS IS NEW ORLEANS

The Town That Knocks 'Em Over Mercilessly—\$17,000 for "Sadie" and Saenger

New Orleans, Jan. 17.
Last week was not insipid in the picture places. Saenger, with Gloria Swanson in "Sadie Thompson," figured to go above \$20,000, but just managed to pass \$17,000.

Considering the extra cost of the film and other added expenditure, that meant red for the house. It was a very bad thing, below its normal gross at this season of the year, when hotels are packed with visitors.

Strand, Liberty and Palace "off" along with the others, the one theatre showing a flicker of business being the Palace, which went above \$5,000 with a Clara Bow picture, "My Lady of Whims."

Estimates for Last Week
Saenger (3,588; 65). "Sadie Thompson." Did not attract business expected; \$17,100.

Loew's State (3,218; 50). "Wife Savers." Combination of Beery and Hutton seems to be through as far as this city is concerned; \$14,200.

Strand (2,200; 50). "Beau Sabreur." Sequel to "Beau Geste" failed to get running; \$2,300.

Liberty (1,800; 50). "Irresistible Lover." Showed very little and lucky at \$2,700.

Orpheum (2,400; 75). "Rush Hour." Vaudeville responsible for most of business; \$6,800.

Palace (2,300; 40). "My Lady of Whims." Best returns of season when Palace went to \$6,100.

Beresford Leaves U.

Los Angeles, Jan. 17.
Frank Beresford, story editor for U. left to return to his old vocation of writing continuities.

His first assignment is for F. B. O.

house for Gilbert-Garbo lovefest; \$10,800.

Gaiety—"Chicago" (Pathe) (808; \$1-32) (4th week). Slipped in at little over \$8,000; Pathe subleasing to Fox for Feb. 11 week, starting next month; latter firm probably bringing in "Four Sons," reported possibly; house for \$2,000; Fox Motion picture accompaniment; Fox takes over theatre Feb. 2, cribbing pending deal for Central.

Liberty—"The Gaucho" (U. A.) (1-230; \$1-32) (9th week). Semi-final week down to \$3,700; originally scheduled for eight weeks, but held awaiting "Drums of Love," due next week.

Paramount—"Helen of Troy" (F. N.) (3,400; 35-50-75-90). First National film had pleasant visit in Paramount's; \$27,800; \$22,000; \$22 showing at Globe during holidays apparently didn't hurt; \$75,900; at 3:45 p. m. last Sunday this and Strand only houses having 'em waiting for seats.

Rialto—"The Dove" (U. A.) (1-980; 35-50-75-90) (3d week). Norma Talbot, former "The Dove" (New Year's), but dwindled badly and makes way for Jannings' "The Last Command" (Par) this Saturday; \$27,800; \$22,000.

Rivoli—"Gentlemen Prefer Blondes" (Par) (2,200; 35-50-75-90) (1st week). "Devil Dancer" (U. A.) (1-880; 25-50-75-90) (2d week). Anita Lido's story comes in with heavy publicity backing and personal appearances of Ruth Taylor; attraction along street mixed on picture.

Roxy—"Gateway of the Moon" (Fox) (6,205; 50-75-90). Stage show held this one up; \$105,000; hasn't had "hot" one; film draw quite some time; similar situation reported this week.

Strand—"The Circus" (U. A.) (2-900; 35-50-75-90) (2d week). Daily reviewers spent all week apologizing in columns for having to admit Chaplin film okay; result was plenty of money; special opening mid-night, picture and professional mob emerged saying "Great," and word spread all over; \$81,200 record for house over "Gold Rush"; house looks for six big weeks; grinding nine daily and eight on Sundays.

Warners—"Jazz Singer" and Vita (W. N.) (3,600; \$1-32) (1st week). Holding up very well; \$20,700.

"WILD OAT" LED IN TORONTO, \$15,000

Radio Hook-Up as Aid—"Sorrell and Son" Starts Fast and H. O.—"Wings" at \$2

Toronto, Jan. 17.
(Drawing Pop., 700,000)

For the first time in the picture business in Canada eight Toronto houses last week averaged over \$10,000, with three going strong on indefinite runs. Three of the eight are regular vaude and picture houses.

Big leader was "Her Wild Oat" (F. N.) at Pathe's, where \$15,000 was rolled in with turnaway business Saturday. Coleman Moore, always box office smash here, was helped by a real vaude program and good exploitation via radio. This house invariably goes far better on a comedy than any other type of picture, because of radio hook-up.

The listeners hear the laughing and wonder what it's all about.

"Seventh Heaven" (Fox), that got a three-week run to good business just two months ago, got \$12,000 at the Uptown, where a short but smart program was an added attraction.

Loew's had a "good" program around "The Flaming Youth" (Par.), but fell below average with about \$11,800. Usual leader of the town, this house got caught in the backwater of competition. Short subjects and theaters shown improvement here recently.

"Sorrell and Son" (U. A.) was not expected to do so well until its second week at the Regent, recently rented by Fox. The picture, which was a real one, and it drew a smart society patronage. The result was better than \$12,000, and it practically means capacity in this 1,400-seater. Original rental of this house was for six weeks, during which time "The Gaucho," "Sorrell and Son" and "The Circus" were to be exhibited. With no week under \$11,000, contract has been spread out to three months. That means another week for "Sorrell" and a fortnight for "My Best Girl" (Pickford), "Sadie Thompson" (Swanson) and "The Dove" (Talmadge). All are U. A. pictures.

"The Circus" has been withdrawn and is now likely to be spotted at the Tivoli. F. P. house that has shown surprising strength in the past few months.

With prices slightly advanced, they swung in "The Big Parade" for a run that will go at least three weeks. With an average of around \$5,000 on an ordinary picture, Fox Day can show a picture that \$10,000 this week in a 1,400-seater. "Parade" will be followed by "Ben-Hur," which failed to draw because of high prices on last Toronto appearance of two weeks. At least two British releases will follow "Hur." These are "Mademoiselle from Armentières" and "The Battle of the Falklands Islands." "The Circus" goes in here it will likely be hanging up several weeks.

"Wings," spotted at the Princess, the Brian's has been withdrawn, beaten \$10,500 at \$150 top, not so good, but nothing to view with alarm, considering the picture and opposition. Picture drew A-1 notices and has advance sale for next week. Special musical arrangement proved it. Future policy of this policy in doubt.

Parade continued as well as at present "King of Kings" is likely arrival. If pictures hang out for the balance of the season, it will be a record, and as the only legit spot in all Ontario.

"Dress Parade" at Shea's Hippodrome was the weak sister for no particular reason. It went under \$9,000, although considered one of the best in this particular spot this season. Vaude up to average.

Estimates for Last Week

Piccadilly (F. P.) (3,50; 30-60). "Her Wild Oat" (F. N.) (3,50; 30-60). "The Circus" (U. A.) (2,900; 35-50-75-90) (2d week). Daily reviewers spent all week apologizing in columns for having to admit Chaplin film okay; result was plenty of money; special opening mid-night, picture and professional mob emerged saying "Great," and word spread all over; \$81,200 record for house over "Gold Rush"; house looks for six big weeks; grinding nine daily and eight on Sundays.

Warners—"Jazz Singer" and Vita (W. N.) (3,600; \$1-32) (1st week). Holding up very well; \$20,700.

"LOVE," AT \$24,800 SURPRISED L. A. BY LEADING

"Serenade" and Victor Artists at Met Low Down at \$21,100—State 2d With \$22,000—"Best Girl" in 3d Week Dropped \$12,000 Below at New U. A.

FOX, WASH., \$25,500, WITH BARRYMORE FILM

"Sadie Thompson" at \$12,500 Didn't Beat "Love" at Columbia—Earle's New Policy

Washington, Jan. 17.
(White Population, 450,000)

Fox staged a comeback with John Barrymore in "When a Man Loves" and got itself the top business of the past week with a higher scale.

Loew's "Jazz Singer" took quite a tumble on its third week but left many claiming that it was still good for a fourth period of seven days to an equal figure. Picture with Vita accompaniment changed the entire situation, as before its advent house was scheduled to partially step out of the competing picture and go into a split week policy. Currently is offering "Patented" leather kid after heavy exploitation for a run.

Earle, other Crandall house, skidded somewhat from the previous figures reported with a Clara Bow picture, "Get Your Man." Skidding seems to have been due to a trifle too much liberality in estimating the first two weeks under the changed routine.

Palace and Columbia, both Loew, continue with the new "Sadie Thompson," getting its first showing, under "Love" on its first week. Naturally opposition against the revised "Rain" was apparent here, where the reformers are concentrating to put over Federal censorship, which may and may not have cut in.

Palace went considerably under Chaney's previous week with "Beau Sabreur."

Current week marks advent of Public presentations in this Loew house and again Saturday had them lined up waiting to get in during the late afternoon. No one else was doing that.

Estimates for Last Week

Columbia (Loew) "Sadie Thompson" (U. A.) (1,232; 35-50). Hard to estimate which got the most, this one or "Love." Playing safe gives them both \$14,000.

Earle (Stanley Crandall) "Get Your Man" (Par.) and Hyman stage show, third week new policy (2,300; 35-50). Getting in five shows Saturday and holding steady against the others' four helped; \$14,500.

Fox (Fox) "When a Man Loves" (Warner) and stage show (3,432; 35-50-75-90). Picture boosted the takings to \$25,500.

Little (Theatre Guild) "Cabinet of Dr. Caligari" (Ufa) (200; 35-50). Always sure money getter for house, being thrown in for repeat every time pickings are not good in open market for this independent buyer.

Met (Stanley Crandall) "Jazz Singer" with Vita (Warner) (1,518; 35-50). Again liberal estimating of first two weeks will have to be borne by third; possibly \$7,500.

Palace (Loew) "Beau Sabreur" (Par.) (2,300; 35-50). Not cleaning up. Chaney was preceding week, hence \$4,500 drop to \$17,000.

Rialto (U. A.) "A Man's Past" (U.) (1,232; 35-50). Stage show (1,578; 35-50). Less than preceding week; \$4,900.

PEARSON LINING UP FILMS

Los Angeles, Jan. 17.
Elmer Pearson, vice-president and general manager of Pathé-De Mille will spend about six weeks on the coast lining up next season's exploitation program of Pathé-De Mille with studio officials.

John Filin, of the same company, also has arrived here.

HORNE VACATES COLUMBIA

Los Angeles, Jan. 17.
James Horne signed with Columbia to direct a series of pictures, but was dissatisfied with the method of assigning stories, and left after waiting three weeks without salary. Horne has been engaged by A. Cartos to direct.

once got \$2 here. Over \$10,000. Excellent. Hold over.

Hip (2,300; 30-60) (F. P.), "Dress Parade." Not so good. Caught in wave of competition and went under \$9,000.

Neighborhoods good

Los Angeles, Jan. 17.
(Drawing Pop., 1,450,000)

Though tourists are flocking into town at the rate of 3,000 a day, aggregate business in the first run of the week at Met low down the normal for this time of the year.

Only real healthy hi-light of the entire first run group on the week was the Million Dollar with "Love," starting at the Rialto. This picture hit like a machine and its nearest competitor, Loew's State, by almost \$3,000 on the week. That sums up the business as the Million Dollars has been given up as a lost cause with the last four pictures there.

Loew's State had "Baby Mine" in the screen and Benny Ruben on the stage as master of ceremonies with a coking good stage show. The Arthur-Dane combination has a local following with Ruben being well known to the town.

Metropolitan should have been leader of the town on week as it had the Eight Victor Recording Artists as the headline stage attraction and "Adolphe Menjou" in "Serenade" on the screen. But looks as though West Coast missed an opportunity in missing the act, who came in on gaudy shows with town knowing nothing of their whereabouts unless seeing them. This was a universal for anyone having a photograph, for it is necessary to let the locals know it in advance.

For the 11th week at Grauman's Chinese, "The Circus" kept in the profit column though dropping considerably below the week before. Carthy Circle with "Sunrise" in the screen was about \$5,000 behind the Grauman house. "Get Your Man" Al Jolson in "The Jazz Singer" held up remarkably well on second week with the gross about \$500 behind the Chinese.

United Artists with Mary Pickford in "My Best Girl" skipped about \$12,000 below the intake of the week before and holds one more week before making room for Norma Talmadge in "The Dove."

Gene Morgan had a Herculean task at the Boulevard with "The Renegade" in the screen. It is always a push over for him to the \$6,000 mark, no matter what the picture is, though he only takes a night and two matinees a week. "Private Life of Helen of Troy" did surprisingly well at the Egyptian, where Lynn Cowan is the head of the weekly change of stage shows. Broadway Palace has "Silk Stockings," starring Laura La Plante for its first down town showing and drew just bit better than the week before, with a foreigner in the lead.

Estimates for Last Week

Grauman's Chinese (U. A.) "The Gaucho" (U. A.) (1,958; 50-\$150). For 11th week with plenty of exploitation and excursion business house went up fairly to \$15,000. Two weeks more.

Carthy Circle (F. Miller-W. C.) "Sunrise" (Fox) (1,500; 50-\$150). This Murnau production in sixth week grossed \$4,500.

Criterion (W. C.) "Jazz Singer" (Warner-Bros.) (1,600; 50-\$150). For second week Al Jolson with the Vitaphone garnishments held up big, going to \$14,000.

Loew's State (W. C.-Loew) "Baby Mine" (M-G-M) (2,200; 25-\$1). Arthur-Dane comedy and good stage show headed by Benny Ruben did just bit below normal for this time of year at \$22,000.

Metropolitan (Pub-W. C.) "Serenade" (Par.) (3,595; 25-75). Muffed all around here by not selling the strategy of advertising at exploitation silence, put house into "red" on week at \$21,100.

Million Dollar (Pub-W. C.) "Love" (M-G-M) (2,200; 25-85). Benny Ruben and master of stage as had in year. Started off with bang as studio spent \$3,000 on its own in advertising and exploitation, with return for a week at \$24,800.

United Artists (U. A.-W. C.) "My Best Girl" (U. A.) (2,110; 25-\$1). Newness of house wore off bit with the picture getting gray after two weeks, but house dropped around \$12,000, to \$16,000.

Boulevard (W. C.) "Reno Divorce" (Columbia) (2,164; 25-50). Title or picture meant nothing here. Gene Morgan stage drew them for \$5,500, which allows profit for house.

Egyptian (U. A.-W. C.) "Helen of Troy" (U. A.) (1,810; 25-75). Great good out here after rather poor downtown showing; \$8,700.

Broadway Palace (Orpheum) "Silk Stockings" (U.) (1,540; 15-40). Laura La Plante drew them for \$5,500, which allows profit for week before, to around \$3,400.

BEAR RAIDS DRIVE PARAMOUNT BELOW DEFENSE LINE AT 113

Clique Supports Issue at That Level—Loew Goes Quiet in Reactionary Market—Fox Stands Firm—Stanley Continues to Droop; Below 53

The Paramount operating clique ran into something Monday when a swift bear raid depressed the price to 111 and a fraction, despite the pool's efforts to hold it at 113, which appears to be its established defense line. The quick rally was over in a half-hour, with the price back to 113, but it marked a defeat for the bull operation. Yesterday the issue held generally at 113 or better, with the pool manager apparently on the alert.

Elsewhere the principal high lights were the remarkable stand of Fox close to its best, in spite of the collapse of prices all around; the listlessness of Loew around 57 and the declining prices of Stanley, both on the Philadelphia Bourse and on the New York Curb. The price for its downward course, rallying feebly to nearly 18 yesterday, while Shubert, following its upturn, eased off to around 66.

Unexpected Assault
There seemed to be some basis for the belief that the Paramount clique had overdone itself in selling stock for a turn when it got to 117 1/2 last week. While pressure was bearing down all over the list Monday, a bear drive against the amusements brought results in a turnover of 15,000 shares. Prices slipped to 111 1/2 before support rallied quotations to 113. As an indication that the move had not originated in the clique itself, it was noted that inspired statements came out the next morning to the effect that Paramount film rentals for the September-December quarter were 15 per cent. in excess of the same period of 1926 and explaining that this increase represented nearly pure profit, additional working prints representing almost no cost, once the negative was completed. Significance of the propaganda seemed to be that organized supporters of the stock apparently felt the need of some information to keep their followers' courage up.

Propaganda Out
If it had been the pool itself that started the reaction, it is unlikely that such encouraging news would have been put out. These tactics are characteristic. When the clique is operating for a setback, adverse rumors are allowed to work, but when outside pressure is brought to bear, it is met with general propaganda. In summary, it looks as though the next move will be the usual defensive churning around of

stock between 113 and 115 until the time is ripe for progress to the next move on the upside, the course, of course, being influenced by the general market trend. Paramount has gone a long way up from 92, and a general setback would be an obstacle to continued advance. Around 113 the weight of opinion favors the long side.

Loew was discouraging. The long expected income statement for the period beginning in September was out but it was not brilliant. The period covering the 12 weeks up to Nov. 20 showed something net above \$2,000,000, approximately the same as the like period of the previous year. It had been expected that this report would reflect the huge earnings from the autumn releases of "The Big Parade," and since nothing of the kind was indicated, the assumption was that this item had not yet been transferred from the Metro-Goldwyn to the Loew books.

This question will probably be cleared up early in February by a Metro-Goldwyn stockholders' meeting being scheduled for Feb. 2 at which time a statement for the final 1927 Metro-Goldwyn quarter will be out.

Pathe Passing Dividend?
Pathe directors have several times postponed their dividend action and, in the face of the steady drop of the stock from 26 to 16, it has generally become the conviction that the next disbursement will be omitted. Since the passing of the payment apparently has been adequately discounted for the time being, the stock has rallied somewhat, being done yesterday at 17 1/2. It is likely that it would remain unchanged even upon the formal publication of a passed dividend, since it seems to be pretty thoroughly liquidated already. The possibility of a further drop of sold-out holders manipulating the price downward to restore their lines, once the company has got in a better business position and a recovery seemed in prospect.

Stanley has been under continuous pressure both in New York Curb trading and in Philadelphia. No explanation has come out. The company has about completed its program of expansion and is in satisfactory situation as to earnings according to all available information, but it has not changed its slow downward course in months, touching a new low a few days ago, and again yesterday fractionally below 53.

Summary of trading for week ending Saturday, January 14:

STOCK EXCHANGE			
High	Low	Issue and Rate	High
113 1/2	113 1/2	2,100 American Seat. (4)	113 1/2
113 1/2	113 1/2	3,200 Eastman Kodak (4)	113 1/2
113 1/2	113 1/2	100 First National (4)	113 1/2
113 1/2	113 1/2	20,300 Fox Film class A (4)	113 1/2
113 1/2	113 1/2	14,700 Fox Film class B (4)	113 1/2
113 1/2	113 1/2	5,200 Madison Square Garden (1 1/2)	113 1/2
113 1/2	113 1/2	900 Metro-Goldwyn Int. pfd (1.80)	113 1/2
113 1/2	113 1/2	300 Metro Picture Capital	113 1/2
113 1/2	113 1/2	800 Orpheum	113 1/2
113 1/2	113 1/2	100 Paramount-Pamous-Leasky (10)	113 1/2
113 1/2	113 1/2	4,700 Pathe Exch. class A (4)	113 1/2
113 1/2	113 1/2	3,300 Pathe Exch. class B (4)	113 1/2
113 1/2	113 1/2	500 Shubert (6)	113 1/2
113 1/2	113 1/2	100 Univ. Pict. Int. pfd (20)	113 1/2
113 1/2	113 1/2	8,800 Warner Bros. class	113 1/2

CUB			
High	Low	Issue and Rate	High
113 1/2	113 1/2	400 Fim Ins. Mach.	113 1/2
113 1/2	113 1/2	5,400 Fox Theatres	113 1/2
113 1/2	113 1/2	100 Low deb. Int. pfd (10)	113 1/2
113 1/2	113 1/2	3,200 Trans. Lux.	113 1/2
113 1/2	113 1/2	400 Universal Pictures	113 1/2
113 1/2	113 1/2	14,000 Warner Bros. class	113 1/2

BONDS			
High	Low	Issue and Rate	High
101	97 1/2	455,000 Keith 8s (Stock Exch.)	101
107 1/2	101	100,000 Loews 8s (Stock Exch.)	107 1/2
102 1/2	101	41,000 Paramount-Broadway 6 1/2s	102 1/2
100 1/2	98	20,000 Pathe 7s	100 1/2
95 1/2	93 1/2	48,000 Shubert 6s	95 1/2
102 1/2	98	100,000 Warner Bros. 6 1/2s, 1928 (Curb)	102 1/2

ISSUES IN OTHER MARKETS
All Quoted for Monday Over the Counter New York

High	Low	Issue and Rate	High
24 1/2	24 1/2	Quoted in Bid and Asked	24 1/2
24 1/2	24 1/2	Ruby, Q. A. (See note) (3.50)	24 1/2
24 1/2	24 1/2	Unit do	24 1/2
24 1/2	24 1/2	Deceptive Phone	24 1/2
24 1/2	24 1/2	Technicolor	24 1/2

Philadelphia			
High	Low	Issue and Rate	High
101	97 1/2	1,970 Stanley Co. of America	101

Chicago			
High	Low	Issue and Rate	High
101	97 1/2	100 Balaban & Katz	101

St. Louis			
High	Low	Issue and Rate	High
101	97 1/2	200 Shubert Bros.	101

Los Angeles			
High	Low	Issue and Rate	High
101	97 1/2	230 East Ranch	101

COLLEEN MOORE WILL MAKE 3 MORE FOR F. N.

Los Angeles, Jan. 17. First National has agreed to meet the United Artists' terms, and as a result Colleen Moore will not leave F. N. May 1, but will remain to make three more pictures.
This is okay with United Artists as its option was conditional with First National giving the opportunity to equal the bid of \$175,000 each for three pictures. Another condition was that John McCormick, her husband, would function as producer at \$2,500 a week. At present Miss Moore receives \$125,000 per picture and McCormick \$2,000 per week.

"OUR GANG" CONTEST

Down to 4 Boys—Finals on L. A. Stage This Week

Los Angeles, Jan. 17. Divisional winners of the West Coast Comedy Contest seeking a new boy member for the Hal Roach "Our Gang" comedies are: Los Angeles division—Jimmie Farlen, elected from the Walker, West Coast house in Santa Ana; San Francisco division—Bobo Pearson, elected from the T. & D. theatre, Oakland; Portland division—Ben Enns, elected from the Broadway, Portland; Seattle division—Bill Uimer, from the 5th Ave. Seattle.

Final eliminations, reducing this quartet to the one, will take place at the Metropolitan theatre, Los Angeles, this week, the winner being given a three months trial contract to act in "Our Gang" comedies at \$100 per week and expenses. The remaining three will be given one month's work at the same rate with expenses.

More than 25,000 entries were made in the contest from which 4,000 screen tests were taken on the stages of West Coast theatres.

Vocafilm and Kinogram

Kinograms will issue a weekly magazine talker shortly. Later on it is planned to Vocafilm. With the latter now tied up with Educational. It is reported that five major producing companies have found all talkers recording on film impractical, while others are too expensive.

Framing Writer Contract

Los Angeles, Jan. 17. The committee framing the freelance writers' contract through the Academy of Motion Picture Arts and Sciences comprises M. C. Levee and B. P. Schubert for the producers; Waldemar Young and Alfred A. Cohn for the writers, with Reginald Barker, director, neutral member.
Levee and Schubert were producers' representatives on the committee which framed the actor standard contract.

ST. CLAIR TELLING CODY

Los Angeles, Jan. 17. Mal St. Clair has been loaned by Paramount to M-G to direct the next Lew Cody picture. Upon completion of the Cody film, St. Clair will make "14 Karat Gold" for Paramount, with Ruth Taylor and Louise Brooks. This is the second Paramount director loaned to M-G in the past year. The director was borrowed to make the Cody film, but did not care for the stories submitted and will be switched to direct another Jewish-Irish comedy.

ANDRE TOURNEUR'S RETURN

Los Angeles, Jan. 17. Andre Tournier, now fully recovered from an accident which confined her to a Hollywood hospital for almost two years, will make her return to pictures in Norma Shearer's "The Actress" for M-G-M. She has adopted the name of Mary Turner.
She appeared in films until two years ago. While in a Western picture, Miss Turner was thrown from a horse and suffered spinal injuries.

HOWARD'S NEW CONTRACT

Los Angeles, Jan. 17. William K. Howard, film director, under contract to Pathe-DeMille for the past three years, signed a new term contract with that organization.
His first picture under the new contract will be "The Last Cab."

SIGHT AND SOUND PERFECTION LOOKED FOR WITHIN 2 TO 5 YEARS

General Electric Engineers Estimate That Time Necessary—Sun's Rays Somehow Govern Transmission—No Wiring Required for Voice-Carrying

O. K., but Too Far Off

Los Angeles, Jan. 17. The recent acquisition of 2,700 acres of land by Paramount, 35 miles north of Los Angeles, has caused many real estate companies to move near the location, to promote a new "picture" colony really boom.
Thousands of acres are being subdivided with Hollywood land prices prevailing.
The new town will be known as Picture City, and within the next 100 years, a Paramount theatre may be erected.

"FOOLISH WIVES" SEQUEL

U and Von Stroheim—\$100,000 Offer for Cutouts Years Ago

Los Angeles, Jan. 17. Universal is conferring with Eric von Stroheim on the problem of making a sequel to "Foolish Wives" from the several reels left over from the original production.
When Frank Lawrence edited this production several years ago, he offered to buy the cut-outs for \$100,000, claiming at that time that he could make five features from the left over film.

Stanley Opens 2,000-Seat Kent Theatre in Philly

Philadelphia, Pa., Jan. 17. Mayor Mackey was present last night to address the audience at the opening of the Stanley Company's new Kent theatre, Kensington avenue and Cumberland street. He was introduced by the president of the Stanley organization, John J. McGuirk, and, following the short address, there was offered the house's inaugural program of motion pictures and music. Karl Bonawitz, Philadelphia's foremost theatre organist, was at the console.
The Kent theatre is the very heart of Kensington, will cater to a populous and prosperous community. Years ago the site of this house was occupied by the People's theatre. Subsequently when Mae Desmond and her players moved into the building, it became the Desmond theatre.

There is no balcony, but the 2,000 seats, rising gradually in tiers, are so arranged as to take the place of balcony and gallery and to give a one-floor effect.

Fineman Limits Himself

Los Angeles, Jan. 17. B. F. Fineman will concentrate his fire in the future on three units, instead of having a hand, as formerly, in practically every picture made on the Paramount lot.
Under the new arrangement, made at his own request, Fineman, who has been executive assistant to Ben Schulberg, will receive screen credit. He did not receive this previously on account of the scattered nature of his activities.

Cameramen's Ball

The cameramen's union (I. P. M. E. L.) will hold its first annual dinner-dance at the Arms and Navy club, New York, Feb. 8. Nils T. Granlund is in charge of the entertainment.
Will Hays and D. W. Griffith will be guests of honor.
Billy Bitzer, president of the union, is D. W.'s crack photographer.

Davis Play for Dix

Los Angeles, Jan. 17. Richard Dix's next picture for Paramount will be "Easy Come, Easy Go," made from the stage play by Owen Davis.

Sutherland Doing "Quick Lunch"

Los Angeles, Jan. 17. Eddie Sutherland will direct W. C. Fields and Chester Conklin in "Quick Lunch" for Paramount.

Schenectady, N. Y., Jan. 17.

Sound and sight pictures simultaneously transmitted are a matter of perfection within two to five years, say the engineers of General Electric.

It was at the G. E. plant here that a successful demonstration of the basic principle was given last Friday to a delegation of New York newspapermen and showmen.

A scientific development, much beyond the lay mind and which appears to nonplus to some extent the highly skilled G. E. engineers, is that the sound transmission may be sent westward but cannot be sent in an easterly direction. This is said to be through the effect of the sun's rays or the sun itself, but in what manner is not clear.

Like Mutoscope For Sight

Notwithstanding that Friday was a dull day, atmospherically, and with rain, there was no interference in the transmission locally, nor would that weather condition affect transmission at any time, the G. E. people stated.

The tests Friday were conducted in a room in the G. E. laboratory, also in three homes here. None were wired. The vocal transmission came through clearly from a loud speaker in each instance, synchronous to the air degree with the action or sight portion.

The latter was shown through an aperture about 6 by 4 inches, something along the line of the old Mutoscope machine. Looking into it at the far end could be seen the person in action, singing, talking or making motions, such as combing the hair or lighting a cigarette, with the sound portion meanwhile making the perfect sound and sight scene.
Friday the entire radio program at the G. E. local station as it was sent through the air was transcribed into the sight and sound display. In the homes the reproduction was the same without a slip.

Chief Engineer Stone of the General Electric is in charge of all of the experiments, and demonstrations. Toward the end of this week it is said that a demonstration of the Thomas Edison speech at Orange, N. J., recently, recorded in sight and sound at the time by G. E., will be thrown on to a sheet at the general offices of that concern in New York City. Its audience will be invited.

No name has been given the device as yet. Nor could an opinion be obtained here from the showmen or the engineers as to the effect of the new sound and sight pictures, if placed into commercial use, upon the picture industry or the theatre.

Dr. E. F. W. Alexanderson, consulting engineer of the Radio Corporation and G. E. Co., has worked on the device several years and he is responsible for it to date.
The transmission of the moving object was made on a 37.3 meters, wave length while the voice was simultaneously sent through the air on a 379.5 meters, the normal wave length of WGY. The receiver used by Dr. Alexanderson, differs from the ordinary short-wave receiver in that it converts the electro-magnetic wave into light instead of sound and the light becomes an image corresponding in movement to the action of the artist at the transmitting end.

DANISH DIRECTOR'S THEATRE

Los Angeles, Jan. 17. Benjamin Christensen will complete his contract as a director with M-G-M on Feb. 1. At that time he will leave for Denmark where he has a theatre. He will operate it for six months.
After that Christensen anticipates returning to America.

L. A. to N. Y.

Hazel Dean.
Ira Kramer.
Bruce McCree.
Nancy Carroll.
Jesse Lasky.
Walter Wanger.

BRITISH FILM FIELD

Holiday Slump—Non-Flam Arouses—Two Hollywoods—So Blattner Says—First National-Pathe Starts—"The Fake" Rights—Commission Ramps Foreign Films for British Co.—Ups and Downs

By FRANK TILLEY

London, Jan. 6. A local authority besides Elstree has awakened to the possibility of expansion and increased land and rating values to be obtained from a movie colony.

Welywn (pronounced "Well-In"), and perhaps it will be, has offered British Instructional Films exceptional facilities for studio building. This town is run by a limited liability company as a garden city, very near London, has a railway service and a lot of good labor and first-rate craftsmen already on the spot. It has also a steel works and a ferro-concrete factory in Epsom, and land is still fairly cheap.

None of these things exist at Elstree, but it has the bigger advantage of having caught the public fancy as a production center and of having studios and lots scheduled for studios aplenty all around.

Louis Blattner, former Manchester theatre owner and a type not unlike Sld Graumann, is being credited at the moment with the brain-wave of founding this Hertfordshire film colony. He not only considering how Jaydee Williams came over here two years ago with this idea, found the location and built the first studios, but he has also served as the nucleus for the present stunts, but are the only concrete assets yet existing there.

Anyway, Blattner pulled a story over how he was going to build three studios, two of 200 by 100 feet and one of 300 by 100, an airplane club, hotel, ballroom, movie house, with \$150 flat admission for world premiere of Elstree-made films, shops, a bank, and what have you.

Inside door he has an option on some land, has already secured plans on paper and is promoting sunpinn' fierce. Maybe he'll get by. He has the nerve.

F-N-Pathé
Pending the settling of details as to future units and ways and means for this amalgamation, First National is going on with its British production. The company has secured space from British International for the making of two pictures, on the first of which Graham Cutts starts Monday.

The merged company had an eye on a studio site formerly an exhibition ground in the west of London, but the folk owning the freehold wanted some \$100,000 a year rent and would give only a 20-year lease at that. So F-N-Pathé is hiring floor space until its plans are worked out. It has already engaged to see three units working for this company soon, and believe they are likely to be with Cutts, Manning Haynes and Jack Raymond as directors.

Millions in Theatre Deal?

Lot of talk as usual. About theatres changing hands. Crazy prices asked. They say the \$25,000, 000 theatre combine is "revolving" around Gulliver and Abrahams. The agent handling the deal is a summer wanted a movie studio. The supposed principals have more alibis than an assistant director. But if it isn't somewhere round the A. E. Abrahams quarters, it is in the air. Designed to cut through the Exhibitors' Booking Circuit scheme you'll be surprised.

Coronation Splitting
Expectations of a production boom are bringing out a new crop of casting agencies. Dan Fish, one time a star film salesman, with First National here, has opened up and has a New York connection with "Red" Kamm.

Starting Up
Whitehall Films first of the flotations here, has begun to function as a British producing company by acquiring two continental films and one American. The first is "Pilot in Aviation picture, title here to be 'Gentlemen-at-Arms'; foreigners are 'Joan of Arc,' German production by Carl Mayer. The second is made somewhere abroad by Adelqui Millar. 'Flotsam,' an Everyman Theatre party play; 'Juan Jose,' said to be a Spanish play. The third, 'Polo' are announced for production in 1928, and studios are promised in May this year.

British Lion Films, the Edgar Wallace company, is getting busy at Beaconsfield studios, where Sidney Olcott, now here, will shoot "The Ringer."

Dupont Re-Signed
Now he has at last finished "Moulin Rouge," E. A. Dupont, German director, has been signed again by British International to make a picture, adapted from an original story. This company seems to have a preference for stuff written straight for the screen. "Moulin Rouge," "Champagne" (which Hitchcock goes on to, now "The Farmer's Wife" is complete), and now "Pleasantly" have all been

done without buying existing story or play rights.

Ups and Downs
Liabilities in the bankruptcy of G. B. Samuelson Films, Ltd., the blowing up of which has already been noted in this department, \$21,215, with \$3,500 of this unsecured and the balance debenture claims. Assets are valued at \$3,535. G. B. Samuelson and Mrs. Lorie, wife of his brother-in-law, partner, H. Lorie, are the debenture holders. The company was registered with a capital of \$5,000, of which \$510 was issued for cash to Samuelson, Lorie and their wives. Failure is attributed to higher cost of production than anticipated owing to incapacity of Samuelson through an automobile accident.

Birkenhead is to have a new picture theatre, the Avenue Super Cinema, to seat 1,300 and to cost \$1,500,000, together with cafe. Company has been promoted, capital \$150,000, to put the scheme through.

Americans Over
American directors now here include Monte Bell, Alan Crosland, T. Hayes Hunter, Sidney Olcott. Two have connected—Olcott and Hunter. Better send us some technicians, especially scenario writers. Title writers are nearly as scarce, because the producing companies won't pay for titles—unless they're done by a novelist who doesn't know a thing about movie technique.

Royal First Run
The first print of "The Circus" arrived in London Friday night, and on Sunday it was screened for the first time at York House, for the Prince of Wales. Charles Penley, for the Astoria theatre, managed the screening and took Fred Kitchner's order for the theatre for the purpose.

Studio Building
There are a lot of schemes for the erection of studios next year. Most of the coming production companies have found it more satisfactory, and certainly more economical, to build than to buy existing studios or rent space. The coming old studios or places suitable for conversion, as well as some having floor space to rent, have been opening their mouths for prices, and a building boom looks like resulting.

Pathé-First National, New Era, Allied Artists (which is United) and the other big studios, and even the Whitehall Film Co. now has its studio plans ready and start building early in the new year.

Most of the building propositions have been laid out and some interesting deals in real estate are going on there.

Meanwhile the Acton site proposition looks like working. The site all right, but it is up with one of the recent mergers, and the Wembley business again hangs fire.

As an outcome of the agreement to produce under the First National-Pathé combine, the new company will take over First National's contract with Graham Cutts for four films, and will incorporate a production unit with a \$500,000 capital, of which Harry Ham will be production manager.

Things and Fakes
New Era Films handling "Armageddon," "Zebruge," "Mons" and "The Somme" goes to the public for capital just after Christmas. Ufa has just entered this market with the Gaumont-British Co. The latter will handle German product here, while Ufa provides contingent in Germany to enable it to release Gaumont's British pictures.

Round about three weeks ago this department was told that about a production which got less than 30 per cent of its money from the public. Now the underwriters are refusing to take up the lump they had been negotiating to buy the representation. Pity is the hide-bound law of libel in this country protects these blue-sky peddlers.

Neo-Art Films is said to be negotiating to buy the Busby studios. Don't know the studios, do you? Well, know Louis B. Mayer's office on the Metro-Goldwyn. The place is out, get into that—if you pushed a wall out.

Balance to the credit of profit and loss account of the Stoll Picture theatre for the year just ended is \$32,363. Divided into 10 per cent on the ordinary is declared, as well as the fixed 8 1/2 per cent on the preference. Balance sheet shows \$25,000 for redemption of debentures, \$70,781 to current account.

LOEW'S MELBA, DALLAS, TURNED OVER TO PUBLIX

Dallas, Jan. 17. Loew's permanent withdrawal from Dallas has been announced. The Melba, one of the only two houses that Loew operates in Texas, will revert to Publix on Jan. 14. It will likely open as a Publix straight picture house, Louis Snyder, territorial manager of class A and B houses for Publix, was here from New York to conduct the transaction. State, Houston, is Loew's other Texas theatre.

According to Snyder, the Melba may change into a Vito house. Vito is being operated by Louis L. Dent in a neighborhood theatre, Arcadia, but its location has proved inefficient. Movietone is at the Interstate's Majestic, only a few doors up the street. The fight for business in Dallas now remains between the Palace and the Majestic, with the odds about even.

Staff of the Melba consists of Ernest Emerling as manager, Hyman Charninsky, orchestra director; Frank J. Harting, publicity director; Lloyd Hill, organist, and Lionel Keane as district manager.

AMPA Meeting on Trade Paper Ads

A meeting of the AMPA is scheduled for tomorrow (Thursday), to consider, it is said, the trade paper advertising angle.

In the AMPA are the publicity and advertising men of the industry in New York. With the recent and reported mergers in the picture trade, the AMPA meeting may permit of its members reaching a general understanding on the situation, present and possibly future.

Tiffany-Stahl's March 15 Start on '28-'29 Films

Los Angeles, Jan. 17. Tiffany-Stahl will complete nine pictures by March 1, which will clear up releases for their return. Production work start March 15 on the first of '28-'29 releases.

Pathe After Coast Lab

Los Angeles, Jan. 17. Pathe is understood to be negotiating to purchase of the Chester Bennett Film laboratories, one of the few film plants in Hollywood completely equipped to turn out first print and release work.

While Pathe maintains a laboratory for release prints in New York, the saving on first print work on the coast may be a return to the original investment of a plant in Hollywood, with the work being done under their own supervision.

BEN'S PLANE DIVES

Los Angeles, Jan. 17. Ben Lyon suffered minor injuries after the airplane he was riding in took an unwarranted nose dive to the ground at San Bernardino. The plane belonged to Reginald Denny, who was not in it at the time.

Vernon Wood and Pilot James Mattern, with Lyon, were also slightly hurt. They were cruising around for pleasure.

LESLEY MASON FREE LANCING

Los Angeles, Jan. 17. Lesley Mason, writer and scenarist, for Pathe-DeMille, left that organization and will free lance. Mason came to the coast four years ago as representative for John C. Filtz when the latter assumed charge of P. D. C.

Mason went over to Pathe-DeMille when the two organizations merged.

"APPLE SAUCE" FILM

Los Angeles, Jan. 17. First National purchased screen rights to "Apple Sauce," a stage play by Barry Connors. Jack Muhl will be featured.

The same organization also purchased the screen rights to "The Ruler," a novel with a World War background, by Sir Philip Gibbs. This will serve for Richard Barthelmess, to start production in early fall.

Bessie Love's "Sally"

Los Angeles, Jan. 17. Bessie Love, selected for the title role of "Sally," the Scandals, F. B. O. Lynn Shores directing.

DETROIT'S HECTIC YEAR

By JACOB SMITH

Detroit, Jan. 18. The year of 1927 was not a good one for local show business. Over-seeing may be responsible for some of the poor business but the real reason has been the industrial depression which started even before January of 1927, when Ford had decided to build a new car.

Ford during the peak times employed around 150,000 men and he shut down almost completely. There have been quite some changes during 1927, in the personnel of theatres and new theatres opening. Here are some of the events, briefly told:

Kunsky Theatres Corp. (with Publix in for 28 per cent) has opened a new theatre in Binghamham and in Jackson and Royal. These are all suburbs of Detroit. In addition, Kunsky is again operating the Deluxe, 1,800-neighborhood theatre.

Lew and Ben Cohen opened a million-dollar neighborhood house, Hollywood. The boys are finding it extremely tough to get good pictures; they have offered fabulous sums but to no avail so far as the big producers are concerned, and their hands are tied owing as the Lincoln Square—Publix neighborhood house, now a part of the Kunsky circuit, demands the best pictures.

The Hollywood has a stage band, vaude, light tab and pictures. The house is not in the red, playing to capacity Saturdays and Sundays, but if the better grade of pictures were available, the Hollywood no doubt would prove a real money-maker. In the old days, producers would be tickled pink to sell the Hollywood in preference to a smaller house because of the bigger price but Kunsky has everything tied up.

Bombings

In recent months four theatres have been bombed. With one house, Tivoli, the blame is placed on the proprietor who was in the wrong in arrears for rent, the house losing money, and had deliberately conspired with a professional bomber to "blow the joint." The "professional" was killed in the attempt and the proprietor arrested a few days ago. The bombing for the other houses is blamed on loars.

The Regent, formerly a C. H. Miles enterprise and later leased to the London Brothers, was seized last week by the government for income tax. Miles has owed the Government something around \$29,000 for four or five years. The house is now closed. It is a big house seating 2,500 and near the General Motors building.

The new C. H. Miles Oriental theatre has not been doing so well since it opened. It is a beautiful theatre and when business generally improves, the house should show a nice weekly profit.

The new United Artists theatre, for pictures exclusively, opens Feb. 1. Some talk it would be Kunsky-operated but the latest is the U. A. will solely operate the house.

Fox's Largest

The new Fox house is being rushed and ready in June. It will be Detroit's largest theatre, seating nearly 6,000. When opened, the present Fox-Washington theatre will be closed, and it so happens that the Fox lease on this house runs out at the same time.

At least a dozen new smaller neighborhood houses have been opened during 1927, but doubt if many new ones will open in 1928. Every section seems well taken care of with amusement places.

In the State, W. S. Butterfield is gradually getting control. Already he has 75 theatres, since taking over the Fitzpatrick & McElroy circuit. He announces the opening of new houses before Feb. 1 in Flint, Ann Arbor and Grand Haven and for 1928 will build new houses in Muskegon, Jackson, Battle Creek, and in the larger towns of the upper peninsula.

The old Miles theatre on Griswold street is to be torn down in the spring to make way for a new office building.

Columbia's English Deal

For 3 Films Abroad

Los Angeles, Jan. 17. Joe Brandt, of Columbia Pictures, while in Europe made an arrangement with a British concern to produce three pictures in England that will be distributed by his company in America.

It is understood the British concern is to bear one half the finance cost.

FILM NEWS

OVER WORLD

Washington, Jan. 14. Summary of reports received by the motion picture section of the Department of Commerce.

European Film Notes

Received from Trade Commissioner George R. Canty, Paris: The French firm Interfilm, distributing the products of the two old French production establishments, Pathé and G. P. U. Interfilm has been reorganized and has now reunited its Parisian agency with its headquarters at Avenue Rachel, under the direction of M. Chapelle, administrative director, and M. Nourit, technical director. Interfilm is announcing at the same time two new productions for next year, a comedy titled "Les Joyeux Robinsons" and a super-drama titled "Au Temps des Grogarnes."

Radiated Pictures

Using stills of motion pictures on Dec. 1 last Berlin was given a demonstration of transmitting pictures by radio. The public can now send by this method photographs and images of a maximum size of 10-19 cm. A photograph of 10x14 cm. transmitted by telegraph from Berlin to Vienna costs eight marks. Each centimeter in excess costs two marks. The telegraphic transmission of 10x14 cm. image takes about twelve minutes.

Emelka is at present making a film entitled "The Secrets of Geneva" in their Geiselsberg studios. The role of the diplomat in this picture will be played by a Swiss in Geneva behind the screens is being interpreted by George Henrich.

Eku, the Kulturabteilung of Emelka, has begun to shoot a big natural film which will show the process of seeing by the human eye and the damages caused to eyes through eye-strain.

A report from Munich says that the Berlin-based Hardy & Co. has acquired the majority of shares of the Emelka Film A. G., Munich. Kommerzienrat Scheer remains possessor of the majority of shares of the Sudfilm A. G., the distributing concern.

WUFKU Looks Important

During the first ten months of 1927 the WUFKU, the German production concern, made 33 films, measuring 47,721 meters, an average of 1,446 meters each. WUFKU's five films made in 1926, measuring 1,446 meters each, were: "The 57th meters apace," and from 1920 until 1927 WUFKU produced 245 films measuring 164,429 meters, or 671 meters each. The total production of German cinema installations in Workmen's clubs, 648 motion picture halls in cities and 713 cinemas in the provinces. More than 700 people are employed in the Odessa and Malta studios.

A new cinema trade journal has been founded under the name of "Photokino" and is being edited off. The other trade paper, "Nove Mystetstvo," is giving the cinema the same importance as legitimate theatres. Kharkoff is to have two new cinemas, one seating 1,500 and the other 1,000 people, which will be opened in 1928. The construction will cost \$750,000.

There were 63 feature films censored in Germany during November, of which 25 were German-made and 38 foreign, 25 from America.

The German share of the total number of feature films censored during November was 40 per cent, as against 51 per cent during October, and 51 per cent during September.

It is officially reported that the Non-Inflammable Film Co., Ltd., has acquired from the British War Office a large factory at Lancaster for the manufacture of non-inflammable films. The company was registered recently for the announced production of a new non-inflammable film with the cellulose acetate base, as well as a number of other articles, such as splinterless glass, and other acetate base. The company already has a plant understood to be in operation on a comparatively small scale at Rickmansworth, near London.

Australian Film Notes

Whether the New South Wales Act imposing a tax on films brought into this State is valid or not has just been answered by the High Court. The court's decision, reported from Trade Commissioner Chas. F. Baldwin, Sydney.

Nov. 25, by a majority, it was ruled that it was impossible in the present state of the pleadings to make any conclusive order, and it gave the parties leave to amend the pleadings so that the case could be argued afresh.

HAYS AND FRIENDLY EXHIBS LINE UP AGAINST "TRUST" BILL

Movement Launched Against Brookhart Measure—Industry Wants Time to Adjust Without Federal Interference—Don't Want Regulation

The Hays organization has launched a general movement against the Brookhart Bill, recently brought up at Washington to prevent the trustification of the picture industry.

Exhibitor organizations friendly towards the Motion Picture Producers and Distributors Association have been lining up testimonials from theatre owners to the effect that no interference is wanted from the government.

The Motion Picture Theatre Owners of America, headed by Pete Woodhull, is opposed to the measure, and, from reports, is attempting to block the passage of the bill.

The claims set forth by exhibitors under the influence of the Hays organization are to the effect that the government should allow the picture industry reasonable time in which to settle its disputes and that there will be an opportunity for government regulation if the opposing factors in the industry fail to agree among themselves.

The coming conference of the contract companies in Chicago, with the idea of formulating a more equitable standard exhibition, is not considered of any importance since the exhibitors do not feel the producers and distributors are prepared to grant even the slightest concessions.

In producing and distributing ranks the same idea prevails. The idea that the modification of the contract will not meet with approval of exhibitors is generally known. The only chance for exhibitors is via government legislation since the M. P. D. A. can be forced to toe the line only through a medium of equal strength to their own. The Brookhart bill, for this reason, is meeting with strong opposition from Hays sources.

A statement from the Motion Picture Theatre Owners of America on the Brookhart bill was issued this week. The statement does not commit the M. P. T. O. officials, though it is known they are opposed to the measure.

Publix "Rainbow" Unit Opens in Indianapolis

Indianapolis, Jan. 17. Publix opened a "Rainbow" stage unit here at the Indiana for this week, owing to booking congestion through the inclusion of the Loew houses on the joint production end.

Doris Petroff produced the unit. He with Ace Perry, head of the house staff, started the stage show to a reception that brought a splendid notice from Walter Hickman on "The Times." The unit will make the Publix-Loew time, complete, from this point. Hickman thought rather well of the premiere; for what he called a production as a local event in a picture theatre. In the Publix show are Joan Goddard, Freddie and Eddie, Dick Powell, Paul Mall in blackface, and Affie Martyn, with "Three Glow Worms," the latter from the ensemble and clever enough to hold up a number of their own. Lynton and Zorun did an Apache. Charlie Davis is the band leader here, of established popularity.

Setting attracted attention on its own.

George Arthur Directing

Los Angeles, Jan. 17. George Arthur, business manager for the Ralph Ince unit at F. E. O., will be given a chance to direct with "Crooks Can't Win" for the same concern.

In the cast, Ralph Lewis, Sam Nelson, Joe Brown, Eugene Strong and Charles Hall.

Replaces Betty Compson

Los Angeles, Jan. 17. Margaret Livingston replaced Betty Compson in "Number 17," made by Columbia.

Miss Compson didn't care for the story and walked out.

From De Mille to Par.

Los Angeles, Jan. 17. John Parow, scenario writer, has left De Mille this week to function similarly for Paramount.

SIMPLE!

An exhib complaining his house had not done as much business as the week before, was asked by another manager how he accounted for it.

"Didn't sell as many tickets," was the answer.

ANOTHER STANLEY 4,000 SEATER, 2D IN PITTS

Town Seated to \$36,000 in 14 Houses—Latest Stanley Uptown in East Liberty Section

Pittsburgh, Jan. 17. Among principal developments on the theatre map of America in the way of multi-thousand seat houses Pittsburgh is to have a third structure within a short time. It will be another Stanley theatre devoted to pictures, with stage attractions, it is said, at Penn avenue and Beatty street, along the East End route of the Lincoln Highway.

This entrance into the uptown centre of night life in Pittsburgh brings the first big competitor into the East Liberty amusement field, where for years the Sheridan Square has been the only picture house. The Harris circuit held first place with vaudeville. Others in this populous district include a few picture houses, principally the Liberty and the Regent, already acquired by the Stanley Company, and the East End, Harris holding, rented to a dramatic stock, in its second profitable season.

The Stanley Company expects to break ground for its new house in the next few weeks. The plans call for 4,000 seats.

Meanwhile the new downtown Stanley, to seat 4,000, is almost completed for opening in March, a block from the other Penn avenue big one, Loew's and United Artists' Penn, whose 3,000 capacity has been piling up receipts since the Labor Day opening and cutting into lesser houses.

Concern manifested in the show world about over-seating is intensified by the Pittsburgh situation. The dozen principal theatres here aggregate a total seating capacity of about 40,000, to which shortly will be added the downtown Stanley's 4,000, followed soon by the uptown Stanley's 4,000.

More real estate acquisitions in the East End by the Stanley Company include a long-term lease just obtained from Lockhart heirs (Standard Oil) on property at Penn and Center, known as old Liberty Hall, where it is intended to erect a business block that may be occupied by the grocery firm, Donahue & Co.

SELZNICK SUPING "HIGH SEAS"

Los Angeles, Jan. 17. David Selznick will supervise "High Seas" as his first picture since joining Paramount as production executive.

John Farrow is working on the story, with William Wellman slated to direct.

"WAR BIRDS" IN APRIL

Los Angeles, Jan. 17. M-G-M's air picture, "War Birds," will go into production in April with Clarence Brown probably directing.

Lucian Hubbard, who supervised "Wings" for Paramount, will do the same for "Birds."

Milton Hoffman, Realtor

Los Angeles, Jan. 17. Milton Hoffman, upon expiration of his contract last week, left Paramount as producer and production supervisor.

He will devote himself to real estate.

M-G's "Ballyhoo"

Los Angeles, Jan. 17. "Ballyhoo," B. Brown's carnival story, has been bought by M-G-M for filming on the current year's program.

The story was published in book form last season.

CLERIC IN FILM "RAIN" IS REFORMER FANATIC

Los Angeles, Jan. 17. Presentation here of United Artists' "Sadie Thompson," screen version of "Rain," which Gloria Swanson starred, now playing here, reveals that the producers have sought to avoid the religious and controversial aspect of the story by changing the character of Rev. Dr. Davidson in the Somerset Maugham play from a clergyman into a bigoted professional reformer, whose name is now Mr. Oliver Hamilton.

This device is largely a gesture, but it probably will serve its purpose in making the character a social and political figure rather than a cleric.

Otherwise the screen story follows closely upon the stage original. Mr. Hamilton, played by Lionel Barrymore, is the fanatic who has spread terror over the island of Pago Pago with his reform propaganda and his self-righteous interference with the free and easy whites and the naturally happy natives.

Much of the punch of the play is retained, but it is done rather in the implication conveyed by the action than by actual title or direct declaration. The point is that in the screen version, while Hamilton undoubtedly acts as a religious missionary he does so by self-appointment.

Gloria Swanson makes a vivid Sadie Thompson, handling the denunciation of the reformer with great power, while Raoul Walsh has done a fine bit of directing, also playing Sergeant O'Hara.

HAYS MUST GO TO EXAMINATION BEFORE TRIAL

Samuelson, N. J. Exhib., Wins Point in Damage Suit—Hays' Expense

In Sidney E. Samuelson's \$150,000 damage suit and charge of conspiracy against Will H. Hays, Motion Picture Producers and Distributors Association, and a host of co-defendants, including all members of the M. P. D. A. and the F. I. L. M. Club, Justice Valentine believes that the New Jersey exhibitor has a cause for action.

He affirms the examination before trial of Hays, with the terms. Certain leading questions are to be modified and others stricken out.

Hays' organization is ordered to stand the expense of the examination before a referee, in compliance with its request not to air salient information before an open court.

Samuels operated the Park, Newton, N. J., and predicated his complaint upon a booking of "10 Nights in Bar Room," an Arrow independent film, which, with other contributory allegations of coercion, forced him out of business. In a F. I. L. M. Board of Trade arbitration Samuelson was ordered to pay Arrow \$100 booking rental and play the film. This was back in April, 1922.

Samuelson alleged and Hays' counsel vehemently denied that the defense had been "stalling" trial of the issues.

Hays and practically the entire film industry are charged with conspiracy to destroy Samuelson's business and force him out of the field as an exhibitor.

MARIN'S FIRST, "LILY"

Los Angeles, Jan. 17. Ned Marin, formerly western sales manager for First National, returned to Hollywood to become an associate producer for the organization.

Marin's first picture will be "The Yellow Lily," featuring Billie Dove. Alexander Korda will direct.

Tryon's Newest

Los Angeles, Jan. 17. "Leave it to Me," original by Jack Foley, selected as Glenn Tryon's next starring picture for Universal. Production starts about Jan. 25, with William Craft directing.

MYSTERY SURROUNDS POLI'S OPTIONAL SALE TO SCHOOLMAN

Poli's Gen. Mgr. Denies Deal's Off—Option May Have Been Extended—Keith-Albee Influence Mentioned

BRONX WORRIES

With most Bronx picture houses putting on presentations, some of them, looking for something new to offer, are even staging prologues pertaining to their pictures. With three and sometimes more changes a week, it's a task, and expensive.

The Daily last week put on its stage a scene from "The Gorilla," preceding the picture.

F-R'S "MAGIC WORD" PLUG BRINGS RESULTS

Radio Catch Word Means Free Entree to Any House for First 10 People—Losers to Pay

Minneapolis, Jan. 17. Finkelstein and Rubin are using a novel and original exploitation stunt, the idea of H. D. Finkelstein, in connection with their "Family Party" broadcast over WCCO, leading local station, for a half hour every Tuesday night. During the broadcasting a "magic word," the name of a current or underlined picture attraction, is announced. The first 10 persons to appear at the box office of any F. & R. theatre and state the "magic word" receive free admission to the performance.

In a number of instances it has been known that one member of a family will remain at home to catch the "magic word" at the radio and telephone it immediately to the others who are waiting in a business establishment adjacent to the theatre they wish to attend.

M. & S. HOUSES FOR SALE

Up and down the New York film Rialto of late sped the report that the M. & S. Circuit, operated by Meyer & Schneider, was closing six of its theatres.

It has since developed that the M. & S. theatres have been placed on the market with a number of prospective buyers dickered but nothing definite consummated.

Lubitsch and Barrymore

Los Angeles, Jan. 17. Ernst Lubitsch will be loaned by Paramount to United Artists to direct John Barrymore in "The Last of Mrs. Cheyney."

Camilla Horn is to play the feminine lead.

CHRISTIE'S EIGHT

Los Angeles, Jan. 17. Al Christie has eight more comedies to complete for Paramount on the '27-'28 program, but will try to make two for the '28-'29 program before closing down the studios for the annual spring vacation. This becomes effective Feb. 15 to April 1.

Montgomery's Fat Men

Los Angeles, Jan. 17. E. T. Montgomery, writer and gag man, was made director of the "Fat Men" comedy series now being produced by Larry Darmour for F. B. O.

Montgomery was formerly a member of the Vitaphone comed team, Montgomery and Rock, of 10 years ago.

Milwaukee's Both Talkers

Milwaukee, Jan. 17. Movietone is making a new film in Milwaukee, L. K. Brin of the Garden having purchased the rights to the Fox talker. Brin gave Milwaukee its first and only Vito.

Movietone will be in operation about Feb. 1, with Fox newsreels getting the play.

Hartford, Conn., Jan. 17. In a statement issued Saturday, Louis M. Sagal, general manager for Poli, denied persistent rumors that negotiations for the sale of the Poli circuit to Max Schoolman of Boston had fallen through.

It is reported the deal has been held up, and through a situation more serious than the clearing up of titles.

Arrangements were to have been completed by Jan. 4, but, according to Sagal's own admission, the deal will not go through until Feb. 1, and doubtful if then.

According to general report, the Schoolman interests had an option on the Poli properties, which expired Jan. 10. When no statements announcing the transfer of ownership of the circuit were forthcoming on that date, it was immediately assumed by many in the business that the option had been postponed.

So far nothing has been revealed regarding the forthcoming movements toward the consummation of the \$25,000,000 deal.

Those in close touch with the situation take little stock in the threats of the Keith-Albee vaudeville heads to build their own theatres in all the Poli cities. It is known that the Keith-Albee office has been making inquiries of ownership of the circuit for at least six weeks to come, regardless of the announcement from Schoolman that the William Morris Agency would book vaudeville from Jan. 15.

E. F. Albee, according to theatre operators, is just lining up the new interests so that they will be coming to him in the right spirit.

It is believed the Keith-Albee influence extended into other channels which might have considered the Schoolman deal in a different light.

In Schoolman looked for connections he found the gears mysteriously locked, it is said. Schoolman's initial deposit is said to have been \$300,000.

Vita Suing Buffalo House for Breach

Buffalo, Jan. 17. Vitaphone has entered suit against the Lafayette Square theatre, arising out of an alleged breach of contract by the latter of the agreement for the operation of Vitaphone at the house during a 12-week period over the past summer. The Lafayette Square discontinued Vita early in the summer, walking out on the contract.

A motion made by the Vitaphone to prefer the case on the local Supreme Court calendar was granted here, out the theatre appealed to the Appellate Division where an order was made, sending back the case for prompt trial.

Nate Blumberg Leaves U

Chicago, Jan. 17. Nate Blumberg has resigned as division manager for Universal Theatres in Wisconsin.

Formerly Blumberg was an individual theatre operator. At present he is unattached.

MICHALOVE WITH PATHE

Dan Michalove has gone to Atlanta as southern division manager for Pathe.

The appointment was made by Phil Reisman, general sales manager.

COHEN'S ENGLISH CHANCE

London, Jan. 17. Exhibitors' booking combine has invited Sydney Cohen to address a mass meeting here during the latter's coming visit to Europe.

COSTUMES FOR HIRE

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REPORTER 2 YEARS AGO, SPRAGUE IS NOW FOX'S EDITOR-IN-CHIEF

Covered Studio Beat in Hollywood for L. A. "Examiner"—Started With Schenck, Then Paramount and DeMille—Lipsitz for N. Y. Offices

Los Angeles, Jan. 17.

Chandler Sprague becomes editor-in-chief of the Fox scenario department at the Hollywood Studios, Feb. 1.

He will replace Harold Lipsitz, who went to the New York offices, Sprague, only two years ago, was a reporter for the Los Angeles "Examiner" covering the studio beat. He attracted the attention of Joseph M. Schenck, who engaged him as assistant to John W. Considine, Jr., general manager of the Schenck enterprises. From there he went to Paramount lot, where he has been for the last year doing continuity on all the Benjamin Glazer stories. He also did continuity on several of the DeMille productions during that time.

BRONX HOUSE HAD NO CONTRACT PROTECTION

Monroe, Bronx, Loses Case in Arbitration—New Ward, 3 Blocks Away Plays "Lover"

The Big U Exchange, handling Universal Pictures, won last week when the Monroe, 1513 Westchester avenue, Bronx, brought a proceeding against it before the Arbitration Board, comprising three members of the T. O. C. C. and the New York Film Board of Trade, asking that the Big U be restrained from serving "The Irresistible Lover" to the Ward, or any other pictures to that house ahead of the Monroe theatre.

The Board, after listening for three and one-half hours, ordered the complaint of The exhibitor dismissed.

The proceedings were brought on a special notice to Louis Nizer, Film Board secretary and attorney, Jan. 10 at 5 p. m., asking for a decision as the picture was scheduled at the Ward Jan. 13. Upon consent of the Universal a hearing was agreed upon 24 hours after the notice had been received and held Jan. 11.

Theodore F. Kuper, attorney, represented the Monroe while the U's lawyer was the F. B. executive, Louis Nizer.

Monroe had a contract dated Sept. 24, 1927, whereby the Monroe was to play "The Lover" after it had played the Rosemary Westchester avenue, Westchester blocks from the Monroe. Meanwhile the Ward, 3 blocks away, was due to open Jan. 13. It held a U contract to play the same film ahead of the Monroe.

It was brought out by the defense, from Louis J. Geller, treasurer of the Monroe, that he knew of the existence of the Ward when his application for the Monroe was signed and had made no request for territorial protection.

U. A. and F. & R. Fix

Minneapolis, Jan. 17. Finkelstein & Ruben and United Artists have settled their differences caused by a failure to agree on the terms for the latter's product. United Artists' pictures again will be shown at F. & R. houses in the Twin Cities after Pantages played out the six purchased by it.

To signalize the declaration of peace was arranged that the Strand, Minneapolis, and Tower, St. Paul, F. & R. theatres, should have the Chaplin picture, "The Circus." This comedy started an indefinite run Saturday.

CARLOS' 12 STATE RIGHTERS

Los Angeles, Jan. 17. "Black Butterflies," by Elizabeth Jordan, will be the first of 12 society dramas to be made by A. Carlos for state right market. Production will start next week at Ten-Art studios with James Horne directing.

Union Canvassing

Newsreel Camera Boys

The matter of dealing with the newsreel companies has been passed by the I. P. M. P. I. (cameramen's union) to the executive committee of the Combined Amusement Crafts, which will attempt to sell the subsidiaries on the proposition of having their men unionized.

A canvass of the various companies made by the business agent of the I. P. M. P. I. last week brought expressions of friendliness from the desk men, but despite this Carl Berger, a cameraman summarily dismissed last Saturday by International newsreel, claims it was because of his union affiliation.

No attempt was made by the I. P. M. P. I. to prevent the shooting of exterior scenes in Madison Square Garden Saturday when Henry Ford and Edsel Ford opened the special Ford automobile show. Although notice was previously served that only union cameramen could shoot in the Garden, the I. P. M. P. I. decided it would be impolitic in view of Ford's prominence to make any move at this time.

Town's Lone Film House Closes After Two Weeks

Auburn, Me., Jan. 17. On Dec. 26 people in this city of 18,000 were able to visit the town's first picture theatre. In little more than two weeks the house has been closed—lack of patronage. A total loss of \$1,500 is reported.

Assumes like to go across the river to the twin city of Lewiston to see its movies.

Subscription Film House

The Greenwich Village theatre recently acquired under lease by N. Brewster Morse will inaugurate a new policy starting Feb. 12 when it will become probably the first picture house playing on a subscription basis.

Programs will change every two weeks. They will consist of a feature film, one-act playlet and musical talent. Two shows given daily. Morse, newcomer to show business, will look to the independent producers for his pictures.

Forum, L. A., for Metzger

Los Angeles, Jan. 17. Gus Metzger, partner in the Genssen and von Herberg Circuit holdings at Portland, has taken a 10-year lease on the Forum, at present operated by John P. Goring. Metzger will close the house for two weeks and reopen with a straight picture policy. Metzger has an option to purchase the property from the Mortgage Investment Company prior to the expiration of his lease.

"Trail" at Chinese

Los Angeles, Jan. 17. "The Gaucho," Fairbanks, will conclude its run at the Grauman's Chinese Jan. 22. It will have been in the house 13 weeks. It is to be succeeded by the "Trail of '98," produced for M-G-M by Clarence Brown.

The tentative opening date for the picture is Jan. 27 at a \$5 top.

"MARCH" ON B'WAY IN FEB.

Los Angeles, Jan. 17. Eric von Stroheim's "Wedding March" is now put to 12 reels and will be shown on Broadway by Paramount in February. Paramount will lease a legit house, which has not hitherto shown films, at \$2 and twice daily.

SMALLPOX IN DANBURY

Danbury, Conn., Jan. 17. All theatres in Middlesex county are closed as the result of a smallpox epidemic. The closing is for an indefinite period.

Vitaphone Attaches for \$22,500, Alleged Service

Providence, Jan. 17. A bond of \$25,000 was filed by Alton C. Emery of Providence on Friday morning to gain the release of the Bart Theatres Company of Woonsocket from an attachment levied upon the property by the Vitaphone company.

Vitaphone charged that approximately \$22,500 was due it for use of the Vitaphone in the Park, Woonsocket.

At the time the attachment was served it was announced that the theatre would have to remain dark unless the bond was filed within 48 hours.

WESCO'S INDEBURN OVER 5%

Partners May Go to Court—Can't Stand It

Los Angeles, Jan. 17.

Independent theatre operators in partnership with West Coast Theatres Circuit in the operation of houses along the Coast are much perturbed over an arbitrary business administrative charge which has been put on their houses in place of the regular fixed charge they have been paying for several years. These charges are 5 per cent. of the gross paid to the general executive offices in Los Angeles for administration expenses of the circuit.

The independent partners of West Coast, around 40, are voicing themselves strongly on the claim that theatres such as Loew's State, United Artists, Metropolitan and Million Dollar in Los Angeles, and the Granada, Warfield, St. Francis and California in San Francisco, except in partnership with Loew's, Inc., Public and United Artists, are operated on a stipulated fixed charge which amounts to \$200 a week for the Granada, Warfield, Metropolitan, Loew's State and United Artists, and \$100 a week for the Million Dollar, St. Francis and California, the run houses. West Coast is operating these houses for and in partnership with Loew's, Inc., Public and United Artists.

In Los Angeles there are two houses which collectively paid around \$60 weekly under the old arrangement for the executive administration. Under the new arrangement which Harold B. Franklin is putting into effect, these same houses would pay about \$450 weekly, basing the payment on their gross income. Owners of these houses, as well as others in the West Coast chain, claim that if they have to pay the 5 per cent. charge they will be unable to make money, which they were able to do on the flat assessment basis.

Attorneys for the independent partners are said to have notified West Coast and Wesco, the parent company, that they will not stand for the 5 per cent. charge and are prepared to go into court.

PUBLIX'S MUSICAL SUPERS

J. J. Fitzgibbon's Contract for Gray Circuit With Publix

Following the death of William P. Gray, J. J. Fitzgibbons has become the main contact between the New York offices of Publix and that circuit's New England houses.

With the amalgamation of the Loew stage production personnel, Publix is now assigning district musical supervisors who will each cover three or four cities. Some of the supervisors have been appointed and there will be no switches and adding of men before the network is straightened out.

It is believed the undertaking will not be in a definite phase for about three weeks.

Fox's Indianapolis

Indianapolis, Jan. 17. William Fox has the lease on the theatre portion of the \$4,000,000 building on the former Hotel Denison site at Ohio and Pennsylvania streets.

It is understood the negotiations with the Perry estate for the ground have been completed. A hotel will also be in the building.

FILM EXPORTS TOP '26—UNDER '25; AUSTRALIA STILL BEST MARKET

203,534,170 Feet Shipped in 11 Months of 1927—Australia Imports Jump 2,000,000 Feet—U. S. Imports Increase About 500,000 Feet

Midland Co. Assumes 25 U Mo.-Kan. Houses

Kansas City, Jan. 17.

The largest theatrical transaction ever made in Missouri-Kansas territory has been consummated by the terms of the deal, whereby the Midland Theatre and Realty Company secures a half interest in the 25 theatres in Kansas City and surrounding territory, owned by the Universal Chain Theatrical Enterprises, Inc., of New York.

The Midland company, of which Herbert M. Woolf, this city, is president, and M. B. Shanberg, managing director, will assume immediate management of the houses. The deal involves between \$4,000,000 and \$5,000,000.

The Midland company owns and operates theatres in Hutchinson, Sterling, Lyons, Salina and Pittsburg, Kansas, and is interested in the Miller, Graham and Wichita and Palmetto, Okla., and the Royal, Crane, Moberly, Mo., New Grand, Baby Grand, Fourth Street, Boonville, Mo., Lyric, Marshall, Mo., Lyric, Atchison, Kans., Royal, Crystal; Chanute, Kans., Peoples, Mainstreet; El Dorado, Kans., Palace, El Dorado.

Shanberg will have complete management of the entire chain, which will be added to the company's circuit and handled from this city. Local houses included in the deal are the Isis, Linwood, Apollo, Gladstone and Gillham, all big suburbs.

Out-of-town theatres are: Sedalia, Mo., Sedalia, Strand, Liberty, Lexington, Mo., Main Street; Brookfield, Mo., DeWard, Nevada, Mo., Starr, Carthage, Mo., Royal, Crane, Moberly, Mo., New Grand, Baby Grand, Fourth Street; Boonville, Mo., Lyric; Marshall, Mo., Lyric; Atchison, Kans., Royal, Crystal; Chanute, Kans., Peoples, Mainstreet; El Dorado, Kans., Palace, El Dorado.

Trying Specialty Nights

Four small picture houses of the Stanley-Paban Circuit of New Jersey are experimenting with presentations in an inexpensive way, using specialty talent one or two nights a week.

If clicking of a business builder, the specialty nights may be extended to many of the other S-F houses in New Jersey.

About \$75 a night is being spent.

5 Houses Shut Over Night Without Notice

Cedar Rapids, Ia., Jan. 17. The West Coast Amusement company, which six months ago closed its territory succeeding the Alexander Franks theatre company, chopped off five non-producing houses in this city, Waterloo and Clinton over the week-end, closing the theatres without notice.

The Majestic (vaude) and the Isis (pictures) in this city, Plaza and Rialto (pictures) in Waterloo, and the Orpheum (pictures) in Clinton went dark, indefinitely.

The Majestic had been operated 18 years and ranked as one of the oldest amusement houses in this section of the state. Its closing leaves this city without a theatre for the legitimate vaudeville. Poor attendance was announced reason for the closings.

Franks, who had headed the circuit, is now connected with the Universal chain of theatres with headquarters in Omaha, operating houses in Iowa and Nebraska.

West Coast Playing Vita in 10 Houses

Los Angeles, Jan. 17. Warners' Vitaphone will be played by West Coast Theatres circuit in 10 of its houses. Through the unusual large number, a flat service rate has been arranged for to Vita, with the houses of course, paying for the wired installation. At present the West Coast's local Uptown, Piquero, and Criterion, have been wired. Other houses will be selected by Harold B. Franklin, W. C. S., president.

Washington, Jan. 10.

Though early indications pointed to a new high level in motion picture exports for the calendar year of 1927 totals for 11 months of the year just closed, as made public by the Department of Commerce, disclose that though ahead of 1926 these exports are below 1925 for the same period.

Positive in the 11 months of 1927 reached a total of 203,534,170 feet. This is approximately 7,000,000 feet above 1926. Going back to 1925, that year (11 months) recorded approximately 208,540,000 feet.

Shipments of negatives abroad for the 11 months register approximately the same ratio: 1925 with 9,251,000 feet; 1926, 5,691,000 feet, and 1927 with 8,481,000 feet.

As in 1926 Australia continues as this country's best market, purchases there climbing 2,000,000 feet. For 1927 the 11 months ran to 25,000,000 feet, while 1926 hit 23,000,000.

The following table discloses the relative importance of the larger countries for the 11 months with totals indicating the entire year. Although this will not be reported upon by the department for several weeks, it will not effect the relative positions:

(Totals include both negatives and positives)

Country	1926 (11 months)	1927 (11 months)
Australia	20,020,150	\$404,994
Argentina	19,038,280	\$40,886
Brazil	12,933,941	\$82,511
United Kingdom	11,971,857	\$1,342,871
Canada	10,360,420	\$76,023
Germany	6,533,362	\$304,192
Mexico	8,394,418	\$207,371
France	5,501,151	\$68,987
Spain	4,505,700	\$117,096
Japan	6,908,382	\$11,718
France	12,703,725	\$2,247

Country	1927 (11 months)	Value
Australia	25,000,180	\$464,742
Argentina	20,764,532	\$17,783
Brazil	14,358,893	\$88,019
United Kingdom	12,472,453	\$1,331,101
Canada	10,024,081	\$345,048
Germany	8,393,148	\$228,506
Mexico	8,477,398	\$230,438
British West Indies	7,350,000	\$160,919
Spain	4,505,700	\$107,778
Japan	6,908,382	\$183,410
France	12,703,725	\$2,247

Declared value, as has previously been pointed out, are of little importance as the amounts given are but an arbitrary figure set down by the exporter and do not, by any means, indicate the actual return.

As to imports, these same records disclose a slight increase between 1926 and 1927. For the former the combined negatives and positives totaled approximately 5,030,000 feet as against 5,665,000 for the latter.

The upward trend is in the negatives 1927 going to 2,197,000 feet, while 1926 was 1,642,000 feet.

Exchange's Claim Set Down by Arbitration

The Hollywood Pictures Corporation brought action against the Pleasant Hour theatre, 665 Myrtle avenue, Brooklyn, before the arbitration board of the New York Film Board of Trade Jan. 11 for five pictures that were contracted for but were not played.

The Hollywood exchange was represented by Adolph Pollack, its manager, while the theatre was looked after by its owner, J. J. Moore. The defence averred that pictures outside the contract were given to and played by the exhibitor in place of those in the contract and this substitution absolved the exhibitor from playing more pictures than the total contracted for.

The Arbitration Board agreed with the exhibitor and dismissed the complaint of the Hollywood Pictures exchange on its contract.

GOLDEN LEAVES WEST COAST

Los Angeles, Jan. 17. Louis Golden, with West Coast Theatres circuit for seven years, and known as its pioneer and ace theatre manager, has resigned. He turns over to the house of de la Boulevards this week to Montague Salmon, who came here from Boston.

Golden, it is said, is to become associated with the Adolph Ramish enterprise.

TWO "FORTUNE HUNTER" REVIEWS

Below are paralleled reviews on Warners' "Fortune Hunter." One was caught last week in Warners' projection room and the other at Keith's Hippodrome. The projection room running was 80 minutes; at the Hip 68 minutes.

In the projection room the picture was run off to the Vitaphone musical accompaniment, with Hip having but its house organ.

As it is the first time a Warner picture has been caught the same week with and without the Vitaphone attachment, and additionally through the projection room and theatre showing by two different reviewers, the reviews are paralleled.

There is no talk or singing in the Vitaphone scored picture, Vita giving the accompaniment only.

FORTUNE HUNTER

Warner Brothers' production and release. Starring Syd Chaplin. Adapted from Winchell Smith's play by the same name and directed by C. F. Reisner. Amongst cast: Brville Alderson, Helene Costello, Paul Kruger, Thomas Allen and Clara Horton. At the Hippodrome, New York, week Jan. 9. Running time, 68 mins.

Playing Broadway's reformatory for pictures over which studio supervision has had little or no control. The tough part is that the good independents occasionally slipping in at this house have to suffer before they even start from the stigma left by their big brothers. "The Fortune Hunter" is a staunch supporter of the Hip's current film entertainment record. That it is playing there is the story of its possibilities and limitations.

A bad picture for the Chaplin-Reisner combine. That John Barrymore once played this comedy on the stage isn't going to help. That it was made long ago. A 68-minute unreeling left the idea that the picture is strictly a subject for the twice and thrice weekly changes. If it stays weak anywhere the stage or screen support will have to be heavy.

Neither the director or the star seems to have bothered to break in on any new gags. Plenty of gag, though, and most of 'em of the vintage we'd like to have our Scotch. Chaplin uses a soda fountain faucet to squirt it, and promiscuously, sweeps enough dust out of a store to have the village fire fighters come running and does a comedy love scene with the village belle. The illusion of the wax figure being alive obtained by Chaplin's use of one of his arms—a throwback to Buster Keaton's choking death, when Ma and Pa Keaton were in the act. Beyond that, there's some boarding house stuff with a fresh kid and a bean shooter, this sequence eventually gets into the dining room for footage which a pair of scissors would help.

Chaplin starts out as a cafe's strong man with a predilection over the dance floor. Flashing a former jailmate in a tuxedo leads to the information that the pal has married small town money, the latter offering to bankroll the comedian's entrance into the same village and for a similar purpose—the financial split to take place after a marriage. A fraudulent front ends Chaplin with the church elements he's pursued by the banker's daughter (Helene Costello), but falls for the old drugist and the granddaughter, who are about to be dispossessed. How he puts the drug store over takes up the rest of the running, until he weds his boss' ward.

Picture has no outstanding production to assist in holding it up and there's very little to it outside of Chaplin. And when Syd Chaplin is not too funny in a Chaplin play, the result is like a dose of nit. In this instance it's a case of too much Chaplin in too much punchless action. Something like a quartet of gobs in the Hip smothered fairly consistently, but at no time threatened to howl. Just one of those passably amusing items that should do all right on the Syd Chaplin line where the b. o. tariff isn't too high. Nary a supporting cast member stands out. In a situation such as this, Chaplin and Reisner probably litigated Murads.

FORTUNE HUNTER

Warner Bros. production starring Syd Chaplin, directed by Charles F. Reisner. Full musical score by Vitaphone. Helene Costello created. Scenario by Bryan Fox and Robert Dillon, from the play of same name by Winchell Smith. Sandy Roth assistant director. Ed Du Par, camera man. Projection room. Running time, 80 minutes. Cast: Syd Chaplin, Helene Costello, Brville Alderson, Clara Horton, Handsome Harry West, Duke Martin, Sam Allen, Paul Kruger, Brville Alderson, Billy Lockwood, Brville Alderson, Betty Carpenter, Nora Cecil, Dry Goods Store Owner, Louise Carter, Shirley, Bob Ferry, Waltera.

Winchell Smith's whimsically sentimental play of 1910 or thereabouts has been made into an uproarious gag comedy for the screen, one that will cash in with the average of fortune because of its sometimes heavy handed humor. In short, it's another of those play-transcriptions that makes terrible art but which is a business success. Chaplin, in the role once glorified by John Barrymore on the stage, has his moments. Indeed this is one of the best things he has done. Compared to "Charley's Aunt," it is subtle and delicate, of course, but even that leaves something to be desired.

Syd has his moments of legitimate farce, and it's upon one of these and upon the full length Vitaphone orchestral accompaniment that the picture will win its way to a pretty certain box office success. The passage in question is entirely a studio invention and has no basis in the play.

Nat's engagement to the village belle has been announced without his consent and he is scheming to elope with her. He goes to his and he sits upon a sofa with a wax clothes model at his side and so manipulates his own hands that it looks like a violent necktie party. All the people at the bazaar see the performance through door hangings and assume the worst. A fine bit of gag trickery, vigorous enough to upset a screen audience and sure to provoke comment. The rest of the story is similarly dressed out in broad humor, most of it hoked up to a fare ye well.

The soda clerk who cracks a bad egg into a lady customer's glass is a fair sample of the humor, worked out as it is to an elaborate business of agony and discomfort of everybody thereafter.

Much of the fun is of this style, although Chaplin's pantomime in the drug store window, selling a cure-all to the rube population is at times genuinely funny, and the comedy here in the drug store (it's really floating dust that looks like smoke), and the travesty local fire company's efforts to quench the "blaze" has a certain touch of Senneff effectiveness.

The picture discloses Chaplin, in short, as a comedian with possibilities in a legitimate way. He has some of the discipline of some of the family knack of vivid pantomime, and here he does without any grotesque accessories of make up or costume. On the train he meets the girl, of course, and everybody works up to the star, but Chaplin does put over adequately a straight comedy role as distinguished from his former broad farce effects.

A glaring bit of miscasting puts the rather insipid Clara Horton in a sympathetic role. Josie Lockwood, who represents in this particular

bit of fiction the role of Cinderella's step-sister, a part in which she is quite thrown away. The rural types are excellent, furnishing an excellent variety of incident, and while the simple settings serve as an appropriate background without achieving anything important in a production way, as, of course, was inevitable.

The opening has a neat twist. Nat is a bouncer in a dance hall (instead of the poor but well-to-do fellow in the play). The place is a resort of the tough mob and the dance floor is a roped arena like a prize ring. Couples getting up to dance, to climb through the ropes and this is made the occasion of some really funny titles and shots at a lot of girls' legs. It makes an arresting start for the film, even if it does rather punish Smith's original play, Rush.

Gentlemen Prefer Blondes

Paramount production and release. Directed by Allan Dwan. Starring Ruth Taylor and play by Anita Loos. Cameraman, Harold Rosson. At Rivoli, New York, for grand opening Jan. 18. Running time, 75 mins.

Cast: Ruth Taylor, Alice White, Dorothy Shaw, Alice White, Ford Sterling, Henry Spafford, Tricia Friglan, Sir Francis Beekman, Mack Swain, Miss Beekman, Tricia Friglan, Judge, Chester Conklin.

On the screen "Gentlemen Prefer Blondes" has the sophistication of the play and the demand upon the imagination created by the Anita Loos diary. Miss Loos has adapted and down to earth the story of the film public, Malcolm St. Clair directing likewise, undoubtedly from the basic knowledge that it had to be done. It's good de luxe program fare, but no more. The story, however, but steady laughs, with the titles, surprisingly, only fair.

Ruth Taylor's Lorelei, as directed, is merely a copy of June Waverly's stage performance. So close, it tabs Miss Loos as the direct coach of this former extra girl who is making a personal tour with the picture. Miss Taylor looks good, a corking pick for the baby-stare type, and impresses as a neat possibility as regards future releases with direction making or breaking her within her next two pictures.

And as close as Miss Taylor's performance follows that of Miss Walker, Alice White's is just far away from the cynical sophistication of Edna Hibbard as Dorothy, the girl friend. Miss White looks like a high school flapper all the way. Miss Taylor's part is money men, the ease with which these two kids make the boys come across doesn't readily digest. At Valhalla, the picture is the youngster in her very early teens.

Opposite the two girls are Ford Sterling as the button monarch who is seducing Lorelei's former lover, and a wealthy bachelor whom the blonde snags into marriage, and Mack Swain as the old Britisher who uses the Lorelei to get her into buying his wife's diamond tiara. It's a heavy contrast in characters, maybe too much so.

If all that's against the picture, then the assets include this, a Misses Taylor and White spread across the screen, the comedy in the theme, the production background and the support of Sterling and Swain.

The picture dips in and out of the original script, starting in the Arkansas hills where Lorelei's father is a gold miner. Her male conquests with her hair still down lead to the stenog job, the boss of which she ultimately shoots and kills when she finds him with another girl. Comedy jury acquits, and the judge (Chester Conklin) stakes her to the California fair for a try in pictures.

On the train she meets the girl (Sterling) and after becoming a film extra it's Elsmas again, New York, and then the European jaunt which sequence is given the most footage. The scenario only uses the incidents of the diamond tiara, cutting out the manipulation between the girls and the French lawyers, and Lorelei's attempt to get him out of the way so she can grab Spoffard. Figure for yourself how much has been ignored.

The inclination of Spoffard, an announced moralist, to pour over risqué magazines and visit questionable places under the guise of duty, is retained, and changed to a slap at the national reform element. Viewing of "Blondes" will indicate the extent to which Paramount has gone to make Miss Taylor off to the right foot. It's the dominant note of the release. The story, naturally, revolves around her, but the technicians have gone further than that to make her stand out. Various touches in the running reveal how carefully this girl has been handled, and has she been dressed? And how the women and eye-rolling for the boys.

Miss Taylor isn't so flappery during these passages but apasmotic flashes of raw and lockless fall to help the illusion of the ultra in gold diggers she's trying to represent, while some of Miss White's skirts hang above the knees. If any one believes something like it of the make the world go broke, then the studio has turned this out to the life.

But "Blondes" is a suitable pro-

gram entry. There's nothing to stand off just how far Lorelei is supposed to have gone with the man she shoots and her benefactor. Neither is there anything to condemn her. Witnesses are simply left to draw their own conclusions. If there's any objection to that, the film's materialism will hardly teach this younger generation anything it doesn't know.

It's a sweet picture for Ruth Taylor and as produced probably convinces one of the greatest breaks any girl has ever gotten in pictures. If she sets as much attention in her next release, and can follow up on the ability shown here, the girl is on an odds-on chance to land somewhere. Sid.

THE FOUR FLUSHER

Universal production and release, directed by Wesley Ruggles. Adapted from the play by C. F. Dunn. Co-starring George Lewis and Marian Nixon. At the Colony, New York, week Jan. 14. Running time, about 60 minutes.

Cast: George Lewis, Marian Nixon, Robert Riggs, Eddie Phillips, June Allen, Jimmy Aze, Jimmie Aze, Tom Whitaker, Burr McIntosh, Cashier, Patricia Carson.

Clean comedy, carrying plenty of laughs. It's a "type" story, but the director puts it across with a speed that makes it interesting. Leading players both photograph well and are attractive enough to sell the picture as a good summer. Patricia Carson, given only a few shots as a cashier in a shoe store, registers as a movie face.

The four-flusher is a shoe clerk who goes out on his own, after being given \$10,000 credit by the bank. An unknown uncle has visited the bankers and left the money in trust for Andy. With the request that the latter should not be told. Andy offends up by stepping on his straw lid a few times, and the latter decides to stop his nephew's credit. But the boy has already invested the money in stock and fixtures for a shoe store, and the banker cannot call his loan for three months.

Interwoven love interest, of course, and Andy's arch-supporter, an invention, triumphs at the last minute. The creditors are paid off and the monogamy gets his justice.

While the story sounds trite and insipid, the picture grips and holds attention. Mori.

WIFE SAVERS

Paramount production and release. Starring Wallace Beery and Raymond Hatton. Zasu Pitts and Ford Sterling featured. Adapted from the musical comedy, "Louis the 14th," Ralph Cedar directing. A. G. White cameraman. At the Grand, Marion, Jr. At the Paramount, New York, week Jan. 14. Running time, 75 mins.

Cast: Wallace Beery, Raymond Hatton, Louis Hemonson, Zasu Pitts, Colette, Sally Blane, General Laverie, Tom Kennedy, Vernon Kester, Ford Sterling.

A capacity Sunday mob got its b. o. worth out of this one. It should give the Beery-Hatton team a neat push on sale and entertainment value. Give Cedar, the director, a little credit, too. As far as known this is the first time he has handled these male comedies.

Just what relation there is between "Wife Savers" and "Louis the 14th" is obscure. Both have the Alps and their location; otherwise never the twain shall meet is the rule. Laughs and a lot of 'em.

Spotty, perhaps, but when they crop up there's no mistaking 'em. And as it's all boiled down to less than an hour, the quiet inclusions are never overdone. Besides which, the picture finishes on a howl—a comedy film's favorite ace.

As a whole it's Beery's screen. Little doubt about it with Hatton getting what laughs he has by ill-fitting clothes while doing semi-straight for the big fellow. Beery gives a corking performance as the awkward Alpine guide, whom the heavy would like to bump off so he can wed the girl (Sally Blane). Meanwhile Beery has to marry Colette for the sake of the second lieutenant (Hatton), who has returned to America. The action starts during the war with Beery in a service bakery. That permits of slapstick with the dough.

A high light is that most of the laughs are the outcome of situations. A few gags, but not many. The cream portions are reached when Beery takes a party up a mountain where every time any one sneezes it starts an avalanche. This leaves the ungainly guide in some precarious positions, helped along by Marion's titles. A hoke three-cornered duel takes place in Colette's room, the result of the marriage and Hatton's return, and the yell finish sends Beery to the barn (Continued on page 16)

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M's CABIN

WIFE SAVERS

(Continued from page 13)

to sleep, where he lays down on a nest of eggs in a nightgown to wake up as they hatch and exclaim: "My God, I'm a mother!"

Snow and mountain stuff is all studio, but made to look good, with the comedy dominant enough to cover all prop technicalities. ZaSu Pitts has a bit where the sequence kids the Gilbert-Adore motor truck separation in the "Parade," and Miss Elane is also confined to a limited action area. The latter, however, shows enough to impress if for nothing else than that she's not of the doll face type. Ford Sterling lends valuable support in working with Tom Kennedy, the "menace."

The picture's war opening may

cause a wave of disappointment to direct, but that won't last long. The last of the Paramount were too strong to leave any doubt concerning the entertainment qualities in this one. Sid.

THE DIVINE WOMAN

Metro-Goldwyn-Mayer production and release. Gladys Unger's stage play, "Starlight." Directed by Victor Sjöström. Greta Garbo starred. At Capitol, New York, week Jan. 14.

Marie.....Greta Garbo
Lars.....Lars Hanson
Lucien.....Lowell Sherman
Mme. Figner.....Polly Moran
Mme. Rouck.....Dorothy Cumming
Jean Leary.....Cesare Gravina
Director.....Joan de Briac

No denying Greta Garbo. Her beauty is of a simple sort; nothing exotic or hectic—just a super-pretty blonde. And Seastrom knows just how to handle her. If she had better stories than "The Divine Woman," which is not bad, but nowhere near great, she would have such a flying start that it would be hard to overtake her in the movie market.

In this instance she is a peasant girl from Brittany, and here and there the incidents suggest ancient fables of the life of St. Bernhardt, though this thread is not consistently followed. She comes to Paris to find fame as an actress. The man who brings her there is her mother's lover, played by Lowell Sherman in his best manner. She falls in love with Lucien, a private soldier, and gets him into all sorts of grief, including arrest as a deserter and prosecution for stealing a dress she admires.

The romance is a rough-and-tumble, cute and juvenile. Greta flirts charmingly, and Lars Hanson, whose features do not indicate Scandinavian origin, plays the love-making quite seriously, which gives a fine effect to her work. In the later reels she, too, shifts to a less frivolous view of life, and after she has staid her triumphs as an artist she abandons all that she strove for to devote herself to her Lucien.

The villain is not a "heavy" in this instance, nor is he asked to be. The worst that can be said of him is that he has a "way with women" and could scrub his morals a bit. But he doesn't harm the heroine.

There is considerable comedy besides the hefty emotionalism at the critical turns of the action. The photography is perfect and the scenic ambitions seem directed at realism rather than magnificence.

Garbo's name, of course, assures any picture an advance demand. But in this one she and the director have created more substance than that, and "The Divine Woman" should rank high among the production releases of the year. If John Gilbert were in it, this might play as a special. Lat.

COME TO MY HOUSE

Fox production and release. Directed by Alfred E. Green from the story by Arthur Somers Roche. Scenario by Marjorie O'Connell. Starring Olive Borden and Antonio Moreno. At RKO, New York, week Jan. 14. Running time, 50 minutes.

Joan Century.....Olive Borden
Floyd Bennett.....Antonio Moreno
Ben Bard.....Ben Bard
Murtogh Pili.....Cornelius Keefe
Pringle.....Doris Lloyd
Jimmy Farsons.....Richard Maltland

The trouble with this picture is that its entire effect is ruined by closeups of Miss Borden's toothy smiles. In its screen treatment the story is improbable and uninteresting. The picture is draggy and the

major situations lack suspense, a direct result. The murder scenes are not shown, being merely referred to in the subtitles.

This is Miss Borden's last picture for Fox. It seems a pity that way. The woman-hating bachelor, according to this yarn, asks a girl he meets for the first time to come to his home at night and a party is over. The girl, Joan, had finally agreed to marry her persistent suitor, Pell, though she did not particularly like him. The announcement of her engagement the girl goes to the home of her new acquaintance.

She is spotted by a blackman artist and warned that unless she is prepared to pay in cash he will spread the story. Joan rushes to the city to raise the money with Benning. He promises to take care of the blackmailer.

Subtitles tell of the murder. On the way to the Benning residence to state the reason for his crime, Joan confesses at the last moment, risking her reputation to set him free.

Court scene cold. Mori.

THE SILVER SLAVE

Warner Bros. production and release. Directed by Howard Bretherton. Starring Irene Rich. Adapted for screen by Peter Milne. From story by Howard Phillips Lovecraft. At New York, week Dec. 31. (Reviewed in projection room.) Running time, 65 minutes.

Bernice Bland.....Irene Rich
Janet Randall.....Audrey Ferris
Tom Richards.....Holmes Herbert
Philip Caldwell.....John Miljan
Larry Martin.....Carol Nye

A society picture, attractively produced and based on the familiar dramatic situation of a mother compromising herself with a rounder to show her daughter what a cad he really is. It is entertaining to a whole lot of any type of audience and should bring average money to full and split week houses.

The usual s. a. falling of pictures whose stars play matronly roles is overcome in this instance by Audrey Ferris as the daughter, who can act moderately and looks hot in a bathing suit or low-neck gown. Irene Rich is a natural as a mother, conveying the maturity of her part and at the same time appearing appealingly pretty. Similarly convincing is Herbert as her sutor, also a seasoned actor. Carol Nye, the daughter's righteous boy friend, is all right in an easy role, and John Miljan as the man of the world is able to be somewhat likeable, though villainous.

The theme concerns the destructive qualities money sometimes brings to a family. A widow marries one gent when she loves another, because one has dough. He dies, but she won't marry the other because her late husband's will cuts her off if she does, and she wants to raise her daughter right.

Later she alters her viewpoint and encourages her daughter to marry a poor but honest boy. The daughter, spoiled, says nix and goes after a rich and naughty guy. By compromising herself with the vag in the presence of her daughter, the mother shows him up as a heel, and the mother's original lover sees all and takes her in his arms.

The story played in the classier interiors and summer resort scenes. Bretherton did a pleasing job all around.

ON YOUR TOES

Universal production and release. Starring Reginald Denny. Story by Earl Seal with Fred Newmeyer directing. Ross Fisher, cameraman. At Colony, New York, week January 7. Running time, 60 minutes.

Kane Halliday.....Reginald Denny
Mary Sullivan.....Barbara Worth
Jack Sullivan.....Hayden Stevenson
Mellie.....Frank Hansen
Grandmother.....Mary Carr
Mammy.....Gertrude Howard

Reg Denny in the ring again and really a throwback to the "Leather Pushers." Therefore, more of a picture to the liking of male patronage. The women have certified that prize fight titles or padded arena lithos will keep them away, besides which the love interest here isn't too strong. Hence, the movie should like it, and get a few laughs, but the picture won't get both sexes on a vote.

The "Leather Pushers" relapse is brought in through Kane Halliday (Denny) actually being the son of Kid Roberts, the central figure in Wittwer's ring series. And Jack Sullivan (Hayden Stevenson) is again cast as Kane's manager although, here, he doesn't personally tell the story to the camera as formerly or as in the "Collegians." A technical blunder is that Sullivan looks no older in guiding the son than when he was splitting percentages with the boy's dad.

Comedy in the yarn is brought about through Kane, Jr., having a dotting grandmother who wants him to be an aesthetic dancer. A failure in his New York studio, young Kane, unaware of his father's ring prowess, finally dons the glove after flattening Sullivan's heavyweight prospect in a taxicab row. The main laughs center around the training camp, prior to the fight. When granddama arrives and Kane turns the quarters into a studio to line up his hard boiled retinue for an improvised routine of ballet work. That the battle and victory over the champ is only won after

the grey haired parent arrives at the arena to stop the struggle, and decides to stay to see her boy win, follows in natural order. The girl in the case (Miss Worth) is the manager's daughter. Another comedy touch is that whenever Kane gets mad his ears wiggle, a family trait. This runs throughout the picture and is never failed to draw a giggle. The picture couldn't have cost

U. much as the company has made so many of these ring stories. Closeups of Kane and Mellie going to it during the championship bout show a vacant balcony as background, but otherwise the ring stuff looks natural and Denny makes it realistic. Not as good as some of his previous lens affairs, however.

Cast support is okay all around with Denny's performance a good one. Laughs, action and pointed for the men. If not aimed, that's the mark it will have to hit to get anywhere. "On Your Toes" looks like a tough matinee proposition but should appease night clientele. Sid.

THE WARNING

Columbia production and release. Directed by George B. Seitz. Jack Holt starred. Cast includes Dorothy Revier, Pat Harmon, Frank Latchen and Norman Trevor. Photographed by Ray June from adaptation of story by Lillian Durey. Broadway, New York, week Jan. 2. Running time, 78 minutes.

A money-maker for Columbia. The houses buying their stuff from the independents will be surprised when they get a flash of the production. Seitz did a job of directing that lacks nothing in putting the story over forcefully and he was aided not a little by Ray June at the camera, who can shoot with the best of the boys working without the aid of magic.

The case (Miss Worth) is that the hero turns out to be secret service operator No. 24. Probably that will scare away some of the de luxe houses, but it will make things all the better in other quarters. Jack Holt has a role here that fits him and he swaggers through it with enough romanticism to catch the admiration of any flap. As a mysterious ship owner, past unknown, he is in company with a gang of Hong Kong opium smugglers.

London Charlie, one of the boys, has a secret service dame captive. Holt fights the mob off and lets her escape, later making it appear he took her to his room for a make and she blew out on him.

The gal gets her partner and the Chinese police primed for a raid on the gang's cavern headquarters, only to be betrayed by her partner, secretly a member of the smugglers and delivers her back to them.

Again Holt pulls a fighting rescue this time with a machine gun and hand grenades. In the hospital, recovering from his wounds, he takes the gal (s. s. 63) in his arms when he is revealed as s. s. No. 24.

This plot reads in any honkytonk, but is skillfully handled by Seitz. Especially impressive in production is the sequence in the smuggler's cavern, a mammoth place with a towering series of stone steps. Shots of the mob rushing Holt and the girl, at the top with the machine gun, impart quite a kick for any audience.

Holt has good support in Pat Harmon as London Charlie, with whom he has a coking fat fight early in the footage. Dorothy Revier as the femme interest shows lack of expressive ability, looking

permanently incredulous, but has looks. Others are okay. Seitz and June deserve plenty of credit for this film.

Let 'Er Go Gallagher

Pathe release of a De Mille production. Starring: Junior Coghlan. Directed by Oliver Clifton. From the story by Richard Harding Davis. Cast including Harrie son Ford and Silvers Fair. At the Hippodrome, N.Y., week of Jan. 10. Running time, about 60 mins.

A Pathe release, finally built along lines intended to harmonize with box-office results. Not an exceptional production, it rates well as a program picture for use on the tail-end of strong vaudeville or in the split-week film stands. Junior Coghlan, juvenile player, is not sufficiently appealing to carry the picture as a star, though he merits more than average consideration.

It's a newspaper yarn with the most interesting character, the swell-headed cub reporter, handled in an unsympathetic vein and so causing a partial loss of interest. This same cub is shown as a stew, asleep on the job several times while a murder story is

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AFFIDAVIT

State of California (ss.
County of Los Angeles)

Fred A. Miller of Los Angeles, California, being
duly sworn, deposes and says, that he is now and has been
at all times since its opening, the owner and managing
director of Carthay Circle Theatre, located in the City of
Los Angeles, County of Los Angeles, State of California, and
as such owner and managing director, is in possession of
all records of business for said theatre since its opening.

That the William Fox production of "Sunrise", directed
by F. W. Murnau, has for the first five weeks of its engagement,
surpassed all box-office records for admission receipts hereto-
fore established since the opening of the Carthay Circle Theatre.

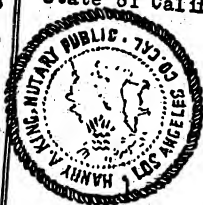
That the production "Sunrise" opened at the Carthay
Circle Theatre November 29th, 1927, and has just completed the
5th week of its run.

That its receipts are considerably greater than the
receipts for a like period of time of "What Price Glory", "7th
Heaven", "The Volga Boatman" and all other big pictures that
have played the Carthay Circle Theatre to date.

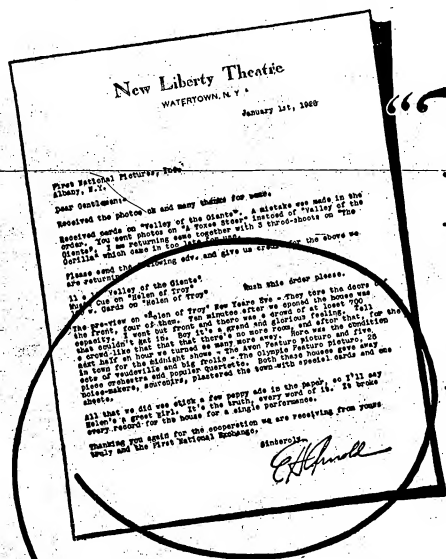
Fred A. Miller
Affiant.

Subscribed and sworn to before me this 6th
day of January 1928.

Harry Kling
Notary Public in and for the County of Los Angeles,
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"The preview on "Helen of Troy." They tore the doors off the front, four of them. Ten minutes after we opened the house was capacity. I went out front and there was a crowd of at least 700 that couldn't get in. And after that, for the next half an hour we turned as many more away. Here was the condition in town for the midnight shows—The Avon, Feature picture and five acts of Vaudeville and big frolic—The Olympic, Feature picture, 25-piece orchestra and popular Quartette. Both these houses gave a way noise-makers, souvenirs, plastered the town with special cards and one-sheets.

"All that we did was stick a few peppy ads in the paper, so I'll say Helen's a great girl . . . It's the truth, every word of it. It broke every record for the house for a single performance."

(Signed)

E. H. ARNOLD.

The Private Life of HELEN OF TROY

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by JOHN ERSKINE

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Written for the Screen and Produced by CAREY WILSON

Directed by ALEXANDER KORDA

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breaking. It is difficult to drum up attention after that.

Action revolves round a thug known as Four-Fingered Dan. The kid, Junior, a tattered newsboy, witnesses an actual shooting and hands the reporter a front-page yarn. After being discharged for failing to keep on the story, incidentally losing his gal, the cub figures his only chance to regain prestige is to capture the yegg himself for the purpose of a first person story.

The newsboy trails the thief into the woods, is almost killed when discovered, and saved through the appearance of the reporter and a sleuth from headquarters. *Mori.*

A Chinese Bungalow

(BRITISH MADE)

Toronto, Jan. 6.

Oscar Stahl English production, released by Regal Films. From stage play by same name. Direction, titling or photography not credited. At Tivoli (F. 7), Toronto. Running time, 55 minutes.

Yuan Sing.....Matheson Lang
Richard Marquess.....Shayle Gardner
Harold Marquess.....George Thirwell
Abdul servant.....Clifford McLagan
Chinese servant.....Bulle
Chinese servant.....Louis Miller
Ayah.....Evelyn Gardiner
Charlotte.....Genevieve Townsend
Sadie.....Juliette Compton

One of the best general program celluloid melodramas to come from England. If released in the U. S. should prove competition to the common garden variety of home product.

The title means nothing except to link it up with the stage play. Something snapper would be a help.

West Coast Motion Picture Directory of Players, Directors and Writers

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UNIVERSAL
FEATURE
COMEDIES

Seldom, if ever, before has the entire cast of a stage success been chosen for the film version of the same piece, but that is what happens here and the legit actors make a good job of it.

Matheson Lang, whose hobby seems to be Chinese parts, is not quite hep to the tricks of picture making, but his performance leaves nothing short.

An English girl in the chorus of a revue playing near Singapore is abducted by servants of Yuan Sing (Lang), a wealthy and educated Mandarin. She grows to love him and becomes his wife. Her sister (Miss Townsend) joins her in the elaborate "bungalow."

Harold Marquess, just out from England, breezes in from a nearby rubber plantation, falls for Mrs. Sing and gets in some hot lip work while Charlotte protests and the Chinese servants peek around corners.

Sing returns and coldly tells them all know he is wise. The boy lover suddenly dies from fever. His brother comes to find what it's all about. He falls for Charlotte. Sing meantime has fallen for her himself and gives her the chance to marry him or see her sister killed.

Marquess anathemes in to start shooting, but the Mandarin calms him, gives him the glass containing the poison. It is for him to choose. He picks the good glass and when nothing happens to himself tells Sing he is bluffing and leaves with the two girls. Fadeout on the Chinaman dying from a painful poison.

The work of the five principals shows England to be rapidly getting over the raw stage in film production. Miss Townsend, looker, was particularly effective as the distraught wallflower who suddenly finds herself much in demand. George Thirwell as the juvenile was a trifle frightened. Titbits, in Chinese type, were good.

This one will certainly be in demand in Canada. *Sinclair.*

THE NEST

Excellent production, featuring Pauline Frederick and Holmes Herbert. Directed by William Nigh from story by Paul Giraldo. Cast includes Jean Acker, Ruth Dwyer, Roland Flander, Reginald Sheffield. Photographed by Jack Brown and Harry Spradling. At Tivoli, New York, one day (Dec. 26) on double-feature bill. Running time, 75 minutes.

Interior photography is a drawback for this picture. Otherwise it seems good enough for the neighborhood split-week vaude houses not too particular about their pictures. These houses might take a chance on it as is, but its natural destination is the daily change.

Pauline Frederick and Holmes Herbert, with plenty of picture experience, behind them, and William Nigh, who directed, furnish the film's value. They had a workable story by Paul Giraldo, and did nicely with it considering the probable budget and the rather faint talent among the support.

Those two cameramen, though—Story is humanly handled, concerning a widow's tribulations with a wild son and daughter, who between them appear set on raising the particular dickens. The kid gets mixed up with a dame who frames him for the works and he gets as low as forgery before she's through with him.

Daughter marries before she's old enough to know, and starts having trouble with her husband.

Back of these two problems is the widow's fight to retain her attractiveness despite overwhelming

worries and her pride in refusing to marry the executor of her estate, who loves the widow and wants to help her.

Frederick plays understandingly and has good support in Holmes Herbert, who looks like a matured John Barrymore. None of the juvenile parts is more than fair, with Reginald Sheffield as the wayward son getting best results.

Jean Acker as the vamp looked flat.

THE AIR PATROL

One of the Universal "thrill" series. Story by the star Al Wilson. Directed by Bruce Mitchell. Cameraman, S. Adams. In the cast, Al Wilson, Taylor Duncan, Jack Mower, Monte Montague. At Columbus, New York, one day, Dec. 26. Running time, 45 mins.

Aviation pictures threaten to become as numerous as the dogs. Simple, sure, and fast, "Action" in 5,000 odd feet of film. To date the stunt flyers have offered some unentitled flickers, due principally to the lack of money.

"The Air Patrol," while a long way from being either expensive or clever, is an improvement of a sort over the others.

Al Wilson authored his own script on accepted patterns. He does some plane-to-plane hopping and other stunts appearing more foolhardy than real. There is a sorry effort to inject comedy relief in the person of one Monte Montague and there are a dozen minor male characters, all wearing mustaches. Elia Zentum wears curls and looks a bit silly.

Fourth-rate stuff for customers with elementary tastes.

PRETTY CLOTHES

Sherling production and release. From story by Peggy Gaddie. Directed by Phil Rosen. Co-featured are Jobyna Ralston, Johnny Walker and Gertrude Astor. Cast also includes Lloyd Whitlock, Charles Cleary, Jack Mower, and Elia Zentum. At Columbus, New York, one day, Dec. 26, at Loew's Circle, New York. Running time, 60 minutes.

An independent that has a light story, but does well in a way with its cast. Although Johnny Ralston has little to do. Bulk of the screen work falls on Gertrude Astor and Johnnie Walker. Miss Astor just about wears away with the film.

Photography is immense. Some corking shots. Story is clean, wholesome and will stand up in the neighborhood.

There appeared to be a tendency to pad out some of the old home scenes where the mother, ill, awaits the return of her little daughter who has fallen for a rich boy only to have her love affair burst into the end.

It's the old gag of the poor working gal who longs for pretty clothes and gets them, only here she retained her baby innocence by insisting on a few dollars as loan.

Picture will show to best advantage on double feature days. *Mark.*

THE RAWHIDE KID

Universal production and release. Starring Hoot Gibson. Directed by Del Andrews from story by Peter B. Kyne. In the cast, George Hahn, Frank Hagner, Wm. H. Strauss, Harry Todd. Photographed by Harry Neumann. At Tivoli, New York, one day (Dec. 23) on double-feature bill. Usual feature running time.

Somewhat below the average Hoot Gibson footage, but the western fans probably won't notice that. There's some healthy socking, as always, and a finale of fas. horse-back stunt.

Hoot appoints himself defender of a Hebe peddler and his daughter, who came west to corner a virgin market. Within a short time the peddler has half the town and the villain the other half.

Each stakes his share on the outcome of a horse race, in which Hoot bests the villain for the peddler and gets the gal for himself.

Hebe character is a novelty in westerns and well acted by William H. Strauss. George Hale looks fair, and Hoot is Hoot.

Story weak because of incongruity—even considering it's a western. Directing good in spots and fair in others.

STAGE KISSES

Columbia production and release. Directed by Albert Kelly. Kenneth Harlan and Helen Chadwick co-starring. In the cast, John Patrick, Phillips Smalley, Ethel Wales, Frances Raymond. At Loew's Circle, New York, one day, Jan. 7. Running time, 65 mins.

Rehash of a story that has been done a time and again in the pictures. Nothing unusual in it, could be told in two reels. Double feature placement.

A rich boy falls in love with a girl who must earn her living on the stage. She tries to live like other well regulated domestics, but a compromising scene where another man is seen in her bed sends the hubby off his nut with the belief that like stage kisses his marriage is phoney boloney.

But the love story is the real thing for the gal. She schemes to show both her husband and his rich old daddy how she had been a victim of circumstantial evidence. She

enacts a similar scene on her son's father and it works.

Not much of a kick, although set up by wife with the old man well staged. It may have looked stronger on paper than it did on the screen.

Helen Chadwick as the wife gets much from her part. Kenneth Harlan is big-lettered. Phillips Smalley, as the father, makes him look foolish as an actor. Number of very good shots, interiors and exteriors, yet noticeable wastes of celluloid. *Mark.*

WOLF'S TRAIL

Universal production and release. Directed by Francis Ford. Star, Trimmed dog, Dynamite. Story by Basil Dickcy. Half double feature (day at Columbus, New York, one day, Dec. 26. Running time, 50 minutes.

Made by Universal years ago. Apparently U is using where exhibits demand a real low case buy when figuring on a double feature day. It is that kind of a picture.

Story of the outdoors, with a Texas Ranger palming himself off as a five-fisted gun-totter of "one-gun" fame. He goes right into a den of moonshiners. "Dynamite," the police dog, is there, too.

Not a picture to hold this one up other than the dog.

Old age is just about lambasting this one to a frazzle. It won't be long before U won't be able to give it away. *Mark.*

TARAS BULBA

[POLISH MADE]

Produced in Poland. Directed by J. M. Ermoloff. Based on the novel by G. Gogol. Cast includes J. N. Douvan-Porow, Joseph Rounitich, Helen Makowska and Oscar Merion. At the Fifth Avenue Playhouse, New York, Dec. 28. Running time, over 90 mins.

Taras Bulba might have been a famous Cossack leader in his day, but in pictures he looks like a comic opera version of an escap convict with the hives. Hardly a figure to fire the imagination of American youth or capture the adoration of the flappers.

Taras, according to this version, struts through life with a stomach as big as a 100-gallon barrel of vodka. His facial decorations consist of two long sausage-shaped mustaches. From the center of his shaven dome droops a solitary lock of hair, also formed like a frankfurter, and looking as heroic. The Tarasian countenance, when not buried in a huge mug of booze, is almost always in repose when photographed. At times the great actor designs to affect anger or joy but only at rare intervals.

Through the war scenes drifts a tender love motif between a mud-complexioned mama and one of Bulba's sons. There is a gold mine in these cheaply made, grotesque European productions. Someone will get a picture like "Bulba" and turn it loose as a farce after recutting and embellishing with subtitles.

The story is meaningless as far as American audiences are concerned. It seems that once upon a time the Russians were cruelly oppressed by the Polyaks and other factions, which were later harnessed under the sovereignty of a czar. Taras Bulba led a group of Cossacks who protected one of the Russian boundaries.

His two sons went with him after leaving school. One of the boys flopped for a daughter of the Polish Governor and forsook his father's troops to join the Polyaks. This boy was later caught on the

field of war by his old man and shot. The other son was captured by the Polyaks and hanged. Then they got the old boy and burned him alive. Anyone who would stop to look for a pipe while being chased by a regiment of angry soldiers, especially Polyak soldiers, deserved to be burned.

They'll pass this up without losing any sleep. And if anyone should ask, Polyak is the way it's pronounced. *Mori.*

BROADWAY MADNESS

Samuel Zeller presents an "Excellent" (brand) (radio rights) picture. Directed by Burton King. Story, scenario and titles by Harry Chandler. Cameraman, Art Reeves. Marguerite de la Motte featured. Cast includes Louis Payne, Donald Keith, Tom Ricketts, Orval Hummel, George Cowie. At Loew's New York on double bill, one day, Dec. 26. Running time, 65 minutes.

A better than average stage righter. Usual hokum about the Broadway wise dame regenerated by the moral influences of a small town and one of those clean-minded juveniles.

Production has enough class to get picture by without the stigma of being a "quickie."

Cabaret scenes will appeal to the

(Continued on page 23)



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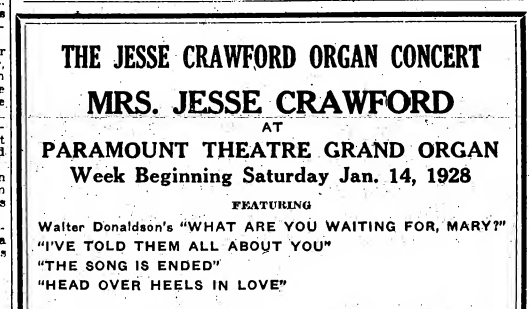
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"I'VE TOLD THEM ALL ABOUT YOU"
"THE SONG IS ENDED"
"HEAD OVER HEELS IN LOVE"



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BARTONE SOLOIST

with Fanchon and Marco Ideas

This Week, Egyptian, Hollywood

300,000 Shares at \$26.50 Of Con. Film Industries

Los Angeles, Jan. 17. A quartet of brokerage concerns are offering 300,000 shares of \$2 cumulative participating preferred stock of Consolidated Film Industries, Inc. Stock is being marketed at \$26.50 a share. Two shares of common stock are given with every 10 shares of preferred.

In the statement on shares and earnings, audited by Ernst & Ernst, the company shows its net sales for nine months in 1924 were \$4,536,465, with the earnings being \$1.59 a share. In 1925 net sales jumped to \$7,486,387, with the net earnings hopping to \$3.09 a share. In 1926 the sales were \$7,641,870, with earnings \$2.67 a share; in 10 months

of 1927 the net sales were \$6,441,775 and the earnings \$3.09 a share. The decline of earnings in 1926, as explained, was due to reduction of selling prices in anticipation but before realization of lower costs resulting from increased volume. The concern is said to have quick assets in excess of \$2,400,000.

For Hawaiian Pictures

Los Angeles, Jan. 17. Hawaiian Productions, Inc., said to have Honolulu capital behind it, is after directors and players to go to the islands to make six feature productions and 12 two-reelers.

JEWISH "GANG" BOY SOUGHT

Los Angeles, Jan. 17. Robert McGowan, director of the "Our Gang" comedies for Hal Roach, is searching for a Jewish boy to add as a permanent member of the gang. So far, he has been unable to find a boy young enough who can take the part.

COLLEEN MOORE'S 'TOMORROW'

Los Angeles, Jan. 17. "To-Morrow," an original by Edmund Goulding, will be Colleen Moore's next for First National. Goulding will also direct. "Synthetic Sin," which the company has been holding a year, has been again deferred.

JASON'S FIRST FOR U

Los Angeles, Jan. 17. "The Body Punch," original by Harry Hoyt and Leigh Jason, will be Jason's first directorial effort for Universal.

Production is expected to start this week with Ralph Graves in the lead.

GOLDBECK'S M-G-M ORIG.

Los Angeles, Jan. 17. Willie Goldbeck has been signed by M-G-M for its scenario staff. His first job will be to provide an original for Greta Garbo.

Barker's "Power" for T-S.

Los Angeles, Jan. 17. "Power" will be the first picture Reginald Barker will direct for Tiffany-Stahl.

\$50 UP FOR INTERLUDES

Independent exhibitors are adding from \$50 up for presentation interludes to augment their bills. Will Green is booking the Federated Circuit's 18 houses in Brooklyn with special one, two and three-night presentation acts and prologs. The Federated's houses average 1,200-seat capacities. Henry Siegel and Dave Rosenzweig are the proprietors, including on its chain such houses as the Leader, Ozone Park, Cross-Bay, Windsor, Ritz, Berkshire, Culver, Beverly, Leferts and Kinema.

The Grand Opera House at 23d street and 8th avenue, an indie vaude-film house, books through Green the special cabaret nights and surprise presentations. The Grand Opera in Brooklyn also play extra acts at their Baltimore, Stratford and Terminal.

MAYNARD AT U CITY

Los Angeles, Jan. 17. Charles R. Rogers, producing the Ken Maynard westerns for First National, has removed production from Tee-Art to Universal City. Facilities for this type of picture is figured to be more advantageous there.

MARY CARR'S SONS IN FILM

Los Angeles, Jan. 17. Steven Carr is the second son of Mary Carr to be selected for a part in "Hell's Angels," being produced by Caddo for United Artists. Steven just returned from Germany with his mother.

REOPENS OLD STUDIO

Los Angeles, Jan. 17. Mack Sennett has reopened his old studios after a three weeks' shut down. He will make six short comedies before moving to his new studios in Studio City.

Del Rio's Gypsy Film

Los Angeles, Jan. 17. Dolores Del Rio's next for United Artists will be adapted by Finis Fox from a published short story with a Gypsy background. Fox is only using the idea of the published work for the basis of the scenario.

Eschman Joins Columbia
Edward Eschman, attached to the sales department of Pathe, has joined Columbia Pictures as general sales manager.

Irwin Hanower, formerly with the Pathe exchange, joined the Columbia staff Monday.

Neilan Ready to Sail

Los Angeles, Jan. 17. Marshall Neilan leaves here this week for New York to sail for England.

While abroad he will make a picture for British National in which Blanche Sweet is to be starred.

Warners Loan Bretherton

Los Angeles, Jan. 17. Howard Bretherton has been loaned by Warners to direct "Turn Back the Hours" for Gotham. Carmel Myers plays the feminine lead.

Toronto Censors Lay Off

Toronto, Jan. 17. "The Forbidden Woman," temporarily hung up by censors, has been released without major cuts and is spotted at the Hippodrome.

1st De Luxe Colored House Opening in Feb.

Chicago, Jan. 17. The new Lubliner and Tring-Publix theatre at 47th and South Parkway, heart of the colored district, will open the first week in February. It will be the first modern picture-presentation house in the country to cater exclusively to the colored race. The house seats 3,500 and adjoins the new Savoy ballroom, also colored and already open.

Charles Darrell (white), now managing the Congress, will be supervising manager, though a colored assistant will be appointed to handle the personal contact angle. Harry Guarfain will produce the stage shows.

The house will have a complete colored house staff, including stage crew.

"Chicago" at Strand

"Chicago" (Pathe) has been booked for the Strand, New York, probably to follow after the run of "Patent Leather Kid." Currently "Chicago" is showing at the Gaiety twice daily at \$2. Originally intended for about four weeks all told, "Chicago" may go about twice that period.

CRUZE'S 'QUENTIN DURWARD'

Los Angeles, Jan. 17. "Quentin Durward," by Sir Walter Scott, is the costume picture James Cruze will direct for Cecil E. De Mille with Rod La Rocque. Julien Josephson is adapting the story for the screen.

Reed and Freeland Leave U. A.

Los Angeles, Jan. 17. Two executives have left the United Artists within the last few weeks: Ted Reed, associate producer to John W. Considine, and T. Freeland, head of the technical department.

COAST NOTES

Title of Adolphe Menjou's next for Par. is "Captain Ferreol," from play by Sardou. Nora Lane in feminine lead. Lothar Mendez directing.

Emile-Elisler added to "The Actress," M-G-M. Starring Norma Shearer.

Montagu Love in "The Devil Skipper," Tiffany-Stahl. John Adolfi directing.

Claude King added to "Captain Ferreol."

Robert Hopkins titling "The (Continued on page 45)

RUBE WOLF



MIRTH OF A NATION

Breaking Box Office Records Again
at
Warfield, San Francisco

SEE

WALLY JACKSON

COMEDIAN

The Paul Whiteman of Q-Bah
with Jack Partington's "Havana" Unit

PARAMOUNT, NEW YORK, THIS WEEK

Entire Circuit to Follow

Mgr., H. ROGERS

PUBLIX TOUR ARRANGED BY LEDDY & SMITH

SAM HEARN

IS A TREMENDOUS HIT AT

FOX'S, PHILADELPHIA, THIS WEEK (JAN. 16)

Moved next to closing after opening performance

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
10th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

AL MITCHELL

PAUL WHITEMAN'S PROTEGE

Spending the Week on Broadway as Guest Conductor of the Paramount Stage Band

AT PARAMOUNT, NEW YORK



PHOTOPLAY MAGAZINE
Medal of Honor for 1927
to Paramount for most con-
sistent pictures of the year.

NEW YORK TIMES
Best Pictures of 1927—6
out of 10 Paramount.

N. Y. HERALD-TRIBUNE
1927's leading pictures—
6 out of 10 Paramount.

N. E. A. SYNDICATE
1927's greatest—8 out
of 14, Paramount.

And, from product already
shown, PARAMOUNT 1928's WINNER, TOO!

BEAU SABREUR

House attendance record broken, Metropolitan,
Boston. (Variety) Record breaking business,
Missouri, St. Louis. (Wire from S. P. Skouras.)

GENTLEMEN PREFER BLONDES

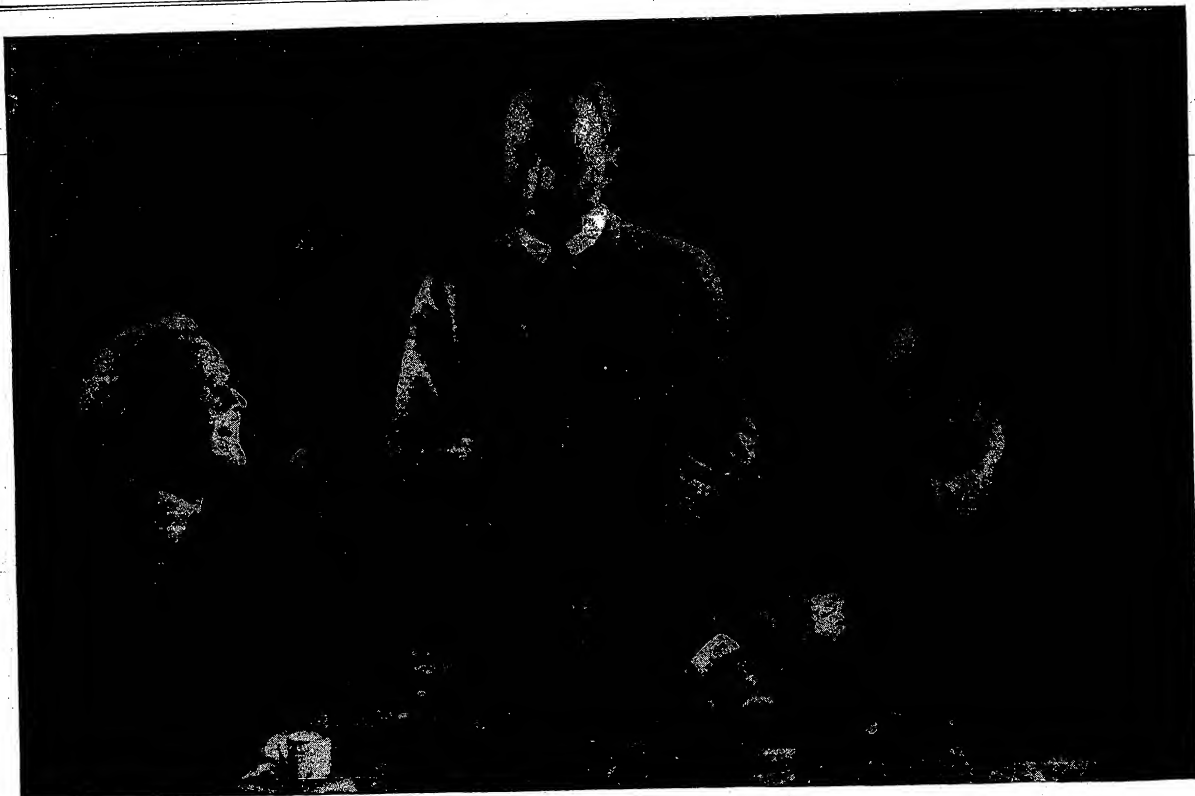
THE LAST COMMAND

Starring **EMIL JANNINGS**.
Greater than "Way of all Flesh."



Coming from **MOTION PICTURE HEADQUARTERS**: Harold Lloyd in
"Speedy" (Lloyd Pro. Paramount Release), "Tillie's Punctured Romance,"
"Old Ironsides," "Legion of the Condemned," "Street of Sin."





"—SO WE PUT IN STAN LAUREL AND OLIVER HARDY AND PANICKED THE HOUSE—"



STAN LAUREL and OLIVER HARDY in "THE BATTLE OF THE CENTURY," and "LEAVE 'EM LAUGHING" are even funnier than in "THE SECOND HUNDRED YEARS."



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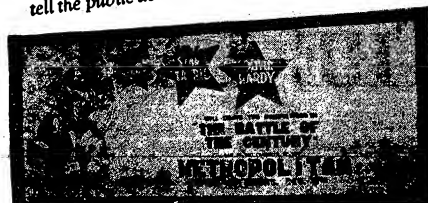
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 "... Laurel-Hardy comedy, 'Battle of Century' one of real highlights of program. You have a combination which should prove very popular."

Editorial from **MOTION PICTURE NEWS**
 "... at a showing of a trio of Roach-M-G-M comedies the usual silent projection room was in a continuous uproar."



Newspaper ads (above) and billboards (below) were used by Harold B. Franklin of West Coast to tell the public about Stan Laurel and Oliver Hardy.



Hal Roach

COMEDY PRODUCER FOR **METRO-GOLDWIN-MAYER**



BROADWAY MADNESS

(Continued from page 19)

Yap communities as being quite hotly-totay. Towns having cabarets will find it funny. Especially droll is the enthusiastic applause given the table-singing cutie.

The gold-digger takes a detour out of Times Square for the purpose of collecting a legacy of a quarter million. Nobody has ever seen the real heiress, who died in the gold-digger's arms.

The masquerade calls for a two-residence in a one-street village money is in trust for

\$10,000.

Washington, Jan. 17.

Approval has been placed on the contemplated merger of the Orpheum Circuit into the Keith-Albee Circuit, both vaudeville, by the Department of Justice.

Colonel William J. Donovan of the department passed upon the papers submitted to him for the merger.

The department's first position as reported was that in merging K.-A. with Orpheum and holding a picture association, there would be an attempt to trustfully in a way the two fields represented, and that the associated interests would proceed jointly to accomplish that purpose.

Against that attitude, it is said that the Keith-Albee people represented the picture theatres employing vaude acts had obliged them to go into the film field to protect their theatres.

In its investigation, the Department is said to have interrogated picture men. None of the latter, from reports, placed any objection to the merger.

Col. Donovan is said to have concluded that as the K.-A.-Orpheum merger is vaude first and pictures secondary, there existed no good reason to further delay the juncture. The Dept. did not wholly release its observation though, when giving the proposed merger its approval.

Bankers

Another report around here is that when the K.-A.-Orpheum merger was announced by the K.-A. offices a statement included was to the effect that the merged circuits would control 83 per cent of all of the vaudeville in the country.

K.-A. attorneys were here last day and at that time turned over all of the papers

paper shirt, and the small-town skinkit who is getting the use of the money, which really belongs to the clean-minded juvenile.

Well-known players and fair direction make "Broadway Madness" an okay program.

WHEN DANGER CALLS

Sam Sax production, released by Lumas. Directed by Charles Hutchinson from story by Ben Allah. Camera man, William Reis. Well-known players and fair direction make "Broadway Madness" an okay program.

Meritorious subject well handled around conventional fire department heroics. It concerns the efforts of a young fire inspector to condemn fire traps over the opposition of politicians. Good effort in its

den, a chiseler, unloads a

Young W. a recent tragedy in mind Harm. The heroine is vaudeville que for boes and on the stage is the attitude of

The act has heard her prop of late but Woe the money unusually active way from the taking establishment recovering yams, plays

EJECTED FOR SUES ORPH. A

Patron Guffaw vester," Sob

\$25,000 for Bel Tropics

Chicago, Jan. 8.

Thomas J. Pilon, the scenario al, of 414 S. Wabash

the wrong time in ti, mostly in theatre, so they th, Josephine That's what he charges, a local age suit for \$25,000

Pilon states he att, camera State-Lake on Dec. 21 a.

the course of the pic the West Harvester" (PBO), he launise, so happened that at the time "a" expression of humor the situation on view was intended to be extraordinarily sad and sobby.

Consequently, an usher tapped his shoulder and informed an interview was requested with manager of the house, Pilon he was then electro caused hu-

ried, wants the girl himself, and he instructs his confederate, Alvarez, to prevent Berval returning. On his arrival in the tropics Berval saves a colored damsel, Papitou (Miss Baker) from Alvarez's forced embrace, and the girl henceforth becomes his willing slave. She is able to help Berval when he falls down a precipice, due to the treachery of Severo's assistants. Meanwhile, Mme. Severo and Denise have arrived in the village to take the victim home. They are followed to France by Papitou, who boards another steamer by a subterfuge leading up to brisk comedy, but she has lost trace of her beau. The beautiful negress becomes a children's nurse in Paris, is found by an impresario and becomes a popular star. She eventually finds Berval and is innocently instrumental in his marriage with Denise being canceled. In the end Papitou explains how she was hoodwinked by Severo, brings about a reconciliation of the lovers, and quits broken hearted, returning to her native clime.

The film is being released this week by Aubert.

FIGURES DON'T LIE

Paramount production and release. Directed by Edward Sutherland from the story by B. F. Zeldman. Screen adaptation by Grover Jones. Titles by Herman Mandelweiser. Starring Esther Ralston. Cast includes Richard Arlen, Ford Sterling, Edna Jensen and Natalie Kingston. At Loew's American, New York, four days starting Dec. 20. Running time, over 60 minutes.

Program picture good enough for full weeks in minor houses. No originality in the gagging but nice delivery by Ford Sterling and Miss Ralston, with old material, gets laughs. Many worse than this have been shown in Broadway houses during the past few weeks. It was probably figured that the names here would not be strong enough to draw in the straight picture houses.

Story is about the assertive, self-sure young man who laughs himself into a sales managing job on conceit and wise cracks to keep it by showing he can sell insurance.

Comedy inserted through arguments with the gal, whom he tried to make on the street and later discovers in the office of the man he sold his idea to.

Sterling, as the absent-minded employer with strings on his fingers as reminders of appointments, was a continuous laugh to the customers here in the picture's limited way.

Greater care might have been

shown in closeups of the fem star. Looks okay, and especially so in bathing suit. But camera caught her face at some queer angles with the results unsatisfactory in those cases.

Richard Arlen in it too, but no chance to shine.

YOUR WIFE AND MINE

Samuel Zeiler production. "Excellent" (star right) picture featuring Phyllis Haver. Directed by Frank O'Connor. Cast includes Stuart Holmes, Wallace MacDonald, Barbara Tennant. At Columbus, New York, on double bill, one day, Dec. 28. Running time, 50 minutes.

Usual sort of product resulting from a decision in Hollywood to make a farce comedy dealing with a scramble of husbands and wives. Laughs are non-existent for any one of any sort of sophistication, but conceivably may be present for the naive settlers of the distant provinces.

The moral of these leaping lithographs appears to be that hubby should not fib to wifey. It leads to fist fights and police stations and the eating of "humble pie" by the hubby. This picture shows a hotel clerk placing under arrest and dragging through a crowded lobby a whole floor full of assorted spouses. Picture qualifies as regulation state rights stuff, fair as to production and directorial quality and with several well-known players in it. Cautious exhibs will look at it first.

SECRETS OF A SOUL

(GERMAN MADE)

Ufa production. Directed by G. W. Pabst. Featuring Werner Kraus and Ruth Weyher. Scenario by Colin Ross. Camera man, Guido Seiber. At the 56th Street Cinema, N. Y., Jan. 12. Running time, 63 minutes.

Neither the stage or the screen has ever been very successful in getting across dramatic entertainment when the theme rotates about the self-torture of a quasi-demented neurotic. This German film comes about as near to holding the spectator's interest in the subject as anything yet attempted. But it falls considerably below popular standards of divagation.

It is labeled "a graphic explanation of the theory of psychoanalysis" and is all of that. From the standpoint of a trade paper it may be described simply by saying it is not a commercial subject and will not receive commercial exhibition save by Mike Mindlin. It is, how-

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KIRBY and DeGAGE

and

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"Screen's Favorite

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To introduce Our Original Syncopated Dance Named After Us

"THE KIRBY-DE GAGE"

Follow us on our extended tour of the world with our artiste-conductor

CALI SINDELAR

Bohemian-American Violinist

Wednesday, December 20, 1927

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Clip the coupon for further details

Distributing for the entire country from

729 SEVENTH AVENUE

New York

845 S. WABASH AVENUE

Chicago

LABORATORIES—Bronx, New York City

ADVANCE TRAILER SERVICE CORP.

729 Seventh Avenue, New York, N. Y.

Gentlemen:

Kindly supply me, without obligation, complete information regarding Advance Trailer Service.

Name

By

City

Position

State

Theatre



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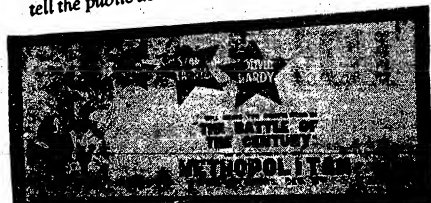
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COMEDY PRODUCER FOR

METRO-GOL



N-MAYER

BROADWAY MADNESS

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Sam Sax production, released by Lumas. Directed by Charles Hutchinson from story by Ben Allair. Cast includes William Rees, William Fairbanks and Ellen Sedgwick featured. Cast includes Hank Mann, Eileen Laidlau, Don McDonald, Sally Lunt. At Stanley, New York, one day, Jan. 7. Running time, 54 mins.

Meritorious subject well handled around conventional fire department heroics. It concerns the efforts of a young fire inspector to condemn fire traps over the opposition of politicians. Good effort in its class.

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Tropics

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845 S. WABASH AVENUE
Chicago
LABORATORIES—Bronx, New York City

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729 Seventh Avenue, New York, N. Y.

Gentlemen:

Kindly supply me, without obligation, complete information regarding Advance Trailer Service.

Name Theatre

By Position

City State

Which explains the rapid growth of

Advance Trailers

"The Press Sheet of the Screen"

MAJESTIC NOW HAS ADVANCE SERVICE

Something unique in film advertising is the advance feature service just inaugurated at the Majestic Theatre.

In reality an "animated ad," the film announcing the coming photoplay attractions for that theatre gives a peppy glimpse of the stars and locale of the story, with just enough action to arouse one's curiosity without "giving away" the high moments of the coming play.—From The Bulletin, Oklahoma City, Okla.

LITERATI

List, Kids, List!

Joe Taylor, self-confessed bandit with three convictions for felony prior to 1914, appears at Daly's on Jan. 22, opening a tour of the country during which he expects to or-

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

ganize a Society for the Prevention of Blackmail.

Taylor rebels against the idea of "this nation allowing itself to be blackmailed wholesale by a group of unscrupulous perjurers." Taylor joined the staff of the publishers of "The President's Daughter" as publicity man and remained there six months, he says.

In setting forth his claim to fame Taylor divides his personal history into three sections as follows: Straight, 18 years, choir boy, sailor, hobo; crooked, 16 years, gambler, jury fixer, burglar, auto bandit; straight, 14 years, dish washer, patriot, writer and lecturer.

Taylor has numerous other grievances against certain organized elements of crime which he intends to attack.

Dayton Leaves Hearst

James C. Dayton, publisher of the New York "Evening Journal" at \$75,000 a year, and also vice-president and treasurer of the daily, resigned from the Hearst organization, effective Feb. 1 after 28 years with the Hearst papers, with 15 years as a member of the Hearst executive council. It is understood Hearst made efforts to have Dayton reconsider his resignation. Dayton contemplates newspaper venture on his own after a Florida vacation. He is given the credit for bringing up the "Journal's" circulation and keeping it up.

Vanderbilt Paying Off

Cornelius Vanderbilt, Jr., former publisher of the Los Angeles "Illustrated Daily News," is back there and states that though his creditors may be on his trail he is

going to pay them dollar for dollar and has pledged \$1,250,000 of his inheritance into a trust fund to take care of his obligations. He states that his life is dedicated to his creditors and that even his earnings from his present writings are being used to satisfy their claims, which amount to around \$3,000,000.

Vanderbilt says that he will not re-marry even though his former wife does.

Critics on Critics

Robert Garland, the New York "Evening Telegram" columnist, took Gilbert Gabriel's comment on "Marco Millions," the new Theatre Guild-Eugene O'Neill play, too much to heart.

To quote Garland, "times have changed, and nowadays he-man dramatic critics put their backs up and pour their hearts out in favor of Eugene O'Neill. In fact, a leading reviewer (referring to Gabriel) begins his review of 'Marco Millions' with the startling sartorial and pathological information that two gentlemen in 'dress clothes and falsestos, told the world that Eugene O'Neill is greatly overrated. Just who the reviewer is getting at, you'll never learn from me. Surely it isn't referring to the cane winning critic (meaning Woolcott), who's certain that 'Marco Millions' is an 'almost grotesquely elaborate and solemnly pretentious way of saying a very little and familiar say.'"

Gabriel meant Garland and the "Telegram" dramatic critic, Leonard Hall, reinstated, following Garland's assumption of the critical mantle.

Had Garland ignored it, Gabriel's

comment might have meant the proverbial "two other fellows," but seemingly Garland felt he was the guilty one.

Hall and Garland are doing a brother act on the "Tel" in championing one another. Garland's p. a.'ing of his confrere was noticeable when Hall first came to New York, and Hall in an open letter to his editor, champions Garland particularly, and the critical tribe generally in responding to a subscriber's published complaint of Garland's review of Will Rogers' work on the Dodge Brothers' Victory Hour program.

More Inside Stuff

"Breaking Into the Movies," a book about Hollywood, edited by Charles Reed Jones, has been placed on the market. Contributors to the work are a number of screen critics, with topics discussing individual lines of act.

Wise Writer

Thomas A. Wisniewski in "Behc" at the Blacksto has just completed his manuscript of under the title "spring in the shepherd of" has been on t

Waterson

Illness, tedious duties it to his other Henry Waterson & Snyder, give up the mess which h

der his own name. Waterson's idea was to engage in the general publication of books. He put out some good numbers, including "Vaudeville," novel by Aben Kandel, the theatrical press agent. Recently Waterson took ill and he has been confined to his Park avenue apartment most of the time.

New Firm's Special Copies

The first book to bear the imprint of Doubleday, Doran & Co., the combination of Doubleday, Page & Co. and the Doran Co., is Booth Tarkington's "Claire Ambler," special edition of 500 on Japanese paper by Tarkington. Doran, mis-

To All My Exhibitor Friends:

SOME OF MINE HAVE BEEN
GOOD—OTHERS HAVE
BEEN BETTER—BUT
"HOLD 'EM YALE" IS THE
BEST OF THEM ALL.

SINCERELY,

ROD LA ROCQUE

P. S.—"C. B." AGREES WITH ME.



**CREATOR OF
STAGE-BAND
ENTERTAINMENT**

Known as the

"PAUL ASH POLICY"

BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!

**"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"**

Paul Ash Presentation Staged by
LOUIS McDERMOTT

**There Is No Substitute for
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**JAY
BROWER**



CALIFORNIA

Theatre - - San Jose
Direction FANCHON and MARCO

DEPT. JUSTICE APPROVES K-A-ORPHEUM MERGER—FILM PEOPLE DIDN'T OBJECT

Bankers Lukewarm on Closing Deal Until Department Favorably Passed It—During Investigation Picture Folks Said to Have Been Interviewed—\$10,000,000 in Cash to Pass Over

Washington, Jan. 17.

Approval has been placed on the contemplated merger of the Orpheum Circuit into the Keith-Albee Circuit, both vaudeville, by the Department of Justice.

Colonel William J. Donovan of the department passed upon the papers submitted to him for the merger.

The department's first position as reported was that in merging K-A. with Orpheum and holding a picture association there would be an attempt to trustify in a way the two fields represented, and that the associated interests would proceed jointly to accomplish that purpose.

Against that attitude, it is said that the Keith-Albee people represented the picture theatres employing vaude acts had obliged them to go into the film field to protect their theatres.

In its investigation, the Department is said to have interrogated picture men. None of the latter, from reports, placed any objection to the merger.

Col. Donovan was said to have concluded that as the K-A-Orpheum merger is vaude first and pictures secondary, there existed no good reason to further delay the juncture. The Dept. did not wholly release its observation though, when giving the proposed merger its approval.

Bankers

Another report around here is that when the K-A-Orpheum merger was announced by the K-A. office a statement included was to the effect that the merged circuits would control 83 per cent of all of the vaudeville in the country.

K-A. attorneys were here last Friday and at that time the merger to the department all of the papers prepared to close the merger.

It was rumored the same day that the reason K-A. found itself forced to abide by the department's ruling was that its bankers, Lehman Brothers, in New York, financing the merger, had declined to proceed with the consummation of the deal until the merger was cleared and okayed by the department's approval. The Lehman, from the account, will pass over about \$10,000,000 in cash for the merger, finally accomplished, believed to be but a matter of a few days now if not already happening.

Picture Connection

Keith-Albee and the Orpheum Circuit are the partners of Pathe, Inc. in pictures, with J. J. Murdoch, a heavy factor in the K-A-Orpheum merger and who engineered it, also the president of Pathe. Pathe through merger contains within it the former P. D. C. organization, the film concern Keith-Albee first allied with and which also held the Cecil B. DeMille separate organization.

In the P. D. C. deal K-A. received 60 per cent of the reorganized stock, for which it gave no money consideration. This portion was carried along when P. D. C. merged into Pathe, with the Orpheum meanwhile and declared in the free for all, leaving both K-A. and Orpheum-Pathe stockholders, directly, through their officers or by dummies at the time the Department of Justice called for an explanation of their own intended merger.

A. & H. Buy 3

San Francisco, Jan. 17.

Ackerman & Harris have closed with Samuel H. Levin for his three picture houses in the Richmond District at a quoted transfer price of \$1,000,000. The houses are the Coliseum, Alexandria and New Balboa.

A. & H. were associated in the deal with George A. Oppenheimer, now known as Orpheum.

The purchase gives Ackerman & Harris 14 vaude and picture houses in the Bay Region.

Undertaker Off—On?

Young Woody of the Richmond Harmony Four, colored vaudeville quartet, when not on the stage is an undertaker.

The act has been laying off of late but Woody has been unusually active at his undertaking establishment in East Orange, N. J.

EJECTED FOR LAUGHING; SUES ORPH. AND HOUSE

Patron Guffawed at "Harvester," Sob Film—Asks \$25,000 for Being Led Out

Chicago, Jan. 17.

Thomas J. Pillon, non-professional, of 414 S. Wabash, laughed at the wrong time in the State-Lake theatre, so they threw him out. That's what he charges in his damage suit for \$25,000 against that theatre and the Orpheum Circuit.

Pillon states he attended the State-Lake on Dec. 21 and during the course of the picture, "The Harvester" (PBO), he laughed. It so happened that at the time of his expression of humor the situation on view was intended to be extraordinarily sad and sobbly.

Consequently, an usher tapped his shoulder and informed an interview was requested with the manager of the house. Pillon claims he was then ejected. The toss-out caused humiliation, and the complainant estimates its worth at \$25,000.

Pillon is represented in court by Otto Baer.

Soph at Paramount

Sophie Tucker will start a week's engagement Feb. 4 at the Paramount, New York. It may be the forerunner of a tour of that presentation circuit by the blonde and buxom babe. Her son, Bert, will dance in the same act, when ma is not warbling.

The Feb. 4 date was held for Paul Whitehead, but the bandmaster decided the return to the Paramount would be kinda swift. He preferred to fill in the time instead recording or doing one-nighters, taking up the many offers he has had.

The Tucker salary is reported at over \$5,000 for the Par, with the Morris office bookings.

4 Schines Again Linder's

Four of the Schine Circuit houses which bolted the Linder Agency for Gus Sun bookings some months ago, are back with Linder. They are the Capitol, Illion, N. Y.; State, Corning, N. Y.; Stage, Onondaga, N. Y. and Temple, Geneva, N. Y. All will play four acts on last half.

Linder has also added Traco, Toms River, N. J.; Capitol, South River, N. J.; both playing five acts on a split week.

SELLETTE IN N. E. AGENCY

Edward Sellette has severed connection with Fred Nevins, Pantages agent, to join the Walters-Danish Vaudeville Agency, Boston.

Sellette made the change to be in Boston with his mother who is ill.

Delaney's Vacation

William Delaney booked on the fifth floor of K-A-O exchange, left last week for a two-weeks' vacation in Bermuda.



HANDERS and MILLISS

Playing South Africa

The "Star," Johannesburg, said: "Rarely has such hearty and continued laughter been heard in the Empire Theatre as that which filled every minute of the quarter of an hour that HANDERS and MILLISS held the stage. . . . They are the biggest attraction that the Empire has presented for many months."

C/O VARIETY, London, England.

De Polo-Kent Divorce Just One of Those Things

Mario dePolo, picture actor, who employs the alternate professional name of Don Kent as cafe master of ceremonies, has been divorced by "Patsy" Patterson, New York society girl, whose father is manager of the New Weston Hotel.

The couple were in vaudeville as Patsy and Mario before their marriage, March 21, 1926.

No children. No alimony. No counsel fees. Just one of those things.

Kent is currently the m. c. at Will Oakland's Chateau, 97th and Broadway.

"Bossy" Gillis, N. E.

Mayor, May Play Vaude

Newburyport, Mass., Jan. 17.

Slangy, swearing, bombastic "Bossy" Gillis, new mayor of this city, has succumbed to broadcasting a speech by radio and is seriously considering an offer to appear in vaudeville. There isn't a New England paper that hasn't played up stories and pictures of him.

Some wise Boston booking agent conferred with Bossy; that is, the Mayor went to the former's office in Boston. But all Bossy will say is, "They won't get me dirt cheap."

Pressed further for an explanation of his contemplated vaude plunge, "Bossy" replied: "Not until they double the ante, anyhow."

Ben Schaffer at Saranac

Ben Schaffer has gone to Saranac Lake, N. Y. He will be a guest at the Northwoods Sanitarium with the arrangements made by William Morris for the Jewish Theatrical Guild.

Schaffer is familiar to Broadway and 47th street, also many vaudevillians. With some he has acted as a plant and worked with others.

Ben says he's only going up for a rest and will be back to the Big Alley shortly.

IN "MERRY GO ROUND"

A condensed version of Richard Herndon's "Merry Go Round" for vaude has Libby Holman, Leonard Silman, Lucille Peterson, Pam American Quartet, George Fitzgerald, Howell and Harger, John Griffon, Tom Burton, with Jay Gorney, musical director.

NEW ROCKLAND CO. LOCAL

A new stagehands and operators' local, known as Local 25, has been given a charter by the I. A. T. S. E. to cover the jurisdiction of Rockland County, N. Y.

The initial organization has A. Morris, Spring Valley as secretary.

Rose's Midgets at \$2,750

Chicago, Jan. 17.

The Rose's Midgets have been routed for 25 weeks over West Coast Theatres, Inc. time. Salary, \$2,750 and no cuts.

Schulman Bros, Chicago, booked.

CHICAGO'S DIVORCE SUIT HIGH RECORD—PLENTY ON HAND

Susanne Caubaye Spurns Alimony—Dainty Marie Files Suit—Chicago Maintains Position as Divorce Leader Among Cities—Ahead of Reno

Chicago, Jan. 17.

The County of Cook, especially that part occupied by the city of Chicago, begins 1928 far in the lead as the divorce center of the U. S. A. The year 1927 saw Chicago lift itself from a secondary position to its now high spot.

A long rendering, and by now well known litigation, was disposed of last week when Superior Judge Sabath awarded a divorce to Marion Harris, playing here in "A Night in Spain," against Rush Hughes, son of Rupert Hughes. Miss Harris was also given custody of their three-year-old son. She had a charge of desertion. No contest. The couple were married March 7, 1923, and separated in September, 1925.

Another important grant of last week was that to Susanne Caubaye, appearing here in "The Squall," for a divorce from Crane Wilbur, legit player. Marriage in April, 1922; separation in Sept., 1927. Miss Caubaye told the court she did not want alimony, but preferred her maiden name instead, and that's what she got.

RUBENS' UNLUCKY DAY; HIT BY TED LEWIS

Composer Obtains Court Summons—Happened on Winter Garden Stage

Charging that he was beaten on the stage of the Winter Garden by Ted Lewis, Maurie Rubens, 522 West 148th street, the composer, appeared in West Side Court and obtained a summons from Magistrate Edward Well against Lewis.

It is returnable today (Wednesday). Rubens, his right eye decorated with plaster, came to court with his attorney, Charles L. Sylvester. The attorney said that on the unlucky day, Friday, Jan. 13, Rubens was rehearsing Arnold Johnson's orchestra on the Winter Garden stage when Lewis appeared.

The composer said Lewis tried to force him and the orchestra to leave. Rubens said he told Lewis that he had received proper permission for the rehearsal and, to substantiate it, called the Shubert offices on the phone. The composer said he was told to continue the rehearsal regardless of Lewis.

When Rubens informed Lewis he had again received permission, the composer said, Lewis struck him in the face, leaving a cut over the right eye. Several members of the orchestra and stage employees intervened and stopped any further trouble.

A doctor took three stitches in Rubens' wound. The composer said the assault was entirely unprovoked. When Magistrate Well heard the preliminary statement he issued the summons.

About the time Rubens was in court his engagement to Gladys Wheaton, prima donna in "Artists and Models," became known. Rubens has written music for a number of Shubert shows.

McGlynn for Vaude

"Hands Up," which was to have been the initial flier at legit producing for Charles and Evelyn Blanchard, vaude agents and producers, has been sidetracked until spring.

The show had been announced for rehearsal next week starring Frank McGlynn. The latter will, instead, head a vaude act which the Blanchards will sponsor.

ASS'N LOSES ANOTHER

Chicago, Jan. 17.

Cecil theatre, Mason City, Ia., will transfer its booking assignment from W. V. M. A. to the Billy Diamond-Gus Sun office. Mason City has been a W. V. M. A. mainstay for years.

Diamond begins booking this week.

Mundy-Hayes Split

Jack Mundy and Leo Hayes have dissolved their partnership. Mundy has temporarily retired from the show business to return to his home in St. Louis, where he will embark in real estate.

Hayes will work with another partner.

Other Divorces

Among other divorces were those of Vera Reynolds Conlan vs. Paul Conlan, vaudevillian, desertion charged; Mrs. Kitty Kemper vs. Charles Kemper, actor, desertion charged, 125 weekly alimony included; Marlan Clarke Cook, opera singer, now at the Staats theatre, Berlin, vs. Weslie A. Behle, non-pro, desertion charged; Hazel Judd Adams, non-pro, vs. Frank R. Adams, playwright, cruelty charged; Josephine Tierney vs. Harry Tierney, writer of "Trene," "Kid Boots" and other musicals, desertion charged, property settlement and \$100 alimony included; Elizabeth Frances Ingram, former opera star, vs. Holbert O. Evans, cruelty charged; James V. Condinella, act producer, vs. Katherine Condinella, desertion charged.

The Condinella case was a stand-out, in that 20 minutes after receiving his divorce, James went over to the marriage license bureau where he married Beatrice Wilson (Wilson Sisters).

Dainty Marie, the trapeze performer, under her private name, Mrs. May Cassidy Williams, has filed suit for divorce from Clarence Roy Williams whom she wed in San Francisco last year. Charging

(Continued on page 27)

School Boy's Theatre Model Brings Him Job

Sloux City, Ia., Jan. 17.

Jack Hudspeth, high school student, whose hand-made model of the new local Orpheum theatre has attracted wide comment, has received the reward that follows labor well done. He has been given a responsible position in the designing department of Rapp & Rapp, architects, of Chicago.

Hudspeth takes up his new duties immediately, following graduation next June.

Deny Simmons Booking

Amalgamated Vaudeville Exchange denies that Danny Simmons, now booking the B. S. Moss houses, will become its chief booker by replacing Harry Padden. Amalgamated states that for the present its books will be handled by Bud Irvin. Padden recently dropped out.

William Morris CALL BOARD

For Vaudeville Bookings See

Johnny Hyde
and
Eddie Meyers

NEW YORK, 1560 BROADWAY

PANAMA INVESTIGATION LEADS TO EMPLOYMENT AGENCIES

U. S. Attorney in N. Y. Questions Booking Agents—Secret Service Man's Report Acted Upon—Theatrical People Appear Not Involved

Agents booking cabarets in Panama and South American countries are under investigation by United States Attorney Tuttle because of allegations that American show girls going to these ports have been subjected to compulsory prostitution.

Tuttle's investigation was precipitated by a report of a secret service operative.

Assistant District Attorney Gerson, handling the investigation, subpoenaed agents booking Latin America cabarets. He will submit his findings to the Federal Grand Jury next week.

Among those summoned, was Harry Walker, cabaret agent, booking people for the Mamie L. Kelly interests in Panama for the past 10 years. Kelly operates a trio of cabarets in Panama. Walker claimed that he booked with a morality clause contract in which girls engaged for Panama caught fraternizing with customers abrogated their contract and were sent back to New York. Walker also invited scrutiny on his show or groups of girls booked by him for a single complaint of mistreatment.

Andy Wright, former vaude producer, booking girl shows for Billy Gray's cabaret, Colon, was also summoned by Gerson. Wright had booked but one show for Panama and posted the usual return transportation and guarantee that the girls would leave Panama at expiration of the engagements.

After Employment Agencies
Gerson practically gave Walker and Wright clean bills of health after interrogation, but is investigating complaints against employment agencies outside of show business that have been forwarding girls to Panama and South American countries for immoral purposes.

Gerson is examining witnesses for another week before taking evidence he may have on the supposed white slave traffic in Panama and South America before the Grand Jury.

Some years back choristers booked for South America returned to New York with horrifying tales of indignities to which they had been subjected while filling the dates. Several New York dailies hopped on with exposes of conditions in Latin American countries and the Chorus Equity posted warning to its members that none should sign contracts for engagements in either Panama or South America.

When Equity's warning went up it was next to impossible for Harry Walker, agent for Kelly's, to obtain girls for the latter's Panama cabarets. Miss Kelly came to New York and took the matter up with the Chorus Equity, but could not budge it from its former stand, advising members not to accept the Panama or South America engagements.

Easily Found Out
Last year three girls booked out of a New York agency for jobs as hostesses at Tampico, Mexico, returned to New York with tales of not getting salary, and practically forced into compulsory prostitution. They escaped, they said, when an American oil magnate advanced fares to New York.

The Panama and South America cabaret conditions, also the booking of show girls or specialists in that territory, has been so frequently reported and mentioned in Variety of recent years, it is unlikely any girl in and knowing the show business would accept any engagement there, direct or through an agent, without investigating, if careful. Variety has often printed that such girls might inquire of Equity or Variety, without charge.

Thomashefsky to Loew's

Boris Thomashefsky has switched to Loew's with his sketch, "Marks Millions." The veteran Yiddish actor-manager is new to vaudeville. He opened for Keith's, but found fuller opportunity with Loew's; hence the change in plans, opening Jan. 30 at the Commodore, New York.

A PAIR OF RUBBERS

George Whiting pulled this nifty. He watched a chap known to slip bouncing checks in the act of making one out. Said Whiting: "Write another one; that'll make a pair of rubbers."

Hickman Captors Draw As Freak Attraction

Los Angeles, Jan. 17.
Nat Holt put over a coup when he took prompt advantage of a momentary break between Alex. Pantages and Tom Gurdane, chief of police of Pendleton, Ore., and Cecil Buck Llewellyn, state trooper, who captured Edward Hickman, kidnapper and slayer of the 12-year-old Los Angeles girl. Holt stepped in and signed the freak feature for his Wigwam theatre, where they are packing them in this week.

Pantages played the cops at the Los Angeles a week ago, paying them \$2,000, according to report. At the end of the first week he opened negotiations to have them continue, but at a greatly reduced price.

The policemen, through their manager, C. G. Matlock, of Pendleton, former show promoter, balked at the new salary. While the two sides were deadlocked in dispute, and both peevish, Holt stepped in and closed at a reported figure of less than \$1,000.

The act runs about seven minutes. Guardane is merely introduced while it is Llewellyn who tells the story of the slayer's capture.

Effort to Halt Siamese

Twins in Mass. Fails
Springfield, Mass., Jan. 17.

Efforts to prevent the continued appearance at Folt's Palace of the headline attraction the last three days of last week, the Gibb Twins of Holyoke, Mass., booked as "The Only American Born-Together Siamese Twins," came to naught. The theatre obtained an opinion from Judge Wallace R. Heady to the effect that the twins did not come under the Massachusetts statute prohibiting the public appearance of deformed minors.

Judge Heady did not give a definite ruling, but said that if each twin was a healthy, normal individual, they could not be classed as deformed minors, even though inseparably connected by nature.

The attempt to stop the appearance of the twins, after two days without success, was made through the office of Daniel E. Daley, inspector of the state division of industrial safety.

All-English Bill of 10 Acts at the Palace

The All-English bill set for the Palace, New York, next week will have 10 acts, including a few importations and several others playing over the Keith-Albee or Orpheum circuits.

The list includes Fred Lindsey, Gilbert and French, Scott Sanders, Ella Shields, Tom Payne and Vera Hillard, Coram and Jerry, Ada Reeve, De Groot, Lily Morris, Revel Brothers and Red.

It will be the third All-English bill for the Palace.

Will Fyfe, originally intended for the program, is out through illness.

Keith Cincinnati Report

Cincinnati, Jan. 17.
A report, apparently inspired in New York, is circulated here that the Keith-Albee interests will build a big theatre in the Walnut Hill suburban district. The first local intimation of the project came from New York correspondents of the local newspapers. The new house will have capacity of 3,000, it is declared.

Up to then it was supposed that a local syndicate would use the same territory for a recreational center. The site is on Melrose avenue and McMillan street, property which formerly was owned by the Longworth family, but which has changed hands three times within a year and a half.

Loew's, Yonkers, Opens Feb. 2
The Loew house at Yonkers, N. Y., is scheduled to open Feb. 2. Opposition to Proctor's.

K-A BREAKS NO-PERCENTAGE RULE TO PLAY PEACHES BROWNING

Opens at Earl, Phila., Feb. 6 Under Guarantee and 50-50 Above House's Weekly Average Gross for Season—Marvin Welt Made Booking

DANCER AND PARTNER IN ONE LOWER BERTH

Talking Business, Said Don Sebastian—Dr. Nayfack Sues for Divorce

Dr. Jules S. Nayfack, West 56th street, dentist, a nephew of Nicholas and Jos. M. Schenck, lost his appeal to set aside a \$100 weekly alimony award to Emily Nord (Nayfack), vaude dancer, who is being sued for an absolute divorce. Miss Nord's dancing partner, Don Sebastian, is named as co-respondent.

The alleged infidelity occurred en route from Pittsburgh to New York on a sleeper, according to the charges, with Sebastian and Miss Nord affirmatively denying the charge of misconduct on the ground he could not get another berth on the train; that he was talking business to his vaudeville partner at the time they were discovered by a private detective, who pulled aside the Pullman lower berth curtains.

Sebastian adds he was properly attired, excepting that his coat was off, and Miss Nord stated she was fully dressed also, excepting a negligee.

The Nayfacks have a child. It was a year after its birth, Miss Nord sets forth, that her husband suggested a provisional return. When Nayfack protested he could ill-afford the \$100 weekly assessment and the \$5,000 counsel fees, the lower court commented on his expensive counsel (Nathan Burkan).

Mrs. Harry Houdini's Act With Her Own Illusion

Mrs. Harry Houdini, widow of the famous magician and illusionist, is shortly to enter vaude and is slated to appear at the Palace, New York, booked direct.

Mrs. Houdini has a novelty illusion, not used by her husband. It is the freezing of an Indian in a block of ice, restoring him to his normal state.

Bookings were delayed when Mrs. Houdini was slightly burned when making a recent demonstration before New York newspaper men.

Mrs. Houdini will be billed as "Madame Houdini."

Band Policy at Syracuse Cut Vaude Down 25 Mins.

Syracuse, Jan. 17.
The stage band policy tested at Keith's for three weeks comes to a temporary halt today with the departure for Hot Springs of Jack Crawford's orchestra. Crawford is scheduled to return in three weeks, when the policy will be resumed. Under the band policy the usual six tunes were cut to four, with the band counting as one. This chops the vaude from 90 to about 65 to 70 minutes.

KAPLAN RE-ELECTED

Sam Kaplan was re-elected president of the Motion Picture Operators' Union of New York, which also takes in Brooklyn. The entire Kaplan ticket was also accepted.

Keller-Heaney Reunion
Florence Keller and Matt Heaney have reunited for vaudeville. The team split three years ago when Miss Keller married Jack Franklin, with whom she did an act until this season, when Franklin suffered a nervous breakdown.

Miller-Lyles' Management
Miller and Lyles, who had intended independently producing their new book and score, "Still Shufflin'," have signed with Con Conrad, who will present and manage them.

In evidence of helplessness when an attraction in need of a rule on no-percentage engagements upon contracting Peaches Browning for three weeks, starting Feb. 6 at the Earl, Philadelphia.

Marvill Welt, who has so skillfully steered Peaches along in her remarkable box office career thus far, made the deal with K-A. Welt is said to have firmly refused any but percentage terms in Philadelphia or elsewhere with K-A. The agreement reached gives him a guarantee of \$1,500 a week, with a 50-50 split over the weekly average gross of the theatre as shown by their books since the opening of this season.

After Philly, Peaches is to play the K-A, Baltimore house, the a split week between Passaic and Bayonne. Last week the girl had the police laid outside of Fox's Academy on 14th street, New York.

Following Welt's advertisement on Peaches in last week's Variety, Welt had four wired circuit offers before noon that day.

He carried the offers in his pocket later that afternoon when the K-A agency sent for him. He is still dickering with the other circuits.

Report says that Peaches broke Fox's Academy's gross record last week, with the total touching \$30,000. Previous high gross, from accounts, was around \$23,000.

HIGH OFFERS FOR MARX BROS. IN COAST HOUSES

Los Angeles, Jan. 17.
Large offers have been made the Marx Brothers to play with a company of 25 people for the West Coast circuit and also Pantages. The brothers are now with "Cocacanuts" and will be shortly available. West Coast's offer is a guarantee of \$10,000 and an even split of all over \$40,000 on the week at the Metropolitan, this city. Al Jolson did \$57,000 in one week at that house.

Pantages offers a guarantee of \$15,000 and a 50-50 split over \$30,000. Pan will play them for five weeks on the coast and use the boys for 10 weeks beyond that at the same terms. The San Francisco Pantages has a \$35,000 gross record. While it is probable West Coast would play the act beyond the Met, west or east, no stated time has been reported.

Diamond-Sun Iowa Drive Shows 12 Wks. on Books

Chicago, Jan. 17.
Billy Diamond-Gus Sun office is in the midst of a drive for new theatres. With the addition of eight theatres the past two weeks, the local Sun book affords approximately 12 weeks of amalgamated time.

The drive so far has been concentrated on Iowa. Emory Ettelson, former manager for Bert Levey, but now with Diamond, returned from a trip through that territory last Friday with four new stands. They are Carroll, Shenandoah, Clarinda and Atlantic, all in Iowa. These four towns will be playing vaude for the first time in years.

Other Diamond acquisitions are Fort Dodge, Ia.; Newton, Ia.; Mason City, Ia., and the Grand at Wausau, Wis.

MOSS-FONTANA AT PALACE

Moss and Fontana open Jan 30 at the Keith-Albee Palace, New York, for two weeks.

This offsets the report of the Club Mirador dance team's professional split, as was a previous understanding and which was one reason the pencilled-in Palace booking had been set back.

Norton Joins Ward-Singer
William Norton has joined the Ward and Singer Agency. He will handle independent placements out of that office. The office has a Pantages franchise.

PUBLIX DISCONTINUING K-A BOOKED VAUDEVILLE THROUGHOUT CIRCUIT

Keith-Albee Obligated to Notify Floridian Houses of Discontinuance—Booked by Delmar, With Little Left of Once Extensive Southern Time for Acts—Publix Replacing K-A Bookings With Own Units Built According to Size of Houses

Publix theatres will stop using Keith-Albee vaudeville in their southern houses starting Jan. 23 with a change of policy in the Publix houses in Florida. This is the beginning of a movement which is expected to result in the elimination of all K-A booked vaudeville from Publix and affiliated chain houses throughout the country.

Operations of the Keith-Albee vaudeville circuit in Florida are scheduled to be discontinued Jan. 23. In dropping the Publix houses southern K-A bookings may have to stop through inconvenient jumps.

It is understood Publix presentation units of the smaller type will be sent to fill the stage programs where vaudeville is going out. The elimination of K-A vaude in Publix houses has been rendered feasible, in a degree, through the merging of the Loew and Publix presentation departments which resulted in the formation of a production center capable of turning out units suitable for small as well as the large picture houses.

In advising independent houses of the discontinuation of service a letter from the Keith-Albee Vaudeville Exchange states that the closing of Publix houses mentioned above is the cause.

The letter runs as follows: "Due to the fact that the Publix-Famous theatres in Jacksonville, Tampa and St. Petersburg are closing, I am hereby advising you that your last show will be Monday, Jan. 23.

"I exceedingly regret the necessity of this notification, but as above stated, due to the fact that the other Florida houses are closing, there will be no acts in your territory that we can send in, as the unit shows will be discontinued. "Trusting you will understand the circumstances, I am

"Very truly yours,
"J. D. Delmar."

The southern time involved in the Publix withdrawal is the remnant

of what was once an important K-A chain through the South, booked by Julie Delmar. It steadily dwindled until only around five weeks of split-week theatres were left to it. Julie Delmar has not been unduly active of late. The southern or "Delmar time" as it once was more familiarly alluded to, has been given booking attention of late by Harry Denman.

ILL AND INJURED

Winona Winter, forced from Pantages bill at San Diego, Cal., last week, with an attack of flu.

Edna Covey, with Fanchon & Marco "Hi Hatter Idea," dislocated her wrist when hurdling over a bevy of girls in the act at the Broadway, Tacoma, Wash. She was out of the bill for a few days.

Lee Kohlman has recovered from his recent seige of pneumonia and has been removed from the Misericordia Hospital, New York, to his home.

Jennie Straine, colored vaudevillean, seriously ill in St. Luke's hospital, Chicago.

Ida Brown, with Irvin Miller's "Desires of 1927," out of the show with injuries received when a truck colliding with a trolley car in Chicago pinned her against the wall of a building. Legs and arms were severely injured.

Billie Copeland, film actress, recovering from an operation at the Hollywood Hospital, Hollywood, Cal.

Danny O'Shea, film actor, recuperating from septic rheumatism in Hollywood, Cal.

Carl Nixon (Nixon and Sands) ill in Mercy Hospital, Chicago.

June Fergusson is recovering at her home in Hollis, L. I., from the accident which befell her while dancing in "Strike Up the Band." It occurred at the Shubert, Philadelphia.

William House, head wardrobe department, De Mille studio, in St. Catherine's Hospital, Santa Monica, Cal., with lacerations and internal injuries from automobile accident.

Visiting Des Moines, Ia., to attend the wedding of Ralph Bellamy.

leading man of the Ralph Bellamy Players, and Alice Debridge, second woman in the company, Mrs. Rexford Bellamy, mother, and Mrs. Jones, Mr. Bellamy's grandmother, were struck down by an automobile on New Year's Day. Mrs. Jones is still in a local hospital, but Mrs. Bellamy has returned to her home in Chicago.

Dave Ferguson, who had just opened a new "single" in vaudeville, lost his voice completely Sunday, and is under the care of a physician. His voice was still a whisper yesterday.

Will Fyfe, Scotch comic, forced to cancel time here because of illness, is noticeably improved.

Write to the Ill and Injured

JUDGMENTS

Pandora Theatre Corp.; Universal Theatrical Press, Inc.; \$71.
Moe Dugore; D. A. Schulte, Inc.; costs, \$38.

Mafadden Publications, Inc.; Robert Brister; \$750.
Variety, Inc.; same; \$1,000.

LOEW'S AND K-A COMPLETE POOL FOR FOUR COMPETING CITIES

Richmond, Norfolk, New Rochelle and White Plains—No Opposition House in Either City Able to Make Money in Face of Competition

BIRTHS

Mr. and Mrs. W. Van Taube, son, Jan. 12. Mother formerly in vaudeville as Louise Forsythe. Father legit producer.

Mr. and Mrs. Donald Bruce Miller, Jan. 3, daughter. Father is with Miller Brothers and Cecile.

Mr. and Mrs. Russell Hicks, daughter, Jan. 5, in Portland, Me. Father is now leading man there of Jefferson Players.

Mr. and Mrs. Murray Howard, Jan. 6, in the Jewish Hospital, Brooklyn, N. Y., daughter. Father is of Murray and Allen.

Mr. and Mrs. Vivian Bath (Mary Hay), Jan. 14, at Sloane Hospital, New York City, daughter.

Georgia Minstrels (colored) closed Jan. 14 in Vincennes, Ind.

Loew's and Keith-Albee have completed the pooling deal for the operation of their theatres in Richmond and Norfolk, Va., and White Plains and New Rochelle, N. Y. Details and reasons for the pooling were reported in Variety several months ago.

Final closing was last week and the pooled arrangement went into effect at once. It has no bearing upon any other city or theatre of either circuit.

In each of the named cities it had been found through operation that none of the opposition houses could make money. The acute conditions were in New Rochelle and White Plains. Those cities were first agreed upon, with the Virginia towns following.

In the operation of the theatres various policies will be shifted or tried without the direct conflict formerly on sight.

Morris Office Adds 2

Chicago, Jan. 17.
William Morris' Chicago office will book the Capitol, new Saxe house, in Madison, Wis., and the Strand, Cedar Rapids, Ia.

INSIDE STUFF ON VAUDE

Fred Saunders, colored vaudevillean, now serving a sentence from one to five years in the Minnesota State Penitentiary at Stickwater, Minn., has written New York friends that he is confident that his term will be cut down to 13 to 19 months as his behavior there is A1.

Saunders has traveled more perhaps than any other colored "single" got mixed up with a man in Minneapolis with both intoxicated. In the fight Saunders claimed he was struck in the mouth by brass knuckles and that he got the present sentence for his part of the jam-bouree.

Saunders had been in Shy Way, Alaska, Seattle, Nome, and his last stage engagement was in Seattle. It was from there as he (Saunders) said in a letter that he went to the Twin Cities to get a bank roll. He got the prison trip instead.

When the Pathe-P. D. C. picture merger was accomplished, many of the vaudeville men under the impression they were then on the inside, bought Pathe at \$24 a share. Last week it was around \$18. With the P. D. C. and the Keith-Albee interests were on a 50-50 basis, hence the inside belief. Some of the K-A bunch who are known as sure thing seekers went in heavy on the Pathe buys, from accounts.

Comment of similarity between the acts of Moran and Mack and George LeMaire and Rex Van merits a sketch of the acts' history. Moran and Mack with "The Two Black Crows" Columbia record did not know they had a disk sensation until Coakley and Van (the Van now of LeMaire and Van) were touring for Pantages as a No. 2 act of Moran and Mack, by authorization and under royalty. Coakley and Van were jacked up from \$500 to \$1,500 a week as a result of their western popularity on the strength of the Moran and Mack Columbia record.

Moran and Mack ordered Coakley and Van to cease and desist and they in turn played the Orpheum and Pan at \$3,000 a week.

Meantime Van and LeMaire teamed and their own "Black Jacks" record on Victor has proved a big seller with the result they must "can" some more comedy talking disks. While vocal intonation in abstract on the disks are similar, make-ups and routine are otherwise different.

Despite the lightness with which Marcus Helman, president of the Orpheum Circuit, commented upon the invading picture business and its disastrous effect upon the Orpheum's grosses, Orpheum theatres appear to be aping the picture house idea in billing and advertising. This has now extended to the State-Lake, Chicago, the Orpheum's former prize money-maker. In every respect excepting on the stage the State-Lake suggests a picture house.

Another skidder to the picture thing is Keith-Albee. If two-a-day had not passed out through inefficient direction and uselessness, the present K-A system of advertising would have as successfully murdered it. In Cincinnati, where a new K-A house was recently opened, the Albee theatre is using 60 lines in the newspapers daily, and Keith's (vaude), 10 lines. The Albee mentions "Photoplays" first, starring its picture's title, while Keith's mentions "All-Star Acts" without naming one of them, nor the headliner, if any. In the entire list of regular Cincy theatres, Keith's uses the smallest space and is doing the smallest business, excepting a few week ends.

THIS IS PAULINE SAXON



WITH THE BEARD
THAT REARED
BOBBY
AND
MARIE

BOOKED SOLID FOR 7 DAYS
MORE
WHOOPEE!

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING
MASTER OF CEREMONIES"

JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

NOW PLAYING ORPHEUM CIRCUIT THEATRES

Permanent Address: VARIETY, Chicago

ALLAN ROGERS

A YOUNG AMERICAN TENOR

Has Played the Leads in

"ROSE-MARIE," Imperial Theatre, New York; "SONG OF THE FLAME"—and the following Light Operas with the St. Louis Municipal Opera: "ROBIN HOOD," "PRINCESS PAT," "SARI," "MIKADO," "RED MILL," "KATINKA," "GYPSY LOVE," "THE SERENADE"—he has been a highly successful headliner in KEITH-ALBEE-ORPHEUM VAUDEVILLE for eight years and is

NOW AT KEITH'S PALACE, NEW YORK

Personal Address: THE LAMBS, NEW YORK

"What Are You Waiting For— MARY?"

Walter
Donaldson
has Out-
Donaldsoned
himself in
this new
Novelty Ballad

A Sure-fire
Lyric and a
Jingly Melody
That You Can't
Resist!

HERE'S YOUR
COPY →

Oh Yes!

"I FELL HEAD OVER HEELS IN LOVE"

Another FOX TROT SENSATION!

What Are You Waiting For Mary?

Words and Music by
WALTER DONALDSON

Moderato

I spent an hour... Be -
This love-sick fel - low With

neath a bow-er, The world seemed hap-py and gay, A lov-ersigh-ing of love un-dy-ing For
heart so mel-low, Would talk of noth-ing but love, The moon a-ris-ing was sym-pa-thiz-ing from

he was dy-ing to say out of heav-en a - bove
To-day's the day to steal a-way, The more he plead the less she heed, I'm long-ing to hear you an-swer
His plead-ing just seemed to be in

"Yes, vain, Let's make to-day a hol-i-day, We live in a world of hap-pi-ness
And thru that hour Beneath the bow, I heard him repeating once a-gain

p-f What are you wait-ing for, What are you wait-ing for, Ma-ry? What are you think-ing bout,
Who are you think-ing bout, Ma-ry? The bees are buz-zin' they're

buz-zin' right in my ear, They keep on ask-ing, Hey what is the big 1-dea?

Think of the moon above, Does-n't it speak of love, Ma-ry? Why do you lead me on, Why do you be so con-

tra-ry? Don't let my cas-tles come tum-tum-tum-bling down,
Think of the things in store, What are you waiting for, Ma-ry? Ma-ry? D.S.

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You can't go wrong
with any FEIST song

711 SEVENTH AVE. LEO FEIST INC. NEW YORK

SAN FRANCISCO 935 Market St.	LOS ANGELES 405 Maestric Thea. Bldg
CINCINNATI 701 1/2 W. Main Bldg	MINNEAPOLIS 423 1085 'A' Coads
PHILADELPHIA 1225 Market St.	MONTREAL 195 Yonge St.
KANSAS CITY Gayety Theatre Bldg.	LONDON W. C. 2, ENGLAND
CHICAGO 167 No. Clark St.	128 Charing Cross Road
BOSTON 181 Tremont St.	AUSTRALIA MELBOURNE
DETROIT 1020 Randolph St.	276 Collins St.

Dance
Orchestrations

50¢

FROM YOUR
DEALER
OR DIRECT!

Walter Donaldson's—Novelty Hit! "CHANGES"

and what
a Wow!
Better than
"Sam, The Old
Accordion
Man"—and
that's a
plenty!

Com'on you
Piano Man!
Com'on you
Orchestras!
Show your
Technique—
and for a
real diversion
play—"CHANGES"

Changes

Fox-Trot Song

By

WALTER DONALDSON

Moderato

Chang-es! Chang-es! That's all he can play,
Stran-ge-st chang-es he plays 'em all day So sweet,
I re-peat Chang-es! Chang-es! I could-n't help say: "He plays those
Beau-ti-ful chang-es in dif-frent keys Beau-ti-ful chang-es and
har-mo-nies He starts in "C" Then chang-es to "D" He's fool-ing a-
round Most an y old key What's that? Hear that
mi nor strain? That's it! There it goes a-gain, There's
so man-y ba-bies that he can squeeze And he's al-ways chang-ing in' those
1. "He plays those keys" 2. to Patter Last Fine
First he changes in to "C" changes in to "B" changes in to "D" changes in to
Then he plays 'em kind-a cold, Plays 'em kind-a hot, Lis-ten, I for-got, Since he was a
1. "E" 2. "F"
As eas-y as the weather-man land. "He plays those
He's been the talk of Dix-ie."

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By The Way!

"I FELL HEAD OVER HEELS IN LOVE"

Is The Best Dance Hit Of The Season!

You Can't Go Wrong
With Any 'FEIST' Song

711 SEVENTH AVE. LEO FEIST INC. NEW YORK
SAN FRANCISCO 935 Market St.
CINCINNATI 707 1/2 Lyric Theatre Bldg.
PHILADELPHIA 1228 Market St.
KANSAS CITY Gayety Theatre Bldg.
CHICAGO 167 No. Clark St.
ST. LOUIS 181 Tremont St.
LOS ANGELES 105 Majestic Theatre Bldg.
MINNEAPOLIS 433 10th Ave. S.
TORONTO 193 Yonge St.
LONDON, W.C.2. ENGLAND 188 Ockring Cross Road
AUSTRIA VIENNA 1000
MELBOURNE 1000

Dance
Orchestrations
50¢ FROM YOUR
DEALER
OR DIRECT!

PUBLIX TOUR INCLUDING LOEW NOW 27 WEEKS, WITH 52 EXPECTED

New Routing Schedule in Effect Feb. 4—Units
Going to Boston Before Reaching Paramount,
New York—More Houses in Chicago

The Publix tour, with nine additional weeks afforded by the acquisition of Loew and other houses, now numbers 27 weeks to be played in 30.

Publix presentation units hereafter will open in New Haven at the Olympia as heretofore, and go to Boston (Metropolitan) before coming to the Paramount, New York, instead of New Haven to New York to Boston to Buffalo, etc.

The revised route from New York switches south to Loew's Palace, Washington; Loew's Century, Baltimore; Loew's Penn, Pittsburgh; lay-off a week, and then Buffalo and Detroit as before, followed by Loew's Allen, Cleveland; Indiana, Indianapolis; Ambassador, St. Louis; three weeks in Chicago at the Tivoli, Chicago, and Uptown; week lay-off before and after Minneapolis, which follows at the new Minnesota which is expected to be open March 31; then Denver, Omaha, Des Moines, Kansas City

(Loew's Midland, new), and the usual Southern Publix time.

The circuit will be extended to 52 weeks in time with new houses going up and the anticipated seven weeks in Chicago to take in the Harding, Northshore, Senate and other neighborhood houses.

This schedule goes into effect with the booking of Paul Whiteman into the Paramount, New York, Feb. 4, when "Treasure Ships" becomes the inaugural migratory unit on the new line-up.

M. of C. "Miffs"

Chicago, Jan. 17.
Chicago's stage band conductors, not quite fully versed yet, often pull boners. Most of the miffs happen in quest of new phrases and means of "send-ins" when announcing acts or numbers.
One of the bliffest of recent date is by one of the best-known local conductors. In announcing a band selection he said his men would now play "a cute little band number, 'Faust!'"

Berna Replaces Hubb

Chicago, Jan. 17.
Sol Berna has supplanted Jack Hubb as head of the Gus Sun agency in Detroit. Berna had been in Toronto for the same circuit.
Hubb, once of Hubb & Weston, was in Detroit for Sun for five years. His future status has not been settled.

RELEASED GAGS

In "A Texas Steer" (First National picture)—Will Rogers starred—the story of a transient speaking to a street cleaner (white wings) of "this one-horse town" is visualized.
"You wouldn't think this is a one-horse town if you had my job," reply.

"I don't think so much of Italy; too many Italians there."

"A woman's place is in the English Channel."

"Here's a picture of my father standing by a saloon."

"That's funny, I don't see your father."

"What? Has he gone in there again?"

"Smell that! That's Coty's Chypre."

"Smell this! That's McCarthy's goat."

"The charge of the light brigade."

"The Consolidated Gas Co."

"Dontcha shush in my face!" to which is comeback, "Well, take your face out of my shush."

I will now sing that pathetic ballad, "She Was Only a Sergeant's Daughter, But Now She's an Officer's Mess."

"You ought to be ashamed. I'll tell your mother on you. What's your name?"

"My mother knows my name."

"What time have you got?"

"It's half past something. The hour hand on this watch is gone."

"That's a nice suit you have on."

"Teah, but the pants are a little tight under the arms."

"There's a girl who'll do things some day."

"She just did me."

"Why, the furniture in our home goes back to King George the Fifth."

"That's nothing. Ours goes back to Finkenber's 18th."

"See this lace hankchief. It's 60 years old."

"Did you make it yourself?"

"What does the buffalo on a nickel stand for?"

"Because it hasn't enough room to sit down."

"If Lindbergh and Santa Claus had a race to the north pole, who would win?"

"Lindbergh, because there ain't no Santa Claus."

"What's the difference between a banana and an orange?"

"I give up."

"You'd be a fine guy to send out for oranges."

INDIE BOOKING FIELD NO GOOD FOR ACTORS TURNED AGENTS

Disappointing to Hopeful Performers—Returning to
Trouping—Agency End Overcrowded—Can't Be
Broken Through and Boys Tire

MARRIAGES

Phillip G. Dunham to Agnes M. Holden, Jan. 14, at Santa Barbara, Cal. Both in pictures.

Virginia R. Best, concert singer, to Ansel E. Adams, San Francisco musician, Jan. 9, at Yosemite, Cal. Pauline E. Himan to Ralph Fitzgerald, in Meriden, Conn., Jan. 10. Bride is with "Savannah." Groom is electrician, Palace theatre, Meriden.

Lawrence Philbrick, director of the Philbrick orchestra at Younker tearooms and over station WEO, Des Moines, was recently married in Kansas City to Marian Kelley of Des Moines, non-professional. Philbrick was divorced from his second wife last September.

Sylvia Ruhlmi to Antonio Ricciardi, at the Ruhlmi home, St. Albans, L. I., Dec. 25. The bride is the pianist of the Four Ruhlmi Sisters, with the groom son of William Ricciardi, the actor.

Margaret Ethel Rehberg, Rochester, N. Y., to Frank J. Houriger, of New York, in New York, Jan. 5. Bride, former vaudevillian. Both with the Dave Harris musical comedy company.

Ralph Bellamy, leading man with the Bellamy Players at the Princess, Des Moines, Ia., and Alice Delbridge, second woman in the company, were married at St. Paul's Episcopal Church, that city, Dec. 28.

HOUSES OPENING

Vaudeville has been discontinued at the Binghamton theatre, Binghamton, N. Y., the house reverting to straight pictures.

The Capitol, Middletown, Conn., has shifted from a last half vaude policy to split week vaude.

Hoyt's Long Beach, Cal., renamed the Strand, is playing six acts of Orpheum vaude with a picture for five days each week. Acts will jump either to San Francisco or Denver after playing the date. Roy Reed, former Pan manager, is operating the house.

Milo, Brooklyn, taken over by J. Marino, has been renamed the Eden. It plays pictures only.

State, Utica, which scrapped vaudeville a year ago for straight films, reverted to vaude this week, playing five acts on a split week, booked by Jack Linder Agency.

Colonial, Lebanon, Pa., under lease to the Marx Amusement Co., has reverted to the owners, who will continue operations with vaude and pictures.

The Washburn theatre, Chester, Pa., reopened after three months of darkness, Jan. 16, with a week's engagement of "Abie's Irish Rose." A stock company takes possession next week, with "Rain" to open. Jay Barnes, formerly with Oliver Morosco, has the house.

Superior, 81st and 1st avenue, New York, reopened by Dollinger & Unger.

The independent agenting field is losing its lure for performers turned agents and others outside who have come into the agency field within the past year.

The performers are gradually closing up their agencies to go back to trouping.

The independent agency field has been overrun for the past three years, with each year bringing a new and additional crop of agents without enough business to warrant the number.

The "outsider" boys have been convinced they can't get a break without either Loew or Pantages franchises, since they can't hold their acts when the boys with an "in" go after them.

Gascogne's 30 Weeks

Royal Gascogne's have been booked for a 30-weeks' tour of the Loew Circuit.

Johnny Collins, Alf Wilton, agency, arranged the bookings.

HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA



Next Week, En Route to Vancouver
HEADLINING KEITH-ALBEE and
ORPHEUM CIRCUITS

BILLY MARIE HIBBITT and HARTMAN

A Standard Comedy Act
of KNOWN QUALITY

HIBBITT and HARTMAN

A Positive Comedy Hit
"Next to Closing"
On Any Bill



Miss Marie Hartman
World's Champion
Comedienne

All her laughs are naturals, never
shot a comedy act-deuce, any audience
is a 4-1 for her personality, always
on a train with a flock of success
parades.

The Johnny Cookley of the Theatre
and
BILLY HIBBITT

Stringing along with her, betting
she's right and cleaning up.
Proctor's Newark, This Wk (Jan. 16)

DEAR FRIENDS:

Just a line to tell you that I am now with

LEO FEIST, Inc.

—where I will be glad to see you.

RUBEY COWAN

LEO FEIST, Inc.
711 Seventh Ave.
NEW YORK

Jessel Wins Agents' Suit

After dragging in the courts for six years, the \$1,700 commission claim by Rufus Le Maire and Edward Davidow has been decided in George Jessel's favor. Justice Walsh ruled Jessel did not owe that amount for his bookings with the "Passing Show of 1923."

The case cost both sides more in legal fees than the amount involved. Davidow and Le Maire originally got judgment for the amount in Chicago, Jessel opening the default in New York.

"Sure Fire. Can't Go Wrong. Boys."
—VARIETY.

FRANK MITCHELL
and
JACK DURANT
A Positive Hit with
"HIT THE DECK"
NOW
MAJESTIC,
LOS ANGELES

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, \$17.50
Double, \$28.00
in the Heart of
Theatre District
11-12 and H Sts.

THEATRES PROPOSED

Anderson, Ind.—(Also stores.) \$500,000. 13th and Main Sts. Owner, holding company (forming), care of D. M. Vosey, 224 E. Berry St., Ft. Wayne. Architect, E. S. Hulsken, Lima, O. Policy not given.

Akron, O.—(Also stores.) \$1,500,000. 133 S. Main St. Owner, Main Street Akron Amusement Co., 1640 Broadway, New York City. Architects, Ebersson and Ebersson, 200 W. 57th St., New York City. Pictures and vaudeville.

Baltimore, Md.—\$250,000. J. J. Zink, architect. Policy not given.

Baltimore, Md.—(Also community building.) \$400,000. Clyde N. and Nelson Friz, architects. Policy not given.

Baltimore, Md.—\$200 York Rd. (800 seats). Owner, Lakes Tuxedo Theatre Co., care Phillip J. Shock, 11 Holiday St. Architect, S. Russell, 11 E. Lexington St. Policy not given.

Catonsville, Md.—\$100,000. John J. Zink, Baltimore, architect. Policy not given.

Chattanooga, Tenn.—\$250,000. Owner, Reliance Investment Co., C. E. Clift in charge. Policy not given.

Columbus, O.—(Also lodge and stores.) \$100,000. Owner, Capitol Lodge No. 1003, G. U. O. F. I. D. Ross, chairman Bldg. Comm., 225 Lexington Ave. Architect, Geo. Abernethy. Policy not given.

Dayton, O.—(Also stores and offices.) \$1,000,000. Owner, Fox Film Corp., 350 10th Ave., New York. Architect, W. W. Ahlchlagier, 65 E. Huron St., Chicago. Policy not given.

Indianapolis, Ind.—Owner withheld. Site not selected. Architect, Chas. Bacon, 1104 I. O. O. F. Bldg. Policy not given.

Trenton, N. J.—(Also clubhouse.) Owner, Savory Lodge, I. O. S. O. I. care Angelo Ruffo, 41 Bayard Lane. Architect, Louis S. Kaplan, Fitzcharles Bldg. Policy not given.

Syracuse, N. Y.—The System Amusement Co. of Buffalo, at present represented here by the Syracuse theatre, a downtown house, will invade the neighborhood field Feb. 1, when ground will be broken for a 1,640-seat house to be erected at 2606-2616 S. Salina St., a South End location. The theatre will represent a \$500,000 investment. The site has a frontage of 107 feet. The house will be of Tudor design, two stories in height.

Chicago (also shops and offices) S. E. cor. Armitage and Kimball avenues. Owner, Max Astorhan. Architect, J. J. Johnson. Policy not given.

Downer's Grove, Ill. (also hotel and stores) \$250,000. N. E. cor. Highland and Warren avenues. Owner, C. H. Bunge. Architect, Van Gunten & Van Gunten, Chicago. Policy not given.

Columbia, Mo. (Missouri) (also stores) \$250,000. 9th and Locust streets. Owner, J. Dozier Stone. Struc. engr., L. McDonald, Kansas City. Policy not given.

Marshalltown, Ia. (also stores and offices) \$250,000. Site not selected. Owner, Universal Picture Corp., N. Y. M-P policy.

Minneapolis, Minn. \$125,000. 54th st. and Nicolett. Owner, Jon W. Cohen, pres. Lagoon Enterprises, Inc. Architect, Perry E. Crocker. Policy not given.

CHI DIVORCES

(Continued from page 25)

cruelty, she claims he knocked her down.

Two ex-"Follies" girls with the same intent are Avonne Taylor Gress and Lillian Kressner. Claiming Lewis Gross, musician, deserted her, three months after their marriage in 1925, Avonne wants a divorce decree. Miss Kressner seeks the same from Adam Kressner, described by his wife as a bootlegger, and who is alleged to have abandoned his wife and family.

The married life of Lillian Robinson, wire walker, and Albert Robinson, non-pro, prevalent since Jan. 1926, will soon be over if Mrs. Robinson's claim of cruelty is recognized.

Augusta Leavitt requests a divorce from Ray Leavitt, with whom she did a two-act until their separation, maritally and professionally, in July, 1925. Desertion is charged, being the climax to a Patterson, N. J., hookup.

Mrs. Curtis B. Parket, concert singer, charges her husband, Victor Frohlich, with treating her cruelly and consequently wants to be free. Jessica (Gloria) Juul, film actress, is sued for divorce by Earl H. Juul, member of a prominent Chicago family, from whom she has been separated since last May. Intimated that careers and marriages do not mix.

Co-respondents

In two different suits members of the theatrical profession are named co-respondents, though none of the principals is in the business. Irene Pavloska, prima donna of the Chicago Opera company, is named 10 times in an amended petition for separate maintenance filed by Mrs. Edith Meslow against Dr. M. E. Meslow. Previous papers named the co-respondent as "Jane Doe."

Mary Steel, dancer, is accused of causing a rift in the married life of Mr. and Mrs. Samuel E. Joseph, owners of the Beacon hotel, and therefore the defendant in an alienation of affections suit for \$50,000, entered by Mrs. Joseph in Circuit court.

Christian Band H. O.

Birmingham, Jan. 17.

Tommy Christian and orchestra, the stage band at Locow's Temple here, are being held over indefinitely. Christian is in his fourth week here.

MARION SUNSHINE

KEITH CIRCUIT



Direction MILTON LEWIS

"Eddie, the office boy, wants one of the new Henrys for Christmas, but I can save for nothing than little Marion Sunshine, who dandles with some of the newer tunes at Keith's this week. It's like finding what you most want in the toe of your stocking. Which shows that Santa is good to all—even the vaudeville fan."

F. B. in the Philadelphia "BUN"

Nan Halperin

KEITH-ALBEE CIRCUIT

WARNING—To All Theatre Owners—WARNING

WANTED FOR BREAKING AND ENTERING AT NIGHT TIME

RAJAH



(THREE WINNERS)

RABOID

HEIGHT, 6 FEET 1 INCH—WEIGHT, 187 POUNDS
COMPLEXION, DARK—HAIR, DARK BROWN

AGE, NOT KNOWN—NATIVE EAST INDIA
EYES, LIGHT BLUE—WEARS FULL BEARD

REMARKS—He is a college graduate and can be distinguished by his dynamic personality and ability to sell himself to any public gathering

Theatre Managers Wishing to Collect Thousands of Dollars Reward Should Notify their Sheriffs on the Booking Floors to Apprehend Him for Them

This man, Rajah Raboid, is WANTED FOR RETURN ENGAGEMENTS AT ALL THEATRES PLAYED, account breaking house records and entering the confidence of the public with his famous box office act

BOOKED THROUGH LAST WEEK IN MARCH, KEITH-ALBEE CIRCUIT

Direction MARTY FORKINS

For Open Time, April, May and June, Write or wire RAJAH RABOID

THIS WEEK, COLONIAL THEATRE, PORTSMOUTH, N. H.

Publicity Representative, GEORGE M. KELLY, one week in advance

EMPIRE THEATRE, FALL RIVER, MASS., WEEK JAN. 23

Publicity Representative, GEORGE W. JOHNSTON, with the act

SAM FOX HITS ARE B

WE START THE NEW YEAR WITH A WONDERFUL BUNCH OF POPULAR HIT TUNES BY REAL HIT WRITERS—

PARAMOUNT

CAPITOL

CASINO

THE AIR PLAY

WIN

ZAMECNIK'S MASTERLY FOX-TROT VERSION OF
GREATEST FILM SUCCESS OF THE DAY—

HUMOR

AS ORIGINAL AND CATCHY AS ITS NAME
A NOVELTY FOX TROT SONG

STARLIGHT

A REFRESHING BIT OF MELODY THAT IS IRRESISTIBLE —
A MELODY FOX TROT SONG

BLUEBERRY

A PEPPY POPULAR TUNE THAT JUST SITS
FOX TROT SONG

FASCINATING

(A VAMPIRE)
THE GREATEST NOVELTY IDEA IN YEARS.
THE "VAMP" FOX TROT

CHOPIN

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Blueberry Lane

Words by
ALFRED BRYAN

Music by
HERMAN PALEY

Moderato

Till Ready

VOICE

Blue-ber-ry Lane — Shone with de-light — when you said "yes" —
— to me — Long years a - go —

One sum-mer night — Down by the old — oak - tree —

REFRAIN

Un-der your lit - tle blue bon - net — Bloss-om of Blue-
- ber-ry Lane — I saw your eyes — bright-ly beam —
— ing — As we went roam - ing — down thru the gloam - ing —
Al- tho' our love - dreams are o - ver — Still in my heart — you se -
main — The birds come in spring — but they'll nev-er bring — my
bloss-om of Blue - ber-ry Lane. Lane.

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RY LANE

WINGS ALONG TO INSTANTANEOUS SUCCESS

by ALFRED BRYAN & HERMAN PALEY

IN' VAMP

G EPISODE)
THIS IS "IT"

— THIS IS "IT" — IT CAN'T MISS
by JOSEPH NUSSBAUM

INATA

ON & BERLIN HAVE ACCLAIMED IT A HIT - AND NOW NEW YORK
by CLEMENT DOUCET

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Music by
PETE WENDLING and
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Moderato

Tell read

VOICE

There's an arc-tic rose that blos-soms in De-cem-ber, just a lit-tle rose I al-ways

will re-mem-ber Ros-y cheeks 'Mid the peaks of the beau-ti-ful snow

When the night is fall-ing you will hear me call - ing on my - Ra-di - o

CHORUS

My heart is burn-ing for you, my Hum - or - es - ki - mo

My heart is yearn-ing for you, my Hum or-es-ki-mo _____ Ev-ry mid-night son,

loves my hon-ey, hon, hon-ey _____ You're the on-ly one You're my yumm-y, yam

yan-my So can-ny, I'll be re-tur-n ing to you, my Ham - or - es - ki - mo.

I'll be re-turn-ing to you with all the love I know.

And some day in the spring I'll be bring-ing a ring. There'll be a wed-ding with

you my Hum - or - es - ki - mo. mo.

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AGENTS AGAIN ORGANIZING FOR OWN BETTER PROTECTION

Ass'n, Founded in 1921, Revived—Commission Collections Prime Motive—"Blacklist" for Dodgers—Meeting This Week

Renewed efforts to eliminate destructive competition among themselves has prompted the reorganization of the Theatrical Agents and Representatives' Association, originally formed in 1921, which meets this (Wednesday) afternoon in the Broadway Gardens cabaret, 711 7th avenue.

Ways and means to cut out "wildcat" bookers and acts, facilitate collection of commissions from irresponsible acts which float from agent to agent and play the field until it is exhausted, and avoid duplicate representation of the same acts by several different agents, will be formulated this afternoon.

Roehm & Richards and Harry

Walker are the moving spirits. Others active are Harry Besty, Harry Pearl, Lou Irwin, Jenie Jacobs, Eugene McGregor, Louis Loomis and the club department of the William Morris agency.

A classification of commission-dodging acts will be assembled for common information, with the understanding a new representative will refuse to agent an act until past commission arrears to its former booking agent have been paid up.

Charles Abrams is a special appointee by Louis P. Randell, counsel for the Theatrical Agents and Representatives' Association, who will have charge of the organization details.

WEBB'S BAND FOR LOEW'S

Chick Webb, whose orchestra has been at the Roseland dance hall for some time, with Dewey Brown, comedian and dancer, and Marion Bradford, soubrette, have signed a Loew Circuit tour.

The Webb act was booked through the William Morris office.

Jerry Eby, formerly band leader in New Orleans, is the new master of ceremonies at the Riviera, just opened by Plank-Publix, Des Moines, at Waterloo, Ia.

Billy Watson has a runway at the Crpheum, Paterson, N. J. The house plays Columbia-Mutual wheel shows.

Billy Watson is installing a runway at Watson secured Paterson's okay.

INCORPORATIONS

New York

Baltimore S. & H. Corp., Manhattan; the Kansas City S. & H. Corp.; the Washington S. & H. Corp.; the Brooklyn Casino S. & H. Corp.; the Rochester S. & H. Corp.; the Brooklyn Empire S. & H. Corp.; and the New York S. & H. Corp.; theatrical business, each firm 200 shares no par value. Sam A. Scribner, I. H. Herk, Jacob I. Goodstein. Filed by Jacob I. Goodstein, 220 West 43rd street, New York.

Girard's Theatrical Costumer, Inc., Manhattan; \$15,000. L. E. Schlechter, Harold Krendler, Martha Leibell. Filed by Giffrey. Johnstone Schlechter, 49 Wall street, New York.

Hurtjam Realty Corp., New York; operate theatres, motion plays; 400 shares, 300 shares class A stock, no par value, and 100 shares class B stock, no par value. Morris Fomruntz, Gussie Cohen, David Muhlstock. Filed by Myers & Marks, 20 West 40th street, New York.

Associated Artists, Inc., Manhattan; \$5,000; theatrical proprietors. Sigmund Wink, Vincent Valentini, Isidore P. Thomas. Filed by David J. Marks, 145 Broadway, New York.

Amey Corp., Manhattan; operate museums, floating property, boats; 200 shares, 100 shares preferred, \$100 par value, and 100 shares common, no par value. William S. Rhoades, A. Erice Elia, Merian Laidlaw. Filed by A. Bruce Blech, 56 Pine street, New York.

Columbia Music Shop, Inc., Buffalo; \$25,000; musical instruments. Nathan Rovner, Beulah C. Clifford, Ralph N. Kendall. Filed by Nathan Rovner, 1225 Liberty block, Buffalo.

Jaysay Amusement Corp., Queens county; \$9,000; theatrical enterprises, moving pictures. William J. Rose, Peter S. Dohm, Sydney M. Rose. Filed by William J. Rose, 1475 Broadway, New York.

Authors' Lecture Bureau, Inc., Manhattan; \$5,000; general lecture bureau. Gregory Mason, Aaron Sussman, Carolyn Wallack. Filed by Nelson Rosenbaum, 26 Court street, Brooklyn.

These Modern Women, Inc., New York; \$1,000; burlesque, vaudeville, musical and dramatic productions. Nan Ross, Norma O'Connor, Lillian Langsam. Filed by Barron, Rice & Rockmore, 220 West 42d street, New York.

Reutenmann Theatre Corp., Manhattan; theatrical properties, theatres, opera houses, plays, dramatics and musical productions; 100 shares, no par value. Elsie Cohen, Harold Berg, Joseph F. Driscoll. Filed by Abner J. Rubien, 1440 Broadway, New York.

Lafayette Concessions, Inc., Brooklyn; \$25,000; moving pictures. Everett Kirsten, Herman Schoenbach, Samuel Silbergleit. Filed by Philip J. Termini, 2 Lafayette street, New York City.

B and R Music Radio Shop, Inc., Bronx; \$20,000; musical instruments. Samuel K. Handel, Bernhard Maxwell, Alex Backer. Filed by Bernhard Rosenzweig, 2 Lafayette street.

Willow Amusement Corp., Manhattan; motion pictures, machines; 5,000 shares common, no par value. Benjamin Berson, Henry Liman,

Copyright Legislation

Washington, Jan. 17.

First public meeting of the House patents committee is scheduled for Friday, Jan. 20.

Committee now has a membership of 21. Purpose of the Friday meeting is to acquaint the new members with provisions of H. R. 6104, to increase copyright fees, and H. R. 5527, aimed to prevent fraud in practice before the Patent Office. Hearing will be devoted entirely to these two measures, which were passed by the House last session, but lost in the Senate during the filibuster that marked the close of that body last year.

Chairman Vestal of the House committee will shortly announce meeting date for further consideration of the "all approved" copyright revision bill and the divisibility measure to establish the various "rights" under copyright.

Rosalind Abeles. Filed by James Rosenthal, 12 East 41st street, Manhattan.

Polo Sporting Club, Inc., Manhattan; amusement places, indoors and outdoors; 100 shares, no par value. Samuel D. Tomback, Samuel Fisher, Harry Cahane. Filed by Joseph & Demer, 1431 Broadway, New York.

Chain Vaudeville Agency, Inc., Manhattan; theatrical business, motion pictures; 100 shares, no par value. Samuel Sedran, Helen E. Hughes, William Stephens. Filed by Adolph Schmel, care of Universal Chain Theatrical Enterprises, Inc., 730 Fifth avenue, New York.

Connecticut. Danbury Theatres, Inc., Danbury, Conn.; \$110,000; theatres, motion pictures, vaudeville. Charles R. Hein, Ralph A. Griffing and Granville Whittlesey.

Dissolutions. Notice filed with Secretary of State of New York of the dissolution of Lewis & Gordon, agency formerly producing acts for vaudeville.

Other theatrical corporations filing notices of dissolution include Movie Weekly Publishing Co., Manhattan; Hi-Art Theatre Corp., Manhattan; Moon Magic; Elengse Production.

Additions at Lopez'

A switch in vaude bookings sent the Con Conrad revue, "Spirit of Broadway," into the Casa Lopez this week, the second time a Conrad production played the night club. It is also the first time a floor show with chorus men has been seen in cabarets.

Muriel Stryker heads the show of eight girls and eight boys. Jack Osterman continues as m.c. and King and King, from "Artists and Models," Moore Twins and Great Maurice are added starters.

Vincent Lopez and orchestra are doubling at the Prospect Plaza, Bronx, and Universal, Brooklyn, during the daytime. Dolores Farria, from the Silver Slipper, is dancing with the act in vaude.

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FITS ANY DANCE ROUTINE

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THE
SUCCESS OF
1927
THE HIT OF 1928

The Melody That's Been Haunting You
The Song Everybody Loves!!

HERE'S A REAL
COMEDY SENSATION
WITH LOADS OF EXTRA
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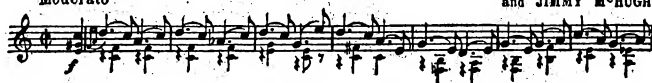
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TALL
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HANDSOME**

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Words and Music by
CLARENCE GASKILL
and JIMMY McHUGH

Moderato



ad lib

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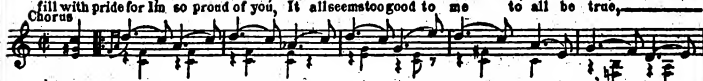
Yes-ter-day you came my way and when you smiled at
Skies are gray, I'm blue each day when you are not a-



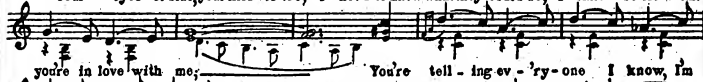
me, In my heart I felt a thrill, You see, that it was love at sight and
round, Ev-ry-thing goes wrong, my dear, I've found, but when you're by my side I



I was right to love you as I do, Still I nev-er dreamed that you could love me, too,
fill with pride for I'm so proud of you, It all seems too good to me to all be true,



Your eyes of blue, your kiss-es too, I nev-er knew what they could do, I can't be-lieve that



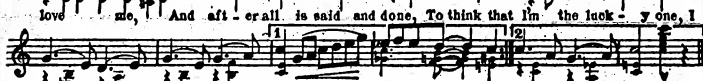
you're in love with me; You're tell-ing ev-'ry-one I know, I'm



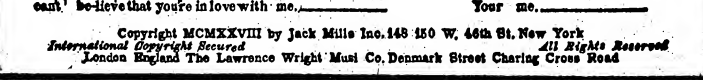
on your mind each place you go, They can't be-lieve that you're in love with me,



I have al-ways placed you far a-bove me, I just can't im-ag-in-e that you



love me, And aft-er all is said and done, To think that I'm the luck-y one, I



can't be-lieve that you're in love with me. Your me.

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THE WALTZ HIT THAT'S SWEEPING
THE COUNTRY
**GIRL OF MY DREAMS
I LOVE YOU**

Duplicating Old-Time Vaude

Eastern and western film theatres have made use of the same presentation idea for their stage feature.

While not new, the respective methods of presenting a vaudeville show of the '90's are paralleled.

BRANFORD (NEWARK, N. J.)

Newark, Jan. 15.
"As You Were" is the most novel show Harry Crull has yet staged here. Over half the presentation, which runs 75 minutes, consummated a faithful reproduction of a vaudeville performance of 1896. Very little burlesque to it, although it may seem so to the younger generation.

It opens with a newsreel of genuine shots of about the period dated 1897, another 1898, and another 1900. A flash of New York's first apartment building, a crowd of people, a street scene.

The curtains disclose two boxes and an oldtime advertising drop with the good, old prices for barber shops and booze. Several signs had cracks significantly only to those knowing the personnel of the house. "The full dinner pail" and "16 to 1" were also in evidence.

Melton, in a grotesque wig, brought the band, arrayed in the old cadet uniforms, into the pit and led Suppe's "Light Cavalry" with some good clowning, but the comedy was a little too light. He illustrated colored slides invited "Ladies will please remove hats," and warn d "Do not spit on the floor—remember the 'Great Flood'." A small boy came across the stage before a string of the oldtime foots bearing an announcement of each act, the show opening with Hukom and company, a comedy duo with a girl assistant, who juggles, Sammy Silver, who writes material for Melton, was in one box for a bit. Chic Kennedy in long skirt ironically sang a pop and was liked. Van and Bell, the man in an old check suit and the woman appropriately dressed for the period, clowning. Eddie Morn, also in a check suit, appeared, had insufficient material.

In authentic manner Henry Marshall sang "In the Shade of the Old Apple Tree" with illustrated slides. These were also authentic and for comedy. The scene then shifted to the present day with Melton and band in tuxedos. The slide boxes are left, but the stage is set with horizontal blue and green striped drapes and dark wine verticals. After a pleasing band number Alvie Baker sang, and then Chic Kennedy returned for song. Silver, in the box, again interchanged some wisecracks with Melton, the latter finally warbling a ballad. He appeared with an encore.

Van and Bell did some very clever work with various shaped boomerangs and, helped out by Charlie for comedy, went over very big. The show ended with the entire company in a grand finale of plane boomerangs and the audience jumping to catch them.

The "As You Were" part had a curious effect on the performance reviewed. Oldtime vaudeville enjoyed it and it will undoubtedly draw many of them.

On the other hand, the post-war generation, despite its exploitation, didn't seem to know what it was all about. Due to unforeseen emergencies, the running order was a little short on talent, but it will arouse interest for weeks and is very much worth while.

Jim Thomas at the organ introduced another novelty in the form of an assistant, which turned out to be the dog "Uno." He appeared back of a scrim on a dark stage three times during Thomas' playing and did various stunts. Thomas took eight minutes to rehearse of no great distinction including four Paras, two Kinos, a Pathe and an M.-G.-M. Also down on the program, but omitted, were comedy, "The Girl from Everywhere," and the orchestra under George H. Morgenroth in "The Only Girl."

Despite Paul Whiteman at the Mosque, the lower box held at capacity for a matinee. *Awful.*

NEW ACTS

Ann Myers, Al Mack, Gene Oliver, 3-act.

Charlotte Winter & Co., dramatic playlet.

Ed. Marsh and Levin, with Philpott orchestra, dancing playlet.

Felmer "Chio" Chandler has signed with Con Condon to appear in a revamp on Jack Laite's old act, "Visions of 1950," formerly done by Bronson and Baldwin. The date has been moved forward eight years and will be produced as "Visions of 1958."

Sam Sidman and Louise Langdon are to be co-featured in a unit act for vaude.

Lloyd Murphy, former manager of the Douglas and Roosevelt theatres in Harlem, has been chosen as manager of the Lincoln by 144 owners. Mrs. Maria G. Downing.

ORIENTAL (CHICAGO)

Chicago, Jan. 15.
Ten minutes after the first performance Monday morning they were talking about the current week's Oriental show. It was favorable, and deservedly so, for the Oriental's present stage bill is heavy on novelty. The talent end, however, is below standard.

"Titled 'Way Back When,'" the bill is merely a toss-back to the old stage-on-a-stage idea, though the expenditure is perhaps greater than ever before and the thought appears new, shiny, and novel as executed by the house. The stage proper is devoted to a full-width reproduction of the forepart of the interior of an old-time variety house, including good sized stage, triple boxes on each side, and running as far front as the back of an improvised orchestra pit.

Idea realistically carried out in setting makes the show an Old Time green stuff, with accompaniment by piano and drums. First, the reminder slides. About the biggest laugh in this, and probably the best, was the "Don't Spit on the Floor—Remember the Johnstown Flood." Much laughter for the comic magic lantern, especially by the younger generation, whom only the old picture presentation houses are familiar. The Oriental's audiences are mostly y. g.

Then the big feature picture, 10 minutes or so of "The Great Train Robbery." Several old Mary Pickford shots were in the first show, but cut for lesser running time. The bill ran slightly long anyway, going well over an hour.

After the screen thing came a burlesque overture by the Ash band. Boys dolled up in wigs and other such regalia playing a classic in a satirical manner. Consensus upon completion was that Ash is a better straight than comic. Four "vaude" acts followed in quick order. They were John and Mabel Emerson and Baldwin, Eva Mandel and Burns and Kissen. All most likely felt quite at home, being 100 percent ex-vaude. All acts were good, but the Oriental, but they changed routines and style to suit environment.

For atmosphere, dummies and plants in the slide boxes, and candy butchers in the audience. Old spiel stuff and good for snickers. The plants tossed chatter back and forth, regardless of the goings-on, another laugh.

Splendid novelty, "Way Back When," serves as refreshing relief from the usual weekly presentation. "Two Kinos and a Pathe" is the film feature. Business capacity.

PARAMOUNT (NEW YORK)

New York, Jan. 15.
Entertainment is being evenly spread on over here this week. It's a happy occasion, despite the fact that the two hours of the de luxe show with "Wife Savers" (Par.) on the screen, and Jack Partington's Havana on the stage, a usual commiseration of the colored boy, although nothing unusual. Nice, however, with Mrs. Jesse Crawford capably substituting for her husband in his western trip. It's not often enough they see this girl at the big console.

The 39-minute presentation has Al Mitchell, down from New Haven last week, who is being given the absence, introducing the pros to the audience. Amongst these are Wally Jackson, Coster and Hewlett, George Dewey Washington, colored, Dorothy Burke, Mario Naldi and the Petroff girls.

Titled "Havanna" the stage set carries out that theme with a tropical effect, which the Petroff band (24) is bunched in two rows, the regular formation here. Pretty lighted in blues, ambers and white spots for the principals, it looked like a tropical night scene and Washington from the applause quota. Jackson Hal Sherman and Cy Landried around to good effect. With the colored boy, baritone, he way through "Mandala" and a couple of pops. Both took encores after being ably assisted by the orchestra's accompaniment. Hal Sherman, who is B. & K. Chicago heard about this instrumental outfit yet?

Petroff's 10 girls turned loose a neat castanet drill in union, mixed "Up With the Conventual" steps popularly believed to be Spanish on sight. Meanwhile, Jackson returned to lead the orchestra for comedy, colored, and a pop number warbled by Coster and Hewlett, mixed team. For the finale Miss Hewlett was led down from the flies on a perch decorated to form a large "X" with her head in the phosporous effect had the chorus wearing cloaks and the extreme finish saw a mammoth shawl spread from behind the songsters, who

was stationed above the band in the blackout. The didn't particularly stampede the house, but they liked the big shawl. Anyway, substantial clapping at the end and the entire audience, both and the audience in a good humor.

Mitchell, directing for the week, is cut to the pattern of other Public baton wavers. Public excitement, evidently, during their stage maestros to run with the ball, following the late Percy Haughton's system of quaterbacks who did nothing, but cut and ran. Mitchell conformed to this rule there's nothing much to be said about him. A nice appearance, quiet manner, those knees that re-acted to the rhythm as he directs and a luke warm personality.

The overture trailed into a "Music Masters" short on Johann Strauss that caught interest. The weekly announced that more than a bomb thrown the heavy tearing off three clips from Paramount's own service and one each from Fox, Kinograms and M.-G. all within the hour. Mitchell scored and selected, the newswall never means anything here.

Mrs. Crawford did eight minutes, then the presentation followed by the colorful work in the streets and standing and waiting in the inner lobby at 2:45 Sunday afternoon. *Sid.*

METROPOLITAN (LOS ANGELES)

Los Angeles, Jan. 12.
A handsome young chap with an infectious smile and a goodly made his debut here as master of ceremonies and band director. Al Lyons is his name and he comes from California, where he has Coast theatre house. He replaces Rubie Wolf, now retelling his wares at the Warfield, San Francisco.

As a singer, Lyons is not a comedian, doesn't try to be and probably doesn't want to be. He is a personality, however, and a class act. He makes a formal appearance, sticks to it all the way and from first impressions should build into a popular fixture.

This show featured Moss and Frye, the two standard colored boys who made known the crack. "How High Is Up?" They cleaned up without trouble. Nothing in the show to buck them or comedy, which made it all the stronger. Working in front of a band was no barrier. Customers were familiar with their act, and the record, a majority knowing the song was coming but going for the gags just the same.

Fanchon and Marco's presentation was atmospheric for the film feature, "West Point" (M-G). The band was in West Point uniforms with a background setting pertaining to the scene. The school. Some 16 prancing chorines led off with a military drill. Lyons picked it up at this point by indulging in the switched to the recently own arrangement of the "Second Hungarian Rhapsody." Liked. No wiz at the ivories, but good enough to please the audience. An interpolated arrangement of a popular song served the band and was marked by an instrumental four-measure specialty, including Lyons, who switched to the piano. A finale had the girls on again with a set of routines not so good and the kids clowning too much. Curly Howard sang the "Stars and Stripes Forever" tableau was flashed.

A noteworthy feature preceding the show was the recently installed orchestral unit plus stage effects conducted by Adolphe Dumont, former musical director for Public in the east. Dumont's scenic ballet dancers who were set to paint are no less artistic here. This week he put on "The Barber of Seville." Well known opera was treated artistically and had Armando Chiro and Jose Mercado vocalizing the leading characters to advantage. Miss Chiro especially attracted attention. She is a "looker" and a sweet colored girl.

At the organ "Mitty" Ann Leaf, featured in several local picture houses, entertained by playing straight well selected numbers.

ROXY (NEW YORK)

New York, Jan. 15.
The 16 Roxyettes scored two hits Sunday night. First in Bacchanale, when they followed a group of 16 girls, who were dressed in B. & K. to knock the audience into a well earned enoche. Second instance was the "Palm Beach Frolic" after a pair of well meaning but third rate reminding of the "Palm Beach" of the 1920s. The girls had punished the tonsils with a pop.

Gambarelli was the golden-haired girl who fitted about in Bacchanale in what was intended to be an entrancing manner. Finally, exhausted from gazing at the huge bunch of paper mache grapes that hung from the ceiling, she went over to the floor in a graceful swoon while Bacchus swooped down with two Pawns, the Messia, Daks and Kod-

den. Ballet corps then pranced either and you with empty cups for no obvious reason. The Bacchante, awaking refreshed, added more of same.

Schedule then tuned in on a pop band sung by Harold Van Duzee, who remained seated in pensive mood while the drop, resembling a frown, faded and a piercing light revealed a white carved statue towards which a man in evening clothes led a girl in white. The pair waltzed slowly, away in rhythm to the vocal accompaniment and walking off leisurely as the lights went off and the singer was again given attention. Staging of this skit, coupled with easy delivery, sent it over.

"Song of the Vagabonds" was delivered by the Roxy Ensemble led by Douglas Stanbury. Bernard and Rich, excellent dancers, showed a number of new effects in novelty stepping. A team of suffragette dancers, they can hold their own with any line-up of topnotchers, Fred Astaire, hoofing it alone, also scored heavily.

A set of comic opera waiters, billed as the Russian Cathedral Choir, sang "Serenade Espagnole" in several versions, including Yiddish. Registered for laughs, as intended, and did well on applause.

Newsreel was split by Fox, Pathe, International, G.-K. and Kinograms. Fox's Movietone included a shot of a German military band and a fancy drummer who got laughs. This was followed by a pair of Chinese dancers, an Indian and scenes of American soldiers leaving for Nicaragua. The clearness of the sound of a soldier kissing his relative farewell was a good touch.

Orchestra overture was "Siddian Vespers." Erno Rapee conducted. "Come to My House" (Fox) screen attraction. *Mori.*

FIFTH AVE.

(SEATTLE)
Seattle, Jan. 15.
Largely a King show this week with Hermie King as m. c. and brother Will on the stage heading the Fanchon-Marco idea. "Will King Revisited Comedy" Novelty of the two King brothers working together again was liked by the audience and the brothers got along nicely.

Besides the Kings, F. & M. had some nifty talent. Outstanding was May Packer, dancer, and stopping the show was June Clyde, jazz centred. Clyde was good enough to select songs bordering on the risqué, and just enough that way. A male partner helps too. A cute Joe did some pop romping, with Charlotte Komeo offering. It was a nifty, while there was a Russian dancer who was nimble. Will King has his old sidekick, Dunbar, who is a good singer, a good, although partly ancient. Fourteen girls in line, singing and dance pleasingly, musical stuff alternating with King's paltry talk. One gag showed the speed of modern times, ending with the bride and groom and "give me the good old days." Mixed roars and plaudits.

Band in pit opened with "Hit the Deck," Hermie King batoning. Chorus followed, then skaters dance. Will King introduced an "Old Homestead Quartet," shooting one offending singer at a time off stage. Chorus number, with one toe dangle, working in.

It all clicked and was nice box office. Musical comedy with dialog theme is change from usual run of presentation. On the screen, "Now We're in the Air" (Par.).

STATE (MINNEAPOLIS)

Minneapolis, Jan. 15.
The State has abandoned the stage band presentation as a permanent feature, but continues to offer a usual type revue. "Jon Bells," current offering, is less elaborate and costly than its predecessors. Yet, while a bit crude and rough in its arrangement, and bearing evidence of economy of outlay, it fills the bill satisfactorily enough.

The presentation employs the services of singing and dancing chorus of eight pretty girls and also uses three acts. The orchestra works in the pit from where Fred Helske, conductor, announces the acts. He also serves as a feeder during the course of the revue. The pit does not seem the place for the m. c. stuff.

In all three of their numbers, the girls worked with legs bare almost to their hips. They open the revue by bursting forth from a bower of colored ribbons and in be-ribboned ballet costumes. Fred and Snyder followed with speedy buck. Myrtle Gordon proved a singing comedienne with a style reminiscent of Sophie Tucker. She talked and sang her jazz selections in a sophisticated manner and with a deep, hard voice. One of them, "Real Estate Papa," stilling Helske in the pit, seemed to be a local State. Miss Gordon fell just short of a hit.

A collegiate dancing number by the ballet was productive of some interesting results. The girls went over to big applause returns. Announced as coming from "The New York Music Box Revue," Bayes

and Speck, blackface singing and dancing, came on, landed heavily. For the finale Flieg and Snyder came on for a difficult shackle dance with the ballet, in prison-stripe blouses, assisting.

Peck's play, "The Love Mart" (F. N.), an overture, "Neapolitan Nights" was both stirring and melodious and earned a goodly measure of applause. The weekly, International and M-G. show was followed by a splendid rendition of "The Desert Song" by Eddie Dunderstedt, organist, assisted by high school violinists in shelt garb on the stage. "Mist and Jeff" cartoon preceded the revue.

UPTOWN (CHICAGO)

Chicago, Jan. 15.
Uptown's curtain went up on a very fair presentation this week. Herbie Keats, who is coming increasingly popular with his song sets. The crowd really sings for him. Keats draws more applause than any other attraction on the program. "Buddies was good" and "Underworld" (Par.) was a hit.

Bernie Krueger's aggregation of music makers, in tuxedos this week, started things with little Jackie Heller introducing voice at the close of the first number. The possibilities. Fair imitations of Tod Lewis, Eddie Leonard and Pat Rooney are, perhaps, his best bet.

Inez and Carlos, classical dancers, offered some extreme classic material, but were no sensation. Following the dance team came some symphony from Krueger, and another vocal chorus by Jackie Heller. It was music that Krueger, while enunciating clearly enough most of the time, failed to introduce acts with sufficient clarity in several cases.

Dolores and Eddy had an Apache that was fast. Miss Irmacette, violin and stepping while playing. Very good. Herman and Seamon, two comic boys, did some good and kept the house in an uproar. Entire company on for finale.

LOEW'S MIDLAND (KANSAS CITY)

Kansas City, Jan. 15.
Snap, flash and tuncful entertainment crowded into 55 minutes. The opening overture had a fine start, in the pit, was the Second Hungarian Rhapsody, strengthened by colorful lighting effects. A screen novelty, "Models in Mud," was then followed by a playlet at the organ in a slide comic.

The presentation started with the band on the stage and the Midland number, with a lot of setting-up exercises thrown in. Ross and McKim pleased with some eccentric dancing and the band then jazzed it up. Made a Leale, and the Ford fans wanted more. Next came the Rockets in a beautifully costumed toe ballet, with a surprise strip to short skirts for a snappy routine. There were there. Bishop and Kenney nice looking chaps, sang and then responded by a yodeling number. The band, followed, and while he has been seen at the theatre before stopped the going with his saxophone and clarinet specialty.

The biggest flash seen on the stage of new house comprised 10 young women at 10 baby grand. Instruments and players were arranged on the three stage elevators, with the band in front and the Rockets in motion. Coloring and costumes were blue and gold, one of the prettiest acts ever seen on a local picture house stage.

"London After Midnight" (M-G) the feature. *Hughes.*

CAPITOL (NEW YORK)

New York, Jan. 15.
"Topsy Turvy" is the vaudeville revue at the Capitol this week, and a lively and varied routine it yields, running breathlessly. Mort Harris never produced around Paul Specht's Capitol, but he has been here, and he has a jazz organization, one of the most colorful picture-house arrays imaginable.

Working behind what appears to be a fence placed well upstage and running from side to side, raised on a platform, all their costumes and the covering or painting of the set drazily futuristic and weird. Intricate in color combinations and scrambling figures, the eye is given the first "kick." A blast to the ear is the music, a cacophony of gamut of dance song and treat stunts race back and forth over the huge stage.

Walt Roemer, the Coast bandmaster, is the guest band leader and is all over the show. The boy does everything, and the way he sells up-to-date songs makes

VAUDEVILLE REVIEWS

PALACE (St. Vaude)

Over in Philly the K-A house is going to have its business stimulated by Peaches Browning. Peaches wouldn't play, though, until they agreed to give her a percentage concession. They had to break one of those ironclad K-A rules to get her.

At the Palace we have as the headliner Nazimova, by legitimate and out of pictures. We have as another feature Taylor Holmes, of similar origin. And Allan Rogers, of operas and operettas.

We have empty seats, too; but you can't blame the people for that. It seems that vaudeville houses can have attractions of quality and still do not get business. It seems that they have drifted into such quietude that there is no sign of life until a wow ballyhoo is brought in. It seems that this is an unfortunate state of affairs.

Edible that the few actual vaudeville acts on the bill, capped the show at the Palace Monday night. Eddie was on fourth with that array of joke and travestied tragedy he can handle so well. Marion Eddy, his partner, has a pleasing voice, which was used to help Eddie out in two encores.

As for Nazimova's new playlet by Edgar Allan Woolf and Fanny Hartz Friend, it is basically similar in emotionally qualities to her last play, "Nicole and the Ballet." It is received in about the same fairly enthusiastic manner. (New Acts.) It is probable Nazimova brought more than usual quantity of tuxedos into the Palace Monday night.

Taylor Holmes, acting as master of ceremonies, was held down by long running time of the acts. Florence Rogers, who will be finally arrived, he thoughtfully confined himself to reading his girl-undressing press clipping and his veteran trouper impression. They brought him substantial results, though not as good as customarily. His inter-act introductions were short and moderately clever.

Florence Rogers, her 12-piece girl band had quite a bit to do with the strength of the first half. This band is developed to a point seldom achieved by an all-feminine aggregation, and has additional assets in attractive appearance and forte routine.

In the last half Allan Rogers made a distinct hit with a program of published songs, working them up with his own method of delivery and singing them with serious concert applause. Sam's own impression of jazz band pinch him for a railroad train knocked 'em off still farther, even though they did know it had been done plenty before.

Edith's inter-act stuff with much smiling, and registered. Everybody seemed sorry when the band's repertoire closed with it. Louis, who had a variation, including three or four popular ones from this winter's shows. The number was hot and left the audiences in a good frame of mind for "Sorel and Son," the featured presentation.

The celluloid adaptation of the widely read novel was cleverly done, and the consummate skill shown in acting the dramatic parts was something at which one might well marvel.

Next week's show at the State

will be a big one and better stage flash and the much-touted "Loves of Carmen," well advertised this week as something to make you walk back.

Libby.

MAIN STREET (KANSAS CITY)

Kansas City, Jan. 18.

Just to let the customers know they are still going strong in their 20th week here, the Louisville Loons step out in the middle of the bill and completely stop traffic. Will Livernash opened the bill with his organ solo and was followed by the Loons' entrance of the Loons. Bebe Mofie, introduced as a dancer, offered a genuine contortion routine. She appeared again for the first time in her new kid.

Mildred Andree put over a pop with the able assistance of Fritz Christie and the band. The dancing co-eds, led by Lee, followed with steps to applause and then the band with their dance tune, which stopped everything.

Small and Mary, young negroes and cronchies, had the next spot, and how they did mummery. Plus some hot tap dancing they entertained.

Harlan Christie had a one-man-band bit, in which he sat in a contraption and played a lot of instruments, and got a lot of laughs.

Maxwell and his band, for further dancing bit, and then the Six Beloriffs with one of the best acrobatic acts ever seen in the house.

The white act on the bill, the final act of the band and it was a good finish.

Screen feature, "Franch Dressing."

Hughes.

consideration of theme. His voice, while a little rough Monday night, conveyed its quality. The "Money, Money, Money" sketch, played by Homer B. Mason and Margaret Keeler, was another winner. It's the idea of a man and wife having so much money they haven't time to do anything but spend it, and they're ready to burn themselves off rather than go on. Lines are bright and adeptly localized.

Nee Wong, Chinese, got along moderately, singing and uking in recently. Wong, though not good, but the boy has a fair for establishing a personality and walked off to a sizeable hand. Until very recently Wong had the family houses, where he got across more substantially.

Lady Alice's Pets, assortment of trained cats, mice, and dogs, made a suitable opener, the mouse thing being novel. A couple of these babies were accomplished wire-walkers. This act was switched from closed to open.

Milt Dill and Sister, ropers, closed (New Acts.) They replaced the Margo and Beth revue, which didn't show.

RIVERSIDE (St. Vaude)

Try to fool a regular crowd of regulars. They've solved the system at the Riverside. Week after week of billing a headliner and a standard act or two and then filling in a nine-act bill with a flock of repeats and small times have had a result, as might have been expected. The neighborhood mob comes in at 8:40 and stays until 10:30. By way of discrimination also they stay out smoking in the lobby for the news reel that comes with intermission, and drift in during the number that opens the second half. It makes it nice for the act, but it's the result of the booking system. They've become so accustomed to dullness they decline to bite any more.

Al, Emma and Margie, man and two girls, in attractive wire and dancing arrangement with nice staging, opened Dorothy's novelty. Etta Ryan, guitar strumming, harmonizers, were second. An agreeable light turn with several well delivered comedy lyrics. The comedienne did a little bit of quiet fun that could be developed. No. 3 had Serge Plach (according to the placard) or Flash (by the program) (New Acts), juggler.

After the juggling, the programmed running, with Bob Albright moving up from next-to-closing to No. 4; exchanging places with Pressler and Klais. Albright and his little troupe of novelty evoked the first sign of life from the now assembled audience and the Oklahoma cowboy took advantage by being stagy. It was fine for Bob, but it didn't do the rest of the show any good.

"Side Kicks" new production by C. B. Maddock (New Acts) closed the first half in an amusing novelty interlude by nine men and a girl.

When the returning audience gave them a chance to be heard Jack Norton and Lucille Haley came out and made a real talk. The effective low comedy of the man and woman combinations. The give and take of conversation has plenty of sparkle and the gags carry the humor. The act was a good one and the drunk comedy business of the man.

Walter Huston with his new act set in a side show front had just enough to make a good comedy before to pave the way for his last character sketch with its quiet tone and easy delivery.

For the finish he does a dramatic scene from his former role in "Desire Under the Elms."

That brought Pressler and Klais into next to closing, a spot that their vigorous low clowning style has helped to make a first place. Again the spot was made for the style of act and the pair prospered accordingly, with Pressler's eccentric bluff comedy. Out of the "The Beautiful" went for the musicians in the pit, for the aisles were so full of departing people that those who elected to remain couldn't see the show. The act was a good one, four were wanted, and the situation called so vehemently for a picture to close the show that such a policy for the Riverside becomes more and more inevitable. Rush.

81ST ST. (Vaude-Pets)

Difference between the vaudeville and picture houses seems to be pictures and vaudeville. Both handle the same material, but the vaudeville manner of treatment marking the fork in the road, where vaude doesn't know which way to turn. The six-act bill up here, as the first act, is in case in point as regards acts and pictures.

What it took the 81st Street to present from 8:15 to 10:07 the film houses cram into 25 to 35 minutes,

with embellishments, such as special lighting, house choruses, pretty fair orchestras and speed. Here each act had to build to a climax until intermission.

After that came "The Wreck of the Hesperus" (Pathe), a picture liberally padded when at the Strand stage. "Wreck" is a picture of the books this theatre ought to drop into the Paramount and compare. The latter house isn't overboard with stage talent. "Wreck" is a picture never guess that from the applause results and business. And, of course, the big film emporiums get the major program in comparison. Allowing that's a decided advantage these days, how is vaude going to stand that off with a six-act vaude bill that takes 112 minutes before it runs down, only to be followed by a mediocre picture?

There's a pretty question to ask those vaude people who have been in business.

Cantor Rosenblatt is the principal stage name on this site, and spotted fourth, more than held his own. Six songs, which he does not, could hardly be indulged in some falsest singing. No piano and no spotlight. Simply out in "one" with foot and border dimmed.

Winton and William opened, followed by Tennyson, formerly of the San Carlos Opera company, who has been on the start, but soon revolved into straight songs. Mixed team with nice voices, but in need of more attractive melody for the car. Cantor's act, being used doesn't bring out full value. Florrie Le Vere and Lou Handman did nicely in their famous "A. L. Dooley" sketch, and Ted Dooley was behind the cantor. Dooley hasn't changed a thing in the act, not even the girl, although there's no particular reason why he should. This comedy probably has a tough time starting—it's one of those acts—but rarely flops. At times he doesn't do so well, but occasionally he does. Monday night might be tabbed a moral victory for him. Parmita and Millett (New Acts) closed.

If a house Monday night, with a few not bothering to stay for the six acts, let alone returning after intermission for the picture. But it's not that, it's why one theatre should put over a bill in 55 minutes and another take 112, besides the difference in the prices, the lack of the theatre, and the lack of the audience. "Fanny, very funny. Yet there are those 35 years! Give 'em credit for that—or even 40. Sid.

HIPPODROME (Vaude-Pets)

The plug for an all-Irish week, framed around "Let 'Er Go, Gallagher" (Pathe), resulted in a well allured house. The stage mill gained color from the opening and closing acts, both decorated light and dark shades of green.

Following the "Dancing Colleen" (New Acts), two-spotted for approximately 20 minutes with melodious warbling of the Irish. Men sat down. Griffin broke in with a series of gags, none of which got over on account of poor delivery. Minus his comedy efforts Griffin belongs in the picture houses.

Thomas J. Ryan, 71-year-old hooper, who followed, took three bows and a couple of encores. As far from the plug for age, Ryan delivers a neat routine. Poodles Hanneford then amused with his inimitable horseback wizardry. The latter caught a audience and got a healthy reception on appearance, showing that a reputation for ability to deliver gets around, even with a few years in the comedy next to closing with Dooley and Sales. Charleston and reitiation felt flat, spoiling the finish of the act.

Clinton and Rooney, dancers, backed by a nine-piece band, lasted for over 30 minutes. Part of this time was devoted to an unnecessary comment on the all-Irish program by Clinton. Aside from Miss Rooney's specialties, in addition to the orchestra, their efforts are weak. Male vocalist doesn't carry beyond the first few rows. Comedy attempts with the various members of the band are out of place, judging from results. Mori.

STATE (Vaude-Pets)

Roscoe ("Fatty") Arbuckle is the big avoirdupois and cinema attraction in person at the State this week. The type he didn't expect, working self-assuredly, showmanly, almost cockily, with a breezy routine of patter.

Introduced by Burns and Kane, the frame-up appears to be a joint booking proposition. The two-man team immediately preceding (new) "Fatty" was a bit of a disappointment. Mentioning Fatty, later again interrupting the screen lunatics' routine in a couple of spots.

The show was opened with a song plucker's delight, a grand pluck about just the limit for overdoing that sort of thing. A Joseph Jordan, the Lew State's mascot, too conspicuous a house institution

to be suspected of anything, but the manner in which he went for that plug warrants his being placed on the music firm's pay roll.

The show opened with hard-to-hand stuff of familiar and unexciting pattern, satisfactory for the less pretentious spokes of the circuit. A bit of the way of the mark for the Tony State. Jim and Betty Morgan pianolized mildly in the dance, handicapped by the physical dimness of the stage.

Jack Janis and Co., two men and a woman, with one of those what-meal-hounds-you-dames-are routines, were so-so in the way.

Burns and Kane, and then Arbuckle, with the Perry-Maxfield Dancers, standard temp turn, closing. A bit of the grade, but not on presentation lines. It held those waiting for "West Point," the feature film.

Business good Monday night, with Arbuckle the reason. Abel.

AMERICAN ROOF (Vaude-Pets)

Rough outside Monday night, and still rougher on the roof. An audience aching for double entendre stuff, especially the dames, got more than their share and liked it.

The comedy acts, or most of 'em, played down to the demands and clicked for the night. Some may have letters about it by now. The broadest and bluest sort of burlesque on the stage.

Even Ward and Raymond, mixed team, veterans, left little to the imagination. The male comic started off legitimately, but probably got the stuff from the audience. They wanted things broad. After a few retorts from the upper tier the comic obliged in both lines and illustration and tickled. Suspicion is that he improvised some of it.

Fisher and Hurst also spread the "blue" on, but nothing to compare with the previous duo. Aside from this act, the show for the Roof and packed house.

Summers Duo, mixed team, opened with some fast aerial stuff, giving a good deal of the audience. The comedienne, who scored with harmony singing, Edmonds and Fanchon, first of the mixed comedy duos, worked a combination of "It" and "Kings" English via wop dialect had them with the ensuing travesty take, following even better.

Purser and East, mixed dance team, backgrounded by the Philippine Sextet, contributed a neat flash that more than held its own, the girl dancing even better. "It" and everything else required in a hooping way, particularly her acrobatic stuff, which is second to nobody. Leonard and Raymond, harmony singing boys and a piano, after intermission, got a slow start, but marched away to good returns. The combination of "It" and semi-routine comedy songs did it. Fisher and Hurst, supported by an unblinded man, offered a revuette, a harmony and a wop dance, but not together. The comic is clever and can get over legitimately. His fem partner is attractive and works well.

Edward and Raymond followed and mopped up, with both the above-described conglomeration, and also a hooping finish, which helped, although the comedy was not so good. Look a bet in his shiver dance for double entendre cracks. The combination mopped up for the duo, and if it was a bit of a letdown, the brace has it. The Kitaros, Jap trio, two men and a girl, closed.

"The Gay Defender" (Par) on the screen. Edbo.

BROADWAY (Vaude-Pets)

Dollars to doughnuts that the bill on paper looked pretty thin and vaporish as a Broadway vaude show. Yet in the running it proved good entertainment once it got down to Larry Rich and Friends (New Acts).

Billy LaMont Four opened the show. This is the former LaMont Trio, but this time a little less. Another member of the family adding his mite. The turn has as its stand-out Alice LaMont doing splits on the wire and a song and dance. The first act was a bit of a letdown, but it was in the main effective. The leader of the women is still pretty active on the wire, despite the poundage she has put on in recent years. A few pop things up and that added to its score.

On second was Bobbie Rowland (New Acts) apparently so hoarse the upper tier started to razz him with howls and a little later turned it to genuine approbation when he doffed his wig and showed them that he was not a gal after all.

Frank-Farron, third, had a touch of humor, but it was a long time that this singing monologist was hitting 100. Farron has a pleasing, ingratiating voice and is quite a dialectician, getting many laughs on an audience.

The picture was "The Girl From Chicago" (Warners). A film that should have been a hit, but it wasn't. The picture was the Hecney and Sharkey Mark.

him as an individual. Whatever he does is original, or looks that way in this neck of the arse, anyway.

Fain and Dunn, harmonists, scored heavily, but the knockout of the last show, "Ballet Caprice," which sounded very airy and highbrow but turned out to be six men who did a refined "Runaway Four" act, in some costumes of unique design, for roars of laughter.

The ever-nifty Chester Hale Girls, seeming about the most youthful and sprightly set of the modern type of enlarged sister-act. Tiller-Foster school, danced until it seemed no girls could endure the stiff demands and keep about George-Givot, programmed, did not appear.

Any part of this show would have been a sensation in the temples of what used to be the big time vaude, not the least of it the organ technique and expression of Dr. Mauro-Cottone, whose selections are of higher grade than the usual popular tunes of the cinema, yet who draws salves of applause that means "We want more."

With a strong picture, this Capitol program appears to be the goods, and the policy is obviously indorsed out front. Lat.

UPTOWN (TORONTO)

Toronto, Jan. 17.

Jack Arthur started as orchestra leader and then became manager of this act house for F. P. in Toronto. When the duties of house manager-ship started taking most of his time he turned the band over to Fred Nicol and the orchestra over to Eddie Hanley. Arthur puts the band back in the pit under his own leadership this week.

Opens with a ballet. Grecian aesthetic dances under direction of Florence Rogge. Same girls handled black bottom steps last week. Light pastel color, and excellent lighting for a full set, the costumes being pink and white. Easy to look at and dance to.

A mechanical old dance, to the tinkling of an old-fashioned music box, was clever. Three girls spotted on a box about two feet above the stage level, with the music roll turning and the girls in costumes and make up resembling the novelty rag dolls now parked in millinery shop windows. Jean Alexandria, radio star, held her own from last week, was strong on voice but weak on stage presence. Opened with a routine pop but had them roaring for more and then sang numbers in the French manner. An attractive Spanish type, she recognized this as an asset and stuck to frocks of Spanish cut.

Real strength of program was with the band on a musicale from "Five O'Clock City." Refrains were taken up first by two pianos and then by battery of brass instruments on saxophone repetition. Like other houses, this one is paying closer attention to news weekly and the 10 minutes of the shots were smart and well cued.

No comedy in the stage show but Hal Roache's Rascals had them roaring. Good show at the tempo. Little hokum all through. "Love" (M-G), the feature. Business very strong. Sinclair.

WARFIELD (SAN FRANCISCO)

San Francisco, Jan. 13.

Rube Wolf returned to the Warfield after being away since last June. The "Rube" was a fencing dance and then a tempo gave Wolf an opportunity to show his comedy direction. Santos and Griffith, nifty hoofers, followed. The band again with the Four Cheer Leaders harmonizing the refrain. Girls on once more to show their stepping ability and Rube introducing a mite of a Chinese girl, Miss Ong, who was a nice and able to sing in several languages. Girls on for another dance, and then for a hot finish the band in a melody of the overture.

All-around good stage show with "West Point" (M-G) screen leader.

LOEW'S STATE (BOSTON)

Boston, Jan. 17.

Sam Wooding and his 12 dusty jazz harmonians head the bill at Loew's State this week, with the assistance of Edith Wilson—talking "A Good Good Thing" in regular night club fashion, to score heavily with a large and tolerably critical house for the opener.

Sam and his orchestra got in right from the very start, beginning with "On the Road to Mandalay," setting toes a-tapping.

And then, when four of the boys, accompanied by the saucy, cherry-bloss first banjoist stepped to the lights and harmonized "I Can't Forget You," the audience shrieked

ROSCOE ARBUCKLE

Monologues
16 Mins.; One
State (V-P)

Roscoe ("Fatty") Arbuckle is an anomaly as a vaudeville entry. Although in vaudeville for the past three and a half years (Variety carries a new act notice from San Francisco, where Arbuckle played in June, 1924)—Arbuckle is making his metropolitan debut for Loew at the State. The audience will find in Arbuckle's performance its self-confidence, his assured manner of working and his lack of diffidence.

Whether this surprising tenor of his presentation is good showmanship is debatable. Arbuckle might have judiciously deduced that the natural antipathy would be an aura of timidity about his person and speech, in keeping with the uncertain, bucolic swain of the screen that they still remember. Without analyzing this too minutely, that is the basic reaction no matter how crude or how fine the analysis.

It's the old saw of not accepting Ted Lewis as a full-fledged symphony maestro, regardless how expert may be his virtuosity. Chaplin as the morose Dane would still have his nether extremities haunting the scene.

Arbuckle, or his advisors, probably figured they'd forego the sob stuff and let bygones go by. The trouble with Arbuckle is not only a recourse to the remote extreme but a failure to comply with public demand. After all, that's the secret. Arbuckle might have detested hurling custard pies but he owes his name and fame to those pies. His appearance is preceded by Walter Kane (Burns and Kane) sending him in with lines about clean and wholesome screen entertainment, mentioning Arbuckle's farewell vaudeville tour prior to resuming a screen career.

Follows Arbuckle and a succession of fly-batter, some not wholly judicious in its selection. The act is a makeshift, slapped together affair, with some surefire topical gags punctuating.

Arbuckle opens pronouncing Los Angeles in west coast kosher brogue as Los Ongalzie, and interpreting it as the City of Los Angeles, with the addenda it has always been a mystery to him where said lost angels lose themselves. Then follows a flock of stuff that belongs in the Released Material department, including coming clean from Pittsburgh; we make mistakes, that's why they put rubber mats around cuspidors. Do you know Fat Burns—it does; Lindy's bolts tightened up as he passed over Scotland; the Jewish Ocean, with its icebergs Newfoundland, where the dogs come from; you wouldn't make a transatlantic flight with three ham sandwiches, the ham would stop you (kosher point) to his straight man; and a crack that "you're the result of a companionate marriage," is out altogether.

About the only surefire thing that Arbuckle has is his "I Ain't Got Nothing Now" and attendant parody, with some mention they slowed him down but they haven't stopped him as long as he has frayed and health; a true enough philosophy.

Arbuckle as a name is still an attraction. One good opening movie featuring the same unopposite character he has been associated with in the past will do much to re-establish the rotund comic with the flicker fans who can't but help hold a soft spot in their memory for this engaging funster. But on the stage, Arbuckle misses, although he's a name that can once-around in anybody's theatre and do business.

Abel.

DEMAREST and DELAND (2)

Piano and Vocal Comedy
18 Mins.; One
State (V-P)

Demarest has worked a similar act with a man partner. With Miss Deland he continues as good for faster than deuce spotting in intermediate houses.

The pair come on in hoke costume with a near-sounding all over the piano and his partner doing a travesty on operatics. As she leaves, the rear of her skirt falls off to reveal pink frilled pantalettes.

Demarest kids at the piano almost continually, but puts over a distinct impression of ability, especially in playing two modes simultaneously. He closes by knocking off a dance routine while playing accompaniment. Miss Deland hits one ballad seriously to moderate results.

The kidding is done neatly and gets results.

NAZIMOVA and Co. (3)

India (Drama)
25 Mins.; Full (Special)
Palace (St. V-P)

The fiery little actress with the big eyes has another highly emotional sketch that must be a terrible strain on her pipes. It's based on the novel, "Mother India," and written by Edgar Allen Woolf and Fanny Hartz Friend.

Because of its highly keyed climax the sketch probably will be accepted with moderate enthusiasm; also there is drawing power in the star's name. But actually there is little of general vaudeville appeal in the playlet.

Nazimova is one of the wives of a wealthy Indian. Only partially subduing to the customs of her country, she is impatient toward her husband and protests the attitude of servility with which she must cloak her liberty-loving temperament.

These characteristics are displayed in conversation with her husband and with a slave girl, consuming more than half of the sketch's running time. When her baby is trampled during a parade in honor of an English prince, the wife's emotions are crystallized. Hysterically she cries she is glad her baby is dead rather than have it live the life she has lived, and in a frenzied voice, exhorts the women of India to unshackle their bonds of ancient traditions.

Action is set in the garden adjacent to her husband's palace and the wife's appeal to the women of India is dramatically delivered from atop the garden wall.

Nazimova wears a scant costume and looks very attractive in it. Also the dialog is rather sexy in an adroit style.

H. Paul Doucet is weak as the husband, and Isabelle Hill plays a slave girl suitably. It is Nazimova's unstinted indulgence in dramatics that will put the sketch across. Lines like these are natural for her.

BURNS and KANE

Comedy
15 Mins.; One
State (V-P)

Paul Burns and Walter Kane respectively billed as from musical comedy and as "Broadway's favorite juvenile." Kane is the straight man, opening as radio announcer of Station W-O-W. Burns enters working snappily.

The conundrum "what is the difference between a parlor and a bathroom?" the retort, following the usual "I don't know" is "you can't come to my house." An impression of a business man walking on 8th avenue has a dequering for that, exaggerated "nances" style, refuting his partner's comment that "you don't know my business."

When that fails, and it didn't, the team has a broad razz articulation to rely on. All in all, no comedy for the family trade, although much of it is business and wheel pattern.

Burns and Kane mopped up.

Abel.

CLAIRE VINCENT and Co. (2)

"Etching From Life" (Comedy)
Two
5th Ave. (V-P)

"Framed by Capt. Gordon King" said the billing in the lobby, a new way of mentioning the author of an act, but just now Jack Delaney knocked out Sully Montgomery within the first 20 seconds which ruins the entire evening. That Radio is too quick.

In this skit of Claire Vincent as the wife and catching her husband in a vamp, there's a lot of good talk for the neighborhood. Not all for the neighborhoods either, although the neighbors will like it the most. In one sequence Miss Vincent says, in Capt. King's framing dialog, that's a guy over 40 is a mugg for the skirts, and it's true, Miss Vincent is now true.

And then in her curtain speech when Miss Vincent so outly remarked that if the wives, when the old man is going south, will just let him know that she is thinking of someone else, he'll be right back. Maybe also true, but the applause was not for that, that, one could guess some of the local wives had tried it without sensational success.

Yet nice enough skit in "Two" and the women wear nice clothes. The vamp didn't have much to say, but that's not how she was said it. While the husband also played a clothes tree.

But Claire Vincent knows her skits. She played lots of 'em and now she's set for the neighborhoods, either for vaudeville or the smaller picture tents.

PAYNE and HILLIARD

Talk and Scene
One and Three
5th Ave. (V-P)

Dear Toto.
Tee Terrace, Tuppence, London.
Thanks so much for your kind invite to visit England. It's so nice of you to ask the boys to come over without furnishing transportation.

But, Jo, you neglect to mention in your letters what there is for to see over there. What is there? In the way of show biz?

Don't you know, Jo, that the best of the foreign talent comes to America? Well, you should. Of course you're in London, so one can't imagine you know everything that passes in or through Manchester. And Leeds is in the Provinces too, isn't it?

And Wales, too. Wales must have one city, but who can tell from here?

And Willie Collier said at the Bill Morris dinner, Jo, that Lauder sent a good cheer cable to Bill—collect. But Willie is such a kiddier! But he mentioned Lauder.

And oh, yes, Jo! About Payne and Hilliard. At the 5th Ave. the first half. You know them? They sound English. Mixed team. Sorta crossfire at first. Fellow short and dressed in a pair of Buchanan trousers. Keeps on saying to the girl, "Are you walking my way?" Very witty.

Remind you at times of Clark and Hamilton. About as close as London is to Sydney. Amless talk. Maybe funny over the radio.

Then into full stage or "three." In some houses over here Jo, "three" is now full stage and a half. Of course, old chap, you've been away so long that's beyond your dome.

And in '3, the old fashion girl asks the ak boy if he'd like to hear "Burlington audience" and without getting the audience's consent, he does. So she does.

"Burlington Bertie" is quite a famous character in England, isn't he or she, Jo? Who did that, Ella Shields or Ella Retford? These Ella in English are so confusing. Which one is the American? Perhaps Ella Shields, since she will be in the All-English bill at the Palace next week. Funny, isn't it, Jo? Too bad you're still in England, but at least you're still.

So Vera Hilliard did "Burlington Bertie" and it could have been Burlington, Vermont.

Then they did something else in front of the star and as it all stopped, you can imagine, old dear.

So, Jo, listen, if the best you have comes over here what is there left over there for the boys to see?

Oh, yes, old chap, Payne and Hilliard sub-billing is "Humor, Ancient and Modern." You take your pick, Jo, we'll take tea.

VIVIAN HART (2)

Songs
17 Mins.; One
Palace (St. V)

Vivian Hart is a tiny songstress with a strong soprano who looks as good as she sings. For vaudeville that's enough and she'll do well anywhere if selecting her songs according to the house. The audience at the Palace had no fault to find.

A male pianist accompanist, solos neatly while the vaude diva changes costume. Plenty of applause after 17 minutes.

Miss Hart, understood to have been playing in musicals on the Coast, offered lyrics and melodies familiar and well rendered and finished with a standard.

Her voice and appearance will see this girl through. If able to handle lines she's a sure bet for musical comedy or operetta.

Rush.

THREE WOOSTERS,

Acrobatic
10 Mins.; Full Stage
American (V-P)

Man and two women doing an old fashioned ground tumbling and hand-to-hand routine. Have the appearance of being practiced acrobats, probably assembled from other acts.

Good sized women dress in circus style of trunks and tights, man in street clothes. Material is pretty quiet for audiences that have become accustomed to modern acrobatic dancing. Man is underlander for simple hand-to-hand and head-to-head balances while going up a flight of stairs and down on the other side. Girls are thrown into somersaults and also do simple mat tumbling. Acrobatic style only fair. Nothing stands out and act has no form or feature. Either end of a small time bill.

Rush.

SAM MANN and Co. (8)

Comedy, Drama
25 Mins.; Full (Special)
21st St. (V-P)

Again Sam Mann is the purveyor of justice, this time as janitor of an apartment building. His stuff is slow as usual, but contains its customary allotment of homely melodrama and neighborhood outlook on life. It should do well out of the big cities. In metropolitan districts the sketch might have trouble in getting all its points across.

Mann, as the janitor, is bawled out by the landlord for not attending to his duties. Later he is shown in three apartments carrying on the work that goes unnoticed by the landlord. In the first he pacifies a head married couple, in the second saves a boy from being framed into a fake marriage to a vamp who has made him steal 40 grand from a bank; in the third Mann stops a gal from committing suicide to reunite her with her lover.

With this accomplished he goes downstairs and finds he has been fired for not attending to business, but it does not matter that the boy he saved from a fake marriage is the son of the landlord, so he is taken back as superintendent.

The sketch is most interesting when humorous. When melodrama is brought in there are signs of weakness, so apparent they inevitably must have immediate comedy relief, and so on lose much of their force.

Mann is a likeable character. His support plays with overly exaggerated gestures, possibly as a means of lightening the scene.

Family audiences are best attuned to this sort of sketch.

NANCY WELFORD (7)

Musical Sketch
24 Mins.; Two and Full
Pantages (V-P), San Francisco

Nancy Welford, late star of "No, No, Nanette" and more recently starred in the Coast production of "Twinkle, Twinkle," is back in vaudeville with a miniature version of "Sally of Our Alley." The act is written by Blanche Merrill and is in five scenes. Miss Welford being supported by Douglas Keaton, a quartet and an accompanist.

Opening is in two showing an east side alley, with Nancy in plainingham. Audience follows fortunes of the girl to Broadway successes, scene shifting to the fun stage where Sally is the toast of the town. Some fine harmony by the quartet and then Nancy, looking like a million dollars. A song and a little dance, then Jimmy (Keaton), from the alley, pleading with her to return. Back to two showing a deserted Broadway and the girl "walking the street" singing a sad refrain of the regrets of the old lane. Two years later, a small kitchen scene. Boys off stage are heard calling on Sally to return. Then another scene, back to the alley, a joyous reunion between Sally and the quartet.

From the standpoint of the average Pantages audience the vehicle seems a trifle too heavy. However, it was agreeably accepted and should prove a profitable asset. Miss Welford was never in better voice and has just none of the same personality that has endeared her around these parts.

MILT DILL and SISTER (2)

Roping and Talk
8 Mins.; Three (Special)
Palace (St. V)

Act was a hurry-up booking at the Palace, substituting for a turn which failed to show. Dill and his sister have a standard roping routine, efficiently but not outstandingly handled.

The act has its highlight in Dill's monolog, of rambling humor. He draws it out to a good score. The girl is pretty and a good twirler.

There is much possibility in Dill's talk. As is, the act is best for end positions in the intermediate houses.

GYPSEY BYRNE

Male Impersonator
Mark Strands (Pcts), Brooklyn, N. Y.

Gypsy Byrne is a male impersonator who was away from the Broadway nite clubs for a spell last season and who clicks even better in the presentation programs. She makes a "cute" boy and while not actually attempting to fool the customers, is pleasantly boyish in her brown business suit and mannish slouch hat.

Byrne has something substantial to back up her make-up, being a capable song and dance artist and a picture house stage act.

Abel.

"SIDE KICKS" (10)

Song and Dance
22 Mins.; One and Full Stage
(Special)
Riverside (St. V.)

C. B. Maddock's new production is a collection of specialty people grouped around a light sketch structure designed merely to introduce the song and dance numbers. The sketch never gets in the way and the act is the fastest kind of song and dance musical melange.

Jack Cameron is featured backed by eight men and a girl, programmed as Mathilda Monty, Hector Carlton, Iver Peterson (Victor recording artist), Jack Hunter, Romeo Zinnel, Jess Wille, Romeo Somma, Frank McCormick and Jack Ford. At the beginning is a semi-dark stage, a box car filled with dough-boys of the A. E. F. is rolling along on a French railroad (motion picture gives effect). Lights go up as train stops and soldiers leave car. Comedy drill business and song and talk indicates they will go to nearby farm house for wine.

Change of full stage showing French Inn with tables in yard and host scurrying about to entertain Americans. One soldier does quick crayon sketch on Inn's sign board, two boys go into dance, Cameron sings several numbers, doubling at one time with high tenor for ballad. Another of the songsters sings the piano accompaniment. Miss Host does hatstone solo. Girl (his daughter) is invited to dance and goes in to change her dress, returning in abbreviated frock for lively stepping.

These bits are not done in order, but seem to merge into a continuous picture of motion and color, giving the act remarkable effect of speed. The finish landlady announcements in great excitement, "Le guerre est fin!" ("War's Over") and they line up for military march number, five of the boys coming in with crashing trumpet-like brasses, the girl beating a trap drum and all one of the boys a bass drum, all for a stirring curtain.

Cameron as the sergeant of the military detachment has charge of the company, handling it in excellent, vigorous style. Scored at this house about middle of show. Would hold up for a feature spot in most theatres.

Rush.

DANCING COLLEENS (15)

Dance Revue
18 Mins.; Full
Hippodrome (V-P)

Heavy results are obtained through drill stepping by 14 of the girls in imitation of Markert's American Rockets. The Colleens are unevenly spaced and lack the regularity of the well timed girl troupes now playing the picture houses.

Buck and wing efforts broke up the formations, as did the posing, but every piece of business went over with the customers. A specialty dancer, toe and eccentric twirling, delivered nicely. Tore off the wig for the finish, but did not impress. Costuming is not brilliant.

In its present condition the act will serve as a suitable closer in vaude and picture houses. Mori.

DONIA and MACK,

Comedy
12 Mins.; One
American (V-P)

Two young men apparently trying to find a specialty. This one won't do. One does wop comic, other straight. Opens with cross talk of no moment whatever. Presently, for no good reason, wop goes into ballad.

Back to more talk and comedian reappears with false lead and comedy announcement is made about his musical prestige. Does a cornet solo. For finish straight announces comedian as "World's Only Wop Pat Rooney," and comedian does an imitation of some of Pat's characteristic steps.

Very mild turn. Here spotted No. 3, which was a little better than its merits.

Rush.

CHARLES BENNINGTON'S

Comedy
Paramount, New York

New frame-up employing 10 boys not only an agreeable harmonica band aggregation, a la Borrah Minevitch, but also versatile dancers. They do ensemble stepping and as a double quintet of "Long John Silvers," with prop stump legs, fit the "Treasure Ship" (Columbia-Public) unit most worthily.

The harmonica band has been around before on its own prior to aligning, with Bennington, who is a comedy conductor.

Abel.

PROGRESSIVE PLANS SLOWLY WORKING WITH UNITED WHEEL

In the realignment of burlesque for the Columbia and Mutual circuits under the new United Burlesque wheel plan agreed upon by Sam Scribner and I. H. Herk, heads of the two wheels, a number of protective steps have been taken by Scribner and Herk. These include the incorporation of a number of bodies that will handle all matters pertaining to the theatres in the various cities where specifically concerned.

The Scribner-Herk understanding is that stock will be permitted in certain houses where no confliction is regarded as positive with the United placements.

It is almost a certainty the Palace, Baltimore, will offer burlesque stock and pictures.

In the Gayety, Kansas City, Mutual shows will remain for the rest of the season.

Mutual shows will continue playing the former Columbia house, the Gayety, Washington, for the remainder of the route.

Casino, Brooklyn, long a Columbia fixture, played its first Mutual Monday, and other Mutuals will follow in weekly succession. Empire, Brooklyn, will offer a similar policy, the first Mutual playing there Monday.

Eight Closed

Under the new operative regime eight shows were withdrawn Saturday, another closing Jan. 25 at Utica, while still another was closed and a new outfit staged by the same producer.

The shows closing were "Flying Dutchman," "Burlesque a la Carte," "A Perfect 10," "High Hat," "Cock-a-doodle-do," "Here We Are," "Gaieties of 1928" and "Let's Go." "Dancing Around" closes next week (25th) in Utica, while Lew Talbot's "Wine, Woman and Song" was disbanded, with Talbot replacing it with "The Lid Lifters."

The new booking for Columbias and Mutuals made for each Mutual on the Columbia time now laid out by Herk is on a guarantee percentage, the latter being effective at present in Schenectady, Utica, Albany, Wilkes-Barre and Scranton.

Provision has been made for the Columbia, New York, to strengthen each week with an act or acts booked extra with the cost not shared in by the visiting company.

It was also decided that a runway should go in the Casino, Brooklyn. Where runways are in service and a set of house girls work with the different shows this expense is borne by the house.

So far the business of the Mutual Circuit is carried on by the Mutual Burlesque Association, with no changes of any kind in the offices up to the present time in the title of the organization.

Just what decision will be made on the present Mutual suit in the Powers building, 7th avenue and 48th street, is problematical as the present lease does not expire until April 30, 1928.

With the new circuit now having 45 houses and 45 shows, it is the largest burlesque circuit that has ever operated. When the Mutual started five years ago it had 16 houses. The largest previous theatres on any circuit were on the Columbia a few years ago, when 37 stands were on the wheel.

With Scribner planning to start on his vacation Jan. 28, Herk is engaged in smoothing out a few wrinkles in the new working agreement.

Pittsburgh, Jan. 17.

A condition is attached to the transfer of the Gayety lease to George Jaffe which adds to the general uncertainty. The Pittsburgh burlesque, besides a report that Jaffe was required to post a cash bond of \$75,000 to secure the Columbia Amusement Co. against loss, the Henry Phipps estate has notified him that there will not be tolerated in the Gayety anything but "clean-burlesque."

This makes it mandatory that such shows of the United Burlesque which Jaffe will have in the Gayety must conform to the standard set for former Columbia bookings. On the other hand, a different idea of burlesque fills the Academy, where Manager Jaffe has been presenting Mutual shows and where he is continuing in that line.

The uniting of Mutual and Columbia interests to run one in each city

instead of two is apparently deferring decision, so far as Pittsburgh is concerned.

Buffalo, Jan. 17.

United Burlesque began its showings at the Gayety here Sunday with "High Life." Roy E. Van and the former house staff of the Garden (Mutual) have been transferred to the Gayety.

Cincinnati, Jan. 17.

The Olympic link in the Columbia wheel since the start of that circuit, closed Jan. 14 as a result of the Columbia-Mutual burlesque merger. The house has not been a money maker. The Stuart Walker company may use the Olympic for dramatic stock the coming summer on account of the remodeling program scheduled for the Grand, its home for the past several summers, and the rebuilding of Keith's after the close of the current season.

Midnite Columbia Revue

Framing on Candy Money

Anschell's "Midnight Scandals," revue at the Columbia, to start at Feb. 5. The producers have been angling for important features, but have difficulty to get names playing on Broadway on account of objections from booking offices.

The undertaking is backed by National Candy Co. money. Anschell has put across legit shows in Chicago through the candy privilege.

Candy privileges in some houses are worth over \$1,000 a week. Grosses from the sale of candy reach important money.

PALMERE JACKSON, COLORED, SLASHED BY HER HUSBAND

Los Angeles, Jan. 17. Palmere Jackson, colored singer and dancer, at the Folies, burlesque, on Main street, was seriously stabbed by her estranged husband, Richard Harrison, at her home, 1237 West 66th street. She was taken to the General Hospital, where a major operation was performed.

The girl was in the company of two men, when Harrison appeared with a razor and started to slash his wife. He was later picked up by the police and held on charges of attempted assault with a deadly weapon.

Columbia's Balto Stock

The Palace, Baltimore, will supply its current wheel show policy with stock burlesque Jan. 22. It will continue under management of the Columbia wheel on the new policy with Emmett Callahan, assistant to I. H. Herk, in charge.

Callahan is assembling principals and chorus from the stock out of New York.

MINER'S, NEWARK, STOCK

Future policy of Miner's, Newark, after it drops its current wheel show policy next week is dramatic stock. Reports that Irons and Clannamore would take it over for tab burlesque have been discounted.

Max Block, who controls the Lyric there, has taken over Miner's lease.

Niblo and Spencer

George Niblo and Helen Spencer, who returned to burlesque via John Jermon's "Saratoga Chips," withdrew from the show after fulfilling the week's engagement at the Columbia, New York, last week. They will return to the Palace.

Genevieve Phillips and Sylvester Royce replaced, opening with the show at the Casino, Boston, this week.

Casino, Philly, Stock

J. J. Leventhal is taking over the Casino, Philadelphia, former burlesque house, for dramatic stock. Leventhal takes possession Jan. 23 and is engaging his company out of New York.

Miner's, Bronx, Renamed

Miner's, in the Bronx, at one time a Columbia wheel house but now playing dramatic stock, has been renamed the America.

KANDY KIDS (MUTUAL)

Friday night of last week, the Brooklyn Star was sold out for the show, and boxes by \$15.50, while balcony was nearly capacity and gallery well filled; in short, the best burlesque house this reviewer has seen this season. The show was on the stage in the broad work of Jessie McDonald and Marion McNeill, who dispense sex appeal with a steam shovel. Miss McNeill is a specialist in Wheel technique.

When she gets down to those teasing numbers involving the insinuating manipulation of a face scarf she puts the "tense" in the face. She had one number of the kind about midway of the second part that was the last word in torrid coquetry, a performance that for vivid, wholesale vamping of a male audience compelled admiration. At that she uses judgment. The hot intensity was only two in number. Other times she was fairly sedate, the discreet moments serving to build up the flash as a climax. It made more raw grinding

Miss O'Neill is a different worker. For one thing she can dance more than a little, most of her routines being of the acrobatic nature. When she goes into hip waving the acrobatic technique is still present and there is more causticness—than acrobatic—than acrobatic. Her straight stepping is also first rate.

Glady's McCormick is the third woman, a tall, young blonde, who tries to be naughty, but never quite makes the grade. No girl of her one-way dimensions could give the burlesque a new greenish-gene, helping out in the bits and feeding with vastly more grace than usually found in these organizations. Her specialty with Irving Jacobs furnished an entirely new arrangement of one highly specialized hip waver and two other women of the same type—away from the wriggle, that is—shown in this frameup. It's apart from the steady grind, which becomes dull after a while, and it does most for emphasis. This arrangement of one queen shimmer instead of a bevy does more to build up a high-powered kick than all the steady grinding anybody ever staged.

The men of the troupe do extremely well. The comedy is laid out in the form of brief sketches and blackouts, most of them with special sets or drapes to set them apart. For instance, they put on a stage set that is a garden with pagoda, just as background for Irving Jacobs to do his dope bit. One of the most elaborate scenes of the evening, the comedy, is the travesty of Max Coleman, playing Hebe in the old style manner.

Coleman registers with his dialect character. Sometimes he is a bit crude and rough, but it seems to be the deliberate intention of the new school of funmakers to grade their comedy to the simplest type in the audience. Coleman gives the impression of rowdying up his style purposely. He has his moments of quiet unctious, but runs the risk of swinging the slapstick. And, to tell the truth, it was the slapstick-custard pie stuff that got the guffaws, while the genuine and subtle bits of the evening, such as Jacobs, is a really capable straight worker, neat dancer and excellent in dialog. He made the usual curtain speech, telling the audience the next week's show, and he carried it off as an amusing comedy incident. Usually the formal burlesque is done with all the grace of a plumb line, and every act in the last week's show, but Jacobs handled it with a jaunty air and departed to a laugh and a hand. Any burlesque straight man who can do that must have talent. Somebody ought to call the boss' attention to this detail. No reason why all the next week announcements shouldn't be framed for a laugh.

Joe West does general utility while second comedy business goes to Joe Hill, both apparently well-rehearsed and well-provided with nothing outstanding to bring them out. Perhaps their best was in the comedy quartet specialty, a routine of the kind that is much knockabout and well liked by the crowd. Much of the equipment looks new and about as much as it can stand. The chorus is nice looking and runs more to the well-fed pony type than is usually the rule. A few flimsy members, but the average fairly peppy.

Lamb's Burlesque Laugh

The best-liked skit on the program of the Lamb's Gambol in the clubhouse Sunday evening was a burlesque upon a burlesque show. The Lambs made up as chorus girls, Yid and Irish comedians, etc.

Yes, wiggler, too, and plenty. Collie was Hal Skelly, who is at present in the play "Burlesque."

Chorus Girl Plain Drunk

Milwaukee, Jan. 17. Running into a pharmacy in the Milwaukee suburbs and telling the proprietor that she had been drugged and hurried from a speeding auto by two strange men, landed Dorothy Mitchell, 30, burlesque chorus girl, in jail here Saturday.

The druggist called the police, who in turn called a doctor. The medic probed for poison and found alcohol. He gave a verdict of "Plain drunk."

The girl was nabbed, bail was furnished, and she will be tried for drunk and disorderly conduct.

After being bailed out, the girl explained she was due to open at the Gayety Sunday, coming to town a few days ahead of the opening show.

Another Chicago Stock?

Chicago, Jan. 17.

Negotiations are pending between Lubliner & Trinz (Publix) and Sidney Anschell, operator of the Star and Garter, for the transfer of the Pantheon, north side film house, to Anschell for stock burlesque purposes.

In the event of consummation, the Pantheon, now playing straight pictures under L. & T., would join the Star and Garter and Rialto theatres in rotating companies.

EMPIRE-CASINO RUNWAYS

Runways will be installed next week at the Empire and Casino theatres, Brooklyn, when both houses pass into control of the United Burlesque Circuit.

Each house will have a runway soubrette and 12 girls to handle the number in connection with the wheel shows. The runway ensembles will change routine weekly.

Jimmy James succeeds Harry Diehl as manager of the Casino.

James at Casino, B'klyn
Jimmy James has been given the managerial berth at the Casino, Brooklyn, N. Y.

It is on the merged United burlesque wheel.

BURLESQUE ROUTES

Weeks of Jan. 16 and 23

Bare Facts—Empire, Newark; 23, L. O.

Band Box Revue—Columbia, New York; 23, Lyric, Newark.

Banner Burlesque—Gayety, Scranton; 23, Gayety, Wilkes-Barre.

Bathing Beauties—Empire, Brooklyn; 23, Columbia, New York.

Be Happy—16-18, Colonial, Utica; 19, Casino, Albany.

Big Revue—Lyric, Newark; 23, Star, Brooklyn.

Bowery Burlesques—Gayety, Washington; 23, Academy, Pittsburgh.

Bright Eyes—Troadero, Philadelphia; 23, Gayety, Baltimore.

Dimity—Gayety, Boston; 23, Empress, Brooklyn.

Finell, Carrie—Casino, Brooklyn; 23, Casino, Boston.

Folies of Measure—Empress, Chicago; 23, L. O.

French Models—Star, Brooklyn; 23, Troadero, Philadelphia.

Frivolities of 1928—Gayety, Rochester.

Ginger Girls—L. O.; 23, Gayety, Rochester.

Girls From Happyland—Academy, Pittsburgh; 23, Lyric, Dayton.

Girls From the Folies—Gayety, Louisville; 23, Mutual, Indianapolis.

Girls From the U. S. A.—Garrick, St. Louis; 23, Gayety, Kansas City.

Happy Hours—16-17, Geneva; 18-19, Oswego; 20-21, Schenectady; 23, L. O.

Hello, Parer—Gayety, Montreal; 23, Gayety, Boston.

High Flyers—Garrick, Des Moines; 23, Gayety, Minneapolis.

High Life—Gayety, Buffalo; 23, Gayety, Toronto.

Hollywood Scandals—Mutual, Indianapolis; 23, Garrick, St. Louis.

Kandy Kids—L. O.; 23, Cadillac, Detroit.

Jazztime Revue—Howard, Boston; 23, 12th St., New York.

Latin Lure—Gayety, Baltimore; 23, Gayety, Washington.

Moonlight Mads—Gayety, Minneapolis; 23, Gayety, Milwaukee.

Naughty Nifties—Gayety, Milwaukee; 23, Empress, Chicago.

Night Hawks—Empire, Toledo; 23, Empire, Cleveland.

Nite Life in Paris—12th St., New York; 23, Gayety, Brooklyn.

Parisian Flappers—Gayety, Omaha; 23, Garrick, Des Moines.

Pretty Babies—Gayety, Wilkes-Barre; 23, Casino, Brooklyn.

Record Breakers—Lyric, Dayton; 23, Empress, Cincinnati.

Red Hot—Em—Cleveland; 23, Grand, Buffalo.

Social Maids—Grand, Akron; 23, Gayety, Buffalo.

Speed Girls—Hudson, Union City; 23, Orpheum, New York.

Step Lively Girls—Cadillac, Detroit; 23, Empire, Toledo.

Stolen Sweets—Empress, Cincinnati; 23, Casino, Brooklyn.

Sugar Babies—Gayety, Kansas City; 23, Gayety, Omaha.

"KANDY KIDS" PEOPLE PINCHED IN B'KLYN

Women Audience Workers Sat on Men's Laps, Chucking Them Under Chin

Police called at the Star, Brooklyn, Saturday after the matinee of "Kandy Kids," placing both principals and chorus under arrest for alleged participation in an indecent performance. The troupe was taken to the Adams street station, but were bailed out in time for the night show.

After arraignment Sunday Max Coleman, Jr., and five other principals were held in \$500 bail each for Special Sessions. Steve Kelly, doorman of the Star, was the only attaché of the house taken, and he was held in similar bail. The 18 choristers were discharged with a reprimand.

Police objection, brought out in testimony, was based upon an audience number wherein women principals came into the audience, chucking customers under the chin and squatting on laps. The flimsy attire of the audience workers was also mentioned, although the girls wore the regulation outfits of trunks and breastplates.

Bail was given for the principals by Jake Potar, producer of the show, and the troupe proceeded to the next stand, although missing the matinee because of court session Monday.

Minskys Bolstering Biz Bad Downtown

Minsky Brothers have effected another shake-up in the ranks of the personnel of their stock burlesque at the National Winter Garden, New York. The latest is said to have been precipitated by bad business.

Joe Rose, chief comic, and producer, Apollo, Minsky's up-town stock, has been transferred to the Winter Garden, similarly, under supervision of Abe Minsky, taking over the management and replacing Tom Bundy. Hal Rathburn also shifted down from the uptown house, with additional newcomers, Mildred Cozierre, McCann Sisters and Billy Harris. Jack Siegel and Cecil Reed of the former group remain.

Babe Almond, who closed with "Let's Go" last week when the latter dropped from the United wheel, went in as soubrette at the Apollo this week. Minsky figures on other conscriptions from closing wheel shows.

Joyce-Callahan Handling Stock Troupes for U.B.C.

Mike Joyce, former general manager of Columbia, and Emmett Callahan, acting in a similar capacity for Mutual, will both remain with the United Burlesque Circuit.

Joyce and Callahan will have charge of the stock burlesques to be installed in Columbia owned houses. Both are lining up the stock opening at the Palace, Baltimore, next week. The stock will have Sam Micals, Bobbie Eckard, Jean Steele, Joe Devlin and Peggy Gilligan among the principals and 24 choristers. Solly Fields will stage the shows. A runway will be installed.

McCloy Publicity Head For Combined Circuits

With consolidation of the Columbia and Mutual as the United Burlesque Circuit, Fred McCloy relieves Walter K. Hill as general press representative.

McCloy had been Columbia's press representative for a number of years and was later resident manager of the Columbia theatre, New York. He resigned there to take over the press department of Mutual.

Burlesque Club's Ball

The fourth annual ball of the Burlesque Club has been set for Sunday, Feb. 12, at the New Palm Garden on 62nd street. Hughie Schubert's orchestra.

Majestic, Paterson, Closed

Majestic, Paterson, N. J., on the Mutual Wheel last season, closed Jan. 7. House seats 850.

PRESENTATIONS—BILLS

THIS WEEK (January 16)
NEXT WEEK (January 23)

Shows carrying numerals such as (15) or (16) indicate opening this week on Sunday or Monday, as date may be. For next week (22) or (23) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, (22) or (23) a return, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of January

BEHLIN
Scales
Carl Napp
Chris Charlton
Ben Blue
John Alex Bros
Divine & Charles
Ben Abdullah
Jesler Pitar
T. & L. Divinc
Chas Perezoff Co

Watergarten
Piletto
Jean Goussou
12 Bramfort
3 Australian Boys
2 Dillons
Maxim 3
Jackson Girls
Davenport
Miracle

PARIS

Week of January 16

Apollo
Jean Solhier
Ouvard
Kervas
Mutt & Jeff
Luette Max
Elroy
Elliott 2
Kud-Voy 3
Claire Francconay
Bihoreau 3

Cirque D'Hiver
Joe Rose
Garzoni 2
Charlotte
Miss Gady Wedd
Elliott 2
Kud-Voy 3
Claire Francconay
Bihoreau 3

Casino de Paris
Maurice Chevalier
Jack Forester
Bustie O'Hill
Miss Florence
Endis Mogoul
Diana
Charlotte Martens
Therese Dorcy
Bach
Wood Sisters
Wally Sie
Danielle Bregis
Helle Nice

Empire
Jack Hytton Bd
Yvonne George
Rico & Alex
Gauthier's Dogs
Bump-Scump
Lalabars 2
Denays
Frederique
Dangola
Tida Girls
Ricom-Sturlia

Monlin Rouge
Rocky 2
Germaine Franville
Pier Meyer
Paul Gason Bd

Cirque Medrano
Martha Bros
2 Rogers
Miss Castle
Henriette Lefevre
Carroll & Porto
Windsor Tr
Bruner Tr
Mme Glesner
Antoine Kline
Germaine Acora
Glanier's Pories
Pharamon
Reinach 3
Martha La Conie
Dario & Bacio

Cirque de Paris
Amar's Lions
Antoni & Bobby
Marques
Lola & Harold
6 Banwards
M. Rancy's Horses
Myke & Coco

LOS ANGELES
Bonlevard (15)
Gene Morgan Bd
Rose Valida
"Sally's Wives"
Tilden & Barnett
"Wife Severe"
Carthay Circle
(Indef)
Carl Elmer Or
Leuchilla's Lights
The Californians
Frederick & M.
Nota Lorraine
Bert Prival
Marion Gabney
David Durant
Casino de Paris
Mohan & Newman
"Carmen"

BOSTON, MASS.
Metropolitan (14)
Lorraine Tumbler
Boys & Handford
Kochler & Edith
Lodge & Small
Pittsborough
"Wife Severe"
State (16)
Sam Wood's Bd
"Sorrell & Son"

BUFFALO, N. Y.
Buffalo (14)
Russian Revels
"Sally's Wives"
Great Lakes (15)
James Bard
Paula Avon

HOBEL'S HAPPY GO LUCKY GIRLS
WILLIAM FOX
RIDGEWOOD THEATRE
BROOKLYN, N. Y.
ALL THIS WEEK
DIRECTION
ALF T. WILTON
INC.
1560 Broadway Bryant 2027-8

NEW YORK CITY
American
1st half (22-25)
Roy Schuster
Geo Wilson & A
Sam Wooding's Or
Gilbert & Mann
Bassah
Walton & Brandt
Tan Araki Japs
One to fill
2d half (22-25)
DeBarre Bird Or
O'Neill
Edwin George Co
Grant-Rosselle Or
Leona Stephens
Poor Old Jim
Ross Kross 3
(One to fill)

Boulevard
1st half (22-25)
Guede Renee & C
Dave & Tremble
Cook & Dattman
Will Kennedy Co
Gordon of Roses

NEW ORLEANS
Public Unit
Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

PHILADELPHIA
Curran (15)
Muriel & L. Acosta
"Sally's Wives"
Helen McFarland
Clifton & DeLosa
Mama & Dietrick
Renaud & Wright Co
Poster Girls
Doug Hurvitz

HOUSTON, TEX.
Metropolitan (14)
Public Unit
Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

HOUSTON, TEX.
Metropolitan (14)
Public Unit
Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

FOX'S (15)
Lillian Rice Co
Brady & Wells
"Sally's Wives"
Stanley (15)
Ramona & Rosita Bd
"Dress Parade"

PITTSBURGH, PA.
Grand (16)
L. J. Daines
A. Brynson
Robert Nalle
Leighton Cook
Helen Arden
Jeanne Angelo
"Valley of Giants"

PROVIDENCE, R. I.
Pay's (16)
Roccoe Ails
"The First Auto"

ST. LOUIS, MO.
Ambassador (15)
Ed Lowery Co
Stuart Barrie
"Cochise"

MISSOURI (15)
Brooks Johns Co
Arthur Neely Co
"The Harvester"
State (21)
Ted Joyce
12 Girls
Burns & Kleson
Mabel Hollis

NEW YORK CITY
American
1st half (22-25)
Roy Schuster
Geo Wilson & A
Sam Wooding's Or
Gilbert & Mann
Bassah
Walton & Brandt
Tan Araki Japs
One to fill
2d half (22-25)
DeBarre Bird Or
O'Neill
Edwin George Co
Grant-Rosselle Or
Leona Stephens
Poor Old Jim
Ross Kross 3
(One to fill)

Boulevard
1st half (22-25)
Guede Renee & C
Dave & Tremble
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Will Kennedy Co
Gordon of Roses

NEW ORLEANS
Public Unit
Purcell & Van
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"Peanut"
Singer 3
Rosa Marino

PHILADELPHIA
Curran (15)
Muriel & L. Acosta
"Sally's Wives"
Helen McFarland
Clifton & DeLosa
Mama & Dietrick
Renaud & Wright Co
Poster Girls
Doug Hurvitz

HOUSTON, TEX.
Metropolitan (14)
Public Unit
Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

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Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

HOUSTON, TEX.
Metropolitan (14)
Public Unit
Purcell & Van
Marie & Lazaro
"Peanut"
Singer 3
Rosa Marino

SAN ANTONIO
Texas (21)
Public Unit
Flynn High
Jerry
Bernard & Tony
Ernie & Fisher
Foster Girls

SAN FRANCISCO
California (15)
Gino
"My Best Girl"
Grand (14)
Frank Jenks Bd
Doris Walker
Herbert Ross
Sister Hartwell
Glen Goff
"Shepherd of Hills"

WASHINGTON, D. C.
Warfield (14)
Rube O'Neil
Miss O'Neil
"Baby Mine"

DETROIT, MICH.
Metropolitan (25)
Nebo's Seals
Thompson
Morgan & Stone
J. & D. Byron
Morgan & Stone
Margaret Hall
Mills & Shea
Eddie Hill
Wesley Eddy
"Quality Street"

DETROIT, MICH.
Metropolitan (25)
Nebo's Seals
Thompson
Morgan & Stone
J. & D. Byron
Morgan & Stone
Margaret Hall
Mills & Shea
Eddie Hill
Wesley Eddy
"Quality Street"

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Morgan & Stone
Margaret Hall
Mills & Shea
Eddie Hill
Wesley Eddy
"Quality Street"

PROVIDENCE, R. I.
Carleton (23)
Mittus 2
Person & Oliver
H. Hayden Co
Herbert Clifton
Bob Brandies Orch
TORONTO, CAN.
State (23)
Dick Egan 3
Primrose 4
Meredith & Snooder
Parker & Jones
Chas Ahsara Co

WOODHAVEN, L.L.
Willard
1st half (22-25)
LaFleur & Portia
Lola Harris
Gardie & Wales
Milton Bree
(One to fill)
2d half (22-25)
3 Westwards
C. & M. Dunbar
Gordon & Pierce
Parker & Jones
Chas Ahsara Co

WALLY JACKSON
In Jack Partington's
Public Unit
"HAVANA"
Paramount, N. Y. C. Now
Direction LEDDY & SMITH
226 West 47th St. Suite 901

Loew Western
CHICAGO, ILL.
Avalon (23)
Roy Deterick
Raff & Carlie
Larry Fine
Vitaphone
Capitol (23)
Al Short Bd
Novels Bros
Collette Co
Donla & Mack
J. Donnelly Rev
2d half (22-25)
Evelyn Phillips Co
Lydia Harris
Kerr & Deterick
Milton Bree
Gertrude Ederle

EVANSVILLE, IND.
Granada (23)
Bon Merot Bd
Rigoletto Bros
Jack Strauss
Carl Byrd
Gus & Will
Vitaphone
Marbro (23)
Chas Kaley Bd
Fenton & Fields
Adams Sis
Elaine Pring
Vitaphone
Rialto (23)
Bob George
Renard & West
Rialto Mys Co

KEENOSHA, WIS.
Gateway
1st half (22-24)
Maxine Hamilton
Diana Bell
Gateways Bd
Milwaukee
Miller (23)
Hallow Bd
Eddie Galtbreath
Taylor & Lake
Bill Hall
Douglas & Clair

OSHKOSH, WIS.
Shish
2d half (21-23)
Douglas & Clair
Art Linch
(Two to fill)

MINNEAPOLIS
Pantheas (23)
Florette 3
Dotson
R. Ulaque
Rogers & Donnelly
Agnes's Horses
DULUTH, MINN.
Pantheas (23)
3 Blanks
Dobrin
Stanley & Birnes
Stanley & Birnes
(One to fill)

BUTTE, MONT.
Temple (23)
Alkins & Lucinda
Moria Ross
Crisp Sis
Eddie Foyer
Harris's Animals
SPOKANE, WASH.
Pantheas (23)
Pett Leana Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1580 Broadway, New York
Re. 46th and 47th Sts.
This Week:
OSCAR LORAIN, HILDA LE ROY

SEATTLE, WASH.
Pantheas (23)
Little Jim Co
Sandy Shaw
Jolly 4
Pencroft & Williams
Dwight Johnson Bd

VANCOUVER, B.C.
Pantheas (23)
Jack Hughes 2
Marcelle
Carnas & Barker
Horn & Green
DeSylvia Nite Club

Loew

Auditions

LYONS & LYONS

PARAMOUNT BLDG. NEW YORK

Auditions

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PARAMOUNT BLDG. NEW YORK

Auditions

Billy Beard
Gilbert Avery Rev
SAN FRANCISCO
Pantages (23)
Russell & Hayes
Jolly & Wild
Clifford Wayne
Carlo & Leland
Paul Kirkland Co
Larrie's Co

LOS ANGELES
Pantages (23)
Split of Winter
Boyd & Wallin
Elmo Clark
Xmas Letters
Winfred & Mills
Whiteaway Galettes
Wm Bence
Balbano
Ben Smith
Willard Jarvis

SAN DIEGO, CAL.
Pantages (23)
The Worths
Taylor & Mackrely
Tom Kelly
Brandeless Brev
Vida Negri
L/O BEACH, CAL.
State (23)
Romantic Castle
Margot Morel
(Three to fill)
SALT LAKE CITY
Pantages (23)
Hale Bros
Rubin & Malone
Ray Huling & Seal
Russell & Armist
Ganshel & Phoenix

OGDEN, UTAH
Capital (23)
Thalero's Cir

AL GROSSMAN
160 West 48th Street, Bryant 473
BOOKING LOWE'S HEADLINES
THIS WEEK
JACK WILSON
WATSON SISTERS
FRANK BRAIDWOOD

Association

CHICAGO, ILL.
American
1st half (23-25)
Valencia
Stevens & Terry
Evelyn's
Brady & Mahoney
(One to fill)
2d half (23-25)
Rogers' Girl Show
(Others to fill)
Belmont
1st half (23-25)
Brooks & Muffs
Joe Thomas 6
(Three to fill)
2d half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)
Englewood
1st half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)
Englewood
1st half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)

EVANSVILLE, IND.
Grand
1st half (23-25)
Evelyn's
Brady & Mahoney
(One to fill)
2d half (23-25)
Rogers' Girl Show
(Others to fill)
Belmont
1st half (23-25)
Brooks & Muffs
Joe Thomas 6
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American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)
Englewood
1st half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)

MADISON, WIS.
Maestro (23)
Knox & Stotson
Kennedy & Martin
Bobby Jackson
(Three to fill)
Rivera
1st half (23-25)
Clifford & Graham
Countess Sonia
Joe Pong
Tampa
(Two to fill)
2d half (23-25)
Harry Holman Co
Allan & Norman

AL BOASBERG
3332 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Dunkirk 8811

CHAMPAIGN, ILL.
Orpheum
1st half (23-25)
Bussey & Fox
Chaney & Fox
(Three to fill)
2d half (23-25)
Anderson Bros
Fred Ardath Co
Cheney & Fox
(One to fill)
DAVENPORT, IA.
Capitol
1st half (23-25)
Pasquelli Bros
Tatum & Lewis
Toto
Clifford & Marion
Violet Joy Girls
(Two to fill)
2d half (23-25)
Voronek & Hitts
Age & White
Sarnoff Rev

Fox & Macbelle
Jack Marcus Co
Bert Collins Co
Marcel & LaSource
Nelson Family

OMAHA, NEB.
World (23)
Aussie & Czech
Dancing Cyclones
Al Abbott
Hanson Bros
O'Hanlon & Z'bunt

KANSAS CITY
Pantages (23)
Texans
Caledonians
Win Bence
Balbano
Ben Smith
Willard Jarvis

MEMPHIS, TENN.
Pantages (23)
Fargo & Richards
Transfield Sis
Leon & Dawn
Vida Negri
(One to fill)
BIRMINGHAM, ALA.
Pantages (23)
Merle's Cockatoos
Dave Rafael
Farrall & Minto
Raymont Whitlurt
Longtin Kinney

ATLANTA, GA.
Capitol (23)
Henry Fink
Fulton & Parker
Fields Johnson
Roma's Tr

AUSTIN, TEX.
Hancock O. H.
1st half (23-25)
(Same bill plays)
Galveston 2d half
Palmrose (One to fill)
BATON ROUGE
Columbia (23)
(Same bill plays)
Alexandria, 2d
The Petteys
(One to fill)
OKLAHOMA CITY
Orpheum (23)
B & B Donna
Sargent & Lewis
Kelso & Demond
4 Camerons
Woodland Rev

DES MOINES, IA.
Capitol
1st half (23-25)
Kuma
Freda & Palace
Sarnoff Rev
(Two to fill)
2d half (23-25)
Pasquelli Bros
Toto
Tatum & Lewis
Violet Joy Girls
(One to fill)
EVANSVILLE, IND.
Grand
1st half (23-25)
Evelyn's
Brady & Mahoney
(One to fill)
2d half (23-25)
Rogers' Girl Show
(Others to fill)
Belmont
1st half (23-25)
Brooks & Muffs
Joe Thomas 6
(Three to fill)
2d half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)
Englewood
1st half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)

KANSAS CITY
Main St. (23)
Louisville Lions
(Others to fill)
MADISON, WIS.
Maestro (23)
Knox & Stotson
Kennedy & Martin
Bobby Jackson
(Three to fill)
Rivera
1st half (23-25)
Clifford & Graham
Countess Sonia
Joe Pong
Tampa
(Two to fill)
2d half (23-25)
Harry Holman Co
Allan & Norman

CHICAGO, ILL.
Palace
2d half (19-22)
Wallace & May
Joe Williams
Tina & Balkoff
(Two to fill)
State-Take (10)
Johnny Hyman
Evelyn's
Worden Bros
Harry Conlon Co
John D. Davis
(16-23)
3 Good Knights
Joan Fuller Co
Klein
Schlichts Wonder
(One to fill)
MILWAUKEE
Maestro (23)
Bett's Seals

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Palace
2d half (19-22)
Wallace & May
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3 Good Knights
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Schlichts Wonder
(One to fill)
MILWAUKEE
Maestro (23)
Bett's Seals

Smith & Cantor
Geo Schreck Co
Ethel Davis
(One to fill)
2d half (26-29)
Pat Henning Co
Midget Pastimes
(Three to fill)

SIoux CITY, IA.
Orpheum
1st half (23-25)
Pat Henning Co
Midget Pastimes
Bobby Randall
(Two to fill)
2d half (26-29)
Kuma
Smith & Cantor
Geo Schreck Co
Ethel Davis
(One to fill)

AMARILLO, TEX.
Palace
1st half (23-25)
(Same bill plays)
Wichita Falls
Allice De Garmo
Blue Grass 4
Ben Monroe 25
Kelly & Forsythe
Left & D'mroist Sis

ATLANTA, GA.
Ritz (23)
Sim Moore & Pal
Henry Johnson
Count Berni Vild
Talent & Merit
Nathaniel Sully
Hancock O. H.
1st half (23-25)
(Same bill plays)
Galveston 2d half
Palmrose (One to fill)
BATON ROUGE
Columbia (23)
(Same bill plays)
Alexandria, 2d
The Petteys
(One to fill)
OKLAHOMA CITY
Orpheum (23)
B & B Donna
Sargent & Lewis
Kelso & Demond
4 Camerons
Woodland Rev

DES MOINES, IA.
Capitol
1st half (23-25)
Kuma
Freda & Palace
Sarnoff Rev
(Two to fill)
2d half (23-25)
Pasquelli Bros
Toto
Tatum & Lewis
Violet Joy Girls
(One to fill)
EVANSVILLE, IND.
Grand
1st half (23-25)
Evelyn's
Brady & Mahoney
(One to fill)
2d half (23-25)
Rogers' Girl Show
(Others to fill)
Belmont
1st half (23-25)
Brooks & Muffs
Joe Thomas 6
(Three to fill)
2d half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)
Englewood
1st half (23-25)
American Art
Bobby Carter Co
Jimmy Allard Co
(Two to fill)

KANSAS CITY
Main St. (23)
Louisville Lions
(Others to fill)
MADISON, WIS.
Maestro (23)
Knox & Stotson
Kennedy & Martin
Bobby Jackson
(Three to fill)
Rivera
1st half (23-25)
Clifford & Graham
Countess Sonia
Joe Pong
Tampa
(Two to fill)
2d half (23-25)
Harry Holman Co
Allan & Norman

CHICAGO, ILL.
Palace
2d half (19-22)
Wallace & May
Joe Williams
Tina & Balkoff
(Two to fill)
State-Take (10)
Johnny Hyman
Evelyn's
Worden Bros
Harry Conlon Co
John D. Davis
(16-23)
3 Good Knights
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Klein
Schlichts Wonder
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SO REND, IND.
Palace
1st half (23-25)
Harrington Sis
Geo McLennan
Weist & Stanton
(Two to fill)
2d half (26-29)
Edna White Co
(Three to fill)

SPRINGFIELD, IND.
Orpheum
1st half (23-25)
Frank Richards
Harry Walma Co
Claudio & Marlon
Wesley Negri
(One to fill)
2d half (26-29)
3 Amer Bolders
Joe Fong
Burr & Whitledge
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Alexandria, 2d
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Kelso & Demond
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Clifford & Marion
B Cartlon's Peta
(One to fill)
SAN FRANCISCO
Golden Gate (16)
Nitta Vernille Co
P X Dunham Co
Chilton & White
Gus Fowler
Edna White Co
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GREENWICH VILLAGE AS IZ

By LEW NEY
(Self-Designated Mayor of G. V.)

My present lot (and studio) is an enviable one, but I may have to move any month. I have two 30-foot-long rooms, building-wide, fireplaces that draw, running water and everything at less than \$1 a foot. I don't live in a remodeled stable, either. But where will I go from here?

One unselfish capitalist has recently advanced a small fortune to purchase and rebuild 244 West 10th street in order to give creative people comfortable quarters at reasonable rents. But there are few places in the Village more expensive to live in. Two years ago I had a room and board in a hotel on Washington Square for \$22 a week. At 244 it costs that much for a single room, bare as a board.

Prices demanded by some daubers for their paintings create the erroneous impression that artists who have "arrived" wallow in wealth. They don't. The best don't. They all need leisure and lassitude and recreation. One doesn't make sculptures as one manufactures incubators, nor canvases, nor plays, nor even poems.

Vacancies

There are vacancies, too, in many ancient and desirable quarters. Vladimir Stefanovitch has moved away from the 100-year-old home on Grove street, that stunning white frame house across the way from the Grove Street theatre, also vacant. But most folks who can afford high rents are manacled with

leases or else don't know that there is such a place available.

Twin Peaks, the house that Cliff Daily built with the aid of Otto H. Kahn, also advertises a vacancy. It adjoins the Tiniest Little House in New York, that picturesque bit of the old Village about which guide books write paragraphs. It is a curious comment that these three properties give Cliff a lot of worry, despite the minimum interest he pays on a large mortgage.

East of 2d Ave.

It is an unnecessary mistake for a dyed-in-the-ink Villager to wander away to unknown parts for proposed thrills or heart throbs. In a week's moment, he wandered east of Second avenue to please old friends who ought to know better. I wasted hours, wallowing with Babbitts in a so-called Russian rendezvous.

Girls of 18 from Wilkes-Barre, a week old in New York, found the jarring joint three nights before I did. There may not be another tenderloin in all America, but mostly men need not walk a mile from anywhere to meet worldly women. After all, it isn't what the world is coming to but what it has been and is. But it annoys me, even as it did, there may be to leave my heart and soul's ballistics to find the follies we are fouled with quite beyond our battered borders.

Cynthia White is announcing everywhere from Brooklyn Heights to Harlem and beyond, her first ball of the year, the second of the sea-

AVOIDING BATTLES

It has been noted that mostly men, alone, go to Battle Creek, Mich., for the baths.

When asked why, one of the men, just returned, answered: "To avoid battles."

son, at Webster Hall, of course next Friday, Jan. 20. It comes so soon after Cynthia's December Revel that it smatters of an over-flow.

But the mob of last month will hardly rush to East 2d street for another night of nearness. Balls in January are always less popular and more pleasant. It takes most people months to get back to normal after exhausting holiday antics. But Villagers who holiday the year round are not thus handicapped. I know a V.I.G. who will be there, including Art Young, Maxwell Bodenheim, Jim Harris, El Siegel, Maurice Parmelee, Floyd Dell, Jimmie Light and Art Shields.

Doll's House Capacity

You may not be able to find the Doll's House, but I have a nose for new and atmospheric places and just naturally stumbled in the first day the girls were open for business. If any, last week. One of the pair of proprietresses is a collateral descendant of Aaron Burr, who used to live in the Richmond Hill house on Van Dan.

The venture is on Bleeker street, near 7th avenue, at 303. Ten people fill the place and a dozen crowd it, but the girls will not be bothered to turn folks away for some time. Slummers won't find it and Villagers are not quick to respond to new institutions.

Even meals are served in this tiniest and latest of pleasant places. And the girls make dolls, too, and doll furniture, and keep nightish hours mostly. Arty decorations are kept for the visitor's entertainment.

Cheap Poetry

"Parnassus" is out again, the only Village publication extant, "a wee magazine of poetry," done from date line to finish by me. It sells, if ever, for five cents and contains six poems this bi-monthly issue, by Jan Gay (Helen Reitman), Constance L. Coleman, Karl Kuhlman, Constance Lay, Augustus Thierbus and Mary Elizabeth Roberts.

To the rational readers of Variety I offer my typography, paper, ink and all for two cents—"Parnassus," I mean. If you send me the popular stamp of Uncle Sam to 30 East 12th street I'll send this number to you, and to lure you further, here's the shortest of the six, "Locomobiles," by Thierbus:

*we are locomobiles
forcing space aside
hurting nowhere
selling nowhere
and we lunge and rock
to nothing.*

HARRY KAUFMAN FREED

Lot of Trouble Just Because He Bumped Into Phone

A charge of malicious mischief against Harry Kaufman, 48, of 298 Myrtle avenue, Flushing, a member of the Board of Governors of Lodge No. 1 of the B.K. in 4d street, was dismissed by Magistrate George W. Simpson in the Tombs Court.

Kaufman was arrested Dec. 10 on the complaint of Alfred Parker, an inspector for the telephone company, who charged he saw Kaufman damage a phone in a booth in the Public Service Ticket office, Broadway and 43d street.

Kaufman denied he intentionally damaged the phone, declaring that the whole trouble was due to the fact that he did not have a nickel in change when he attempted to make a call. He said he entered the booth, took off the receiver and then discovered he had no change. He replaced the receiver and as he was leaving the booth his shoulder struck the phone, damaging the mouthpiece and bending the receiver.

As he left the booth he was stopped by Parker and another investigator. Both the phone employees insisted Kaufman willfully damaged the instrument when he became peeved about something, Magistrate Simpson decided the evidence was insufficient and dismissed the complaint.

Tracy Matthewson, Pathe cameraman for some years, has been appointed supervisor of southern cameramen by Ray Hall, editor of Pathe News.

DELANEY'S RIGHT

Surprised Even Managers With Swift K. O. of Montgomery

The quick eclipse of Sully Montgomery by the sharp-shooting Jack Delaney at the St. Nicholas arena Monday night was not only a surprise to the fans but to the promoters and the fight managers. Joe Jacobs, who recently bought Delaney's contract for \$50,000, and Pete Reilly, the Bridgeporter's personal manager, had decided to get Jack ready for another bout with Johnny Risko, who "smacked" the heat about plenty last summer in Cleveland.

Delaney entered that contest out of condition. It was figured that by taking on tough opponents such as Montgomery, he would be in the right form for the Cleveland butcher boy. They couldn't foresee that Sully would take it on the button with the first right hand thrown by Jack, nor that the big ex-college (centre) footballer would be grogged by their man that quickly.

Delaney may have had his own ideas about the matter, because Montgomery can sock. Anyone who can connect with he hurts and plenty. Of course, Sully never showed anything as a boxer. Opponents had to be able to duck his socks, that's all.

Maybe Delaney has found his right hand again and may make the grade for a shot at the heavyweight title quicker than expected.

Delaney was the biggest card yet offered by Jack Curley since he started promoting at the St. Nick several months ago. The place was packed to the rafters.

Wrestlers in Court

Los Angeles, Jan. 17.

Judge Myron Westover in Municipal court put an end to the legal tilt between "Carnation" Lou Daro, wrestling promoter, and Mohammad Hassan, better known as the "Terrible Turk" on the mat, by dismissing the case on condition that Hassan keeps away from Daro for the next 30 days.

The tangle started when the pair staged an impromptu bout on the street after a heated argument. Both landed in jail charged with disturbing the peace.

Daro lodged a complaint against Hassan stating the latter had threatened to kill him on several occasions. In answer Hassan charged Daro with attempting to "frame" a match with him. This Daro flatly denied.

Herb Joesting's Act

Minneapolis, Jan. 17.

F. & R. has contracted with Herb Joesting, University of Minnesota all-American fullback, for a tour of their entire circuit in Minnesota, the Dakotas and western Wisconsin.

His act will consist of a reel of pictures showing the Minnesota team in action, followed by a short talk by him on football. He will not attempt to sing or dance.

GUILD'S SUNDAY MEET

A meeting will be held Sunday afternoon, Jan. 22, at the Bijou theatre on West 45th street by the Jewish Theatrical Guild.

The Guild's annual benefit will be held March 25 in an unselected, as yet, theatre on Broadway.

INSIDE STUFF
ON SPORTS

Loughran's Pushover Waa'n

The knock-downs of Tommy Loughran by Leo Lomski recently at the Garden surprised the boxing world but surprised Tommy more than any one else. The truth is that the Philadelphia entered the ring expecting a cake walk and a bunch of kale for a soft spot. In other words, Loughran thought Lomski a pushover. His handlers thought no differently. As they put it: "That guy Lomski couldn't hit Tommy with a whip."

But he did. James J. Corbett used to say that nobody could hit him with the right hand. That goes for exceptionally clever boxers, such as Corbett and Loughran. But James J. was hit on the chin by the burly Sharkey. Men who counter fast welcome a right swing in their direction. Not long ago Mickey Walker knocked out Mike McTigue. The latter had said he would let go with the right and knock Walker cold in a punch. Mickey replied: "I hope he does." He did and went out.

Hornsbys Is Hornsbys!

The story is told by a catcher of a practice session at winter quarters when Rogers Hornsbys first reported with the Giants last year. As Hornsbys came to bat for the first time, the catcher, following a regular custom in baseball, asked the batter to designate what kind of a ball he wanted pitched—curve, groove, hook, etc. To this the high-salaried ex-St. Louisian is said to have replied with considerable condescension: "Rogers Hornsbys batting."

Leo M. Houseman has been in California for the past six months for his health. He's at 4267 Kraft avenue, North Hollywood, California.

SHARKEY-HEENEY DRAW
DISAPPOINTS BIG CROWD

Capacity Bunch See Contenders Slug With Little Damage—High Prices and Squawks

By JACK PULASKI

It seemed the Garden was fully populated Friday when Jack Sharkey of Boston fought a draw with Tom Heeneey, that tough gent from the Antipodes. Fight bugs were so steamed up over it tickets were being peddled along 49th street at 40 bucks per each just before the match. The top price was \$22, a figure rarely tried at the Garden.

When the shiny-domed Humphries announced the decision a draw there was a general squawk. Some thought Heeneey copped. A slight majority gave the bout to the big Pole, and the latter really won. Sharkey can hit twice as fast as Heeneey, and Heeneey got socked in the bread basket many times. Tom can take it, so can Jack, barring those Jack Dempsey specials, sort of intestinal affairs.

The Decision

The odds were about three to one on Sharkey and the bugs figured he would knock the man from the South Seas on his pants. Nobody seems to have done just that, at least not around these parts. The shorts were the loudest in protesting, but if the judges had awarded the match to Heeneey they could have closed the Garden.

Championship caliber did not show in either man. Sharkey rated as a leading contender for the world's title until Dempsey demonstrated just what the qualifications were last summer. Something was the matter with the agile Lith, reported to have had a broken finger or something. But the doctors examined and said okay.

The man who sent Jim Maloney to limbo gave little evidence that he could rock with the right mitt after the second round. They say the little digit on that lunch hook was fractured several weeks before the fight and had not fully knitted. That's just the way Mr. Whooz from Beantown acted. He leaned on some of 'em and a few landed on Heeneey's chrome. No claret anywhere. That meant the galleries, sold for the Britisher, were sorely put out.

Akron Man Wins

And so it seems the big boys will have to fight it out again. The question is, Will the boys be willing to pay big sugar for a repeat of these eggs. On the other side, the pay-off must have been very neat for the fighters and Tex Rickard's emporium.

The semi-final didn't mean anything either. The eve-present Yale Okun tried to toss off Joe Sekyra from Akron, but nothing like rubber. Joe is the younger man and was the more eager. He carried the battle to the third round and won. Yale wasn't hurt.

This Sekyra person is supposed to be a demon in the ring. He has been matched with some fairly good men in the East, but has not yet shown the color and the stuff that make fight bugs bughouse.

ON THE SQUARE

Dips Frisk Speakeasy Stews

The side streets of the 40's and 50's are becoming a paradise for "lush divers" because of the speakeasies of the section.

The dips are working all sorts of rackets on their victims. Some of the white collar gang working the joints spot their prey and stick around until he staggers out. These often approach the victim, posing as plainclothes coppers, giving the stew a frisk, but grabbing the roll and other valuables at the same time.

Numerous complaints against these dips have been made time and again, but the victimized stew seldom gets any satisfaction, because of his inebricated condition.

The pickpocket squad of the Police Department has been augmented and dispatched to the Times Square district to counteract the dips' present campaign.

Box Score for Columnists

With so many Broadway columnists on the dallies sending or about to start, Nat Dorfman wants to know if Variety will start a box-score for columnists.

Harry Herschfeld ("Journal") and Mark Hellinger ("News") are scheduled to start their stuff this week. This about completes the roster of the metropolitan press. With Broadway or New York columns are current in the "American" (McIntyre), "Graphic" (Winchell), "Mirror" (Coleman), "Sun" (Morehouse), "Telegram" (Garland), "Evening World" (Kitchen), with the "Morning World" and "Tribune" unaccounted for.

Freeman's Again on Square

Freeman's becomes a Times Square name again, opening soon on West 48th street, off Broadway, with Joe Freeman at the helm. Freeman's, a Broadway institution when he sold out to Gertner's at 711 7th avenue under a five-year restriction. Awaiting that period to expire, Freeman concentrated on nite club kitchens.

Bugs' Thinking Bump

Bugs Baer has a robin's egg bump on the back of his head, which, he claims, came about by being struck with a wooden medicine ball. "Of course, I could have it removed," he said, "but I'm using it to think with."

Al Raymond's Boy

Richard Stanley Raymond, 14, son of Al Raymond (Raymond and Caverly) graduated from Townsend Harris High School with the highest honors and has been awarded a scholarship to the College of the City of New York.

Childs \$1 New Year's Check Rule

One of the Childs restaurants in the mid-section New Year's Eve had a sign up warning patrons no check for that evening could be less than \$1. Which may account for the nite clubs hitting the slide that night.

Joe Should Know

A rumor that Tex Guinan and her floor show would be at the Strand (pols), New York, is passed over by Joe Plunkett as new to him. Joe runs the house.

During the auto show displays last week, with the principal exhibits at the Commodore and the Astor, it was said the makers paid \$2,500 per car for the space occupied during the week. The hotels received a great volume of publicity through holding the cars, but refused to figure that angle in setting the cost.

One of the Times Square boys as he weaved in and out just before the New Year started, met a friend who said:

"Ed, you're stowed."

"Nope, just stupid," said Ed.

A New Yorker trying to be funny sent a New Year's wire, collect, to O. M. Samuel in New Orleans. This reply was received:

"At last the Scotch has gotten to your heart."

Charlie Chaplin's original costume is to be displayed in Macy's window.

GAMBLERS GUILTY OF RINGING IN MARKED CARDS ON WOMEN

Joe Cohen and Sidney Smith Won \$2,500 in No-Limit Game From Claire Gilbert and Susan Green—Tried in Special Sessions—1 to 3 Years

A trial, in many respects resembling the famous "Last Card Louie" case of several years ago, in which the complainant squawked after losing at poker, was heard Monday in Special Sessions. Claire Gilbert, former show girl, of 258 Albany avenue, Brooklyn, appeared against Sidney Smith, 39, former night club owner, of 147 West 48th street, and Joseph Cohen, pool room manager, living at 100 Columbia street.

After the entire day was occupied in taking testimony, the two men were convicted of violation of section 955 of the Penal Law, which relates to cheating at cards. They were remanded to the Tombs without bail for sentence on Jan. 23. Penalty is a term up to three years in the penitentiary.

According to Miss Gilbert, the defendants with a third man, Martin Turner, not yet tried, swindled her out of \$1,000, and a friend, Susan Green, actress, out of \$1,500 by means of marked cards during a no-limit poker game in Miss Green's apartment at 145 West 47th street last April. Miss Green is in a sanatorium at Saranac, N. Y., and was unable to appear in court.

Miss Gilbert Explains

When the case was called Assistant District Attorney Henry Alexander placed on the stand as his first and chief witness Miss Gilbert. She demonstrated to the satisfaction of the judges that she was an adept at cards and showed in a convincing way how the deck of cards used in the game and which was placed in evidence had been used by the defendants to "gyf" her.

Miss Gilbert said that she had met Smith, Turner and Cohen April 21 in Miss Green's apartment. During the conversation she casually remarked a friend had given her a tip on a stock and that she intended to draw \$1,000 from the bank the next day to purchase it. Before the party broke up the men arranged to have luncheon with the two women the next day.

About noon on the following day, Miss Gilbert testified, she drew \$1,000 from the Chelsea Exchange Bank. About to enter the subway at 50th street she met Cohen and Turner. They went together to Miss Green's apartment where they arranged to have luncheon and spend the afternoon as the weather was bad.

All began talking about card playing. According to Miss Gilbert, Turner informed the women that Smith was a wealthy Englishman who was "miffed" about poker, that he invariably lost and that anyone who had the slightest knowledge of the game could "take Smith over for a bankroll."

Turner called Smith on the phone and the latter called at the apartment later. After luncheon one of the men suggested a game of straight poker. Miss Green supplied a deck of cards and Turner was the stakeholder. Chips were distributed at \$100 a stack, money in advance.

Miss Gilbert testified they started the game at a \$5 limit, but after a few minutes the game grew hot and finally they played for table stakes or no limit. In less than an hour's play, Miss Gilbert testified she had won close to \$5,000 with Smith the heavy loser. Miss Green, after losing her original hand of dollar stake suit, Turner dropped out about the same time, taking a seat next to Miss Gilbert.

Rung in a Deck

Finally Smith asked for a new deck of cards believing this might change his luck. Miss Green did not have another deck. Turner, however, according to Miss Gilbert, "covered a deck" in his overcoat pocket. These were put into the game. From that time on Miss Gilbert lost consistently until a lone blue chip worth \$500 was all she had left of her winnings.

Smith then dealt what proved to be the last hand of the game. Miss Gilbert found three aces in her hand and Turner, she said, urged her to "go the limit." The complainant thought well of the hand herself and threw in the \$500 blue chip as

an opener. Smith immediately called and raised her \$2,800. Cohen dropped out. Miss Gilbert said she protested that she did not have any more money on the table. She was informed that she could buy more chips or throw in cash to see the raise. Otherwise she was informed she would lose her \$500 opener.

It was then that Miss Gilbert decided to invest the \$1,000 she had drawn from the bank. To make up the balance she obtained \$1,500 from Miss Green, making a total of \$2,500.

She was still \$300 short of the raise, but Smith consented to take down \$300. There was now about \$6,000 in the pot. Miss Gilbert drew two cards to her aces. Smith drew one card. Miss Gilbert did not better her aces and, not having any more money, called a showdown. Smith turned over his hand, showing a small straight. He raked in the pot and with Cohen left the apartment, thanking the ladies for a pleasant afternoon. Turner remained.

Miss Gilbert told the Justices that just before the last pot she had a hunch that all was not on the level. After the game Turner gathered up the cards and was putting them in his pocket when Miss Gilbert demanded them. He protested at first, but finally surrendered them and left the place.

Different Designs

For three or four hours after Miss Gilbert and Miss Green studied the cards, and came to the realization that the fleur de lis design on the backs varied. Studying them further, the witness was able to read them. She proved this by reading them to the Justices. Convinced that she and her friend had been "taken over," they informed the detectives of the West 65th street station. The three men had disappeared from their usual haunts and it was not until several months later Smith and Cohen were arrested. (Continued on page 45)

Chorus Boy Had Fire Dept. End "Terrible Argument"

Arthur Charmon, chorus man, 28, who said he had been in several musicals, will never again turn in a fire alarm for help. Charmon, who lives at 206 West 52d street, was fined \$10 in Side Court by Magistrate Silbermann.

Not having the necessary cash, he went to West Side jail to work out his fine. Charmon was arrested at 4:30 a. m. by Patrolman Paul Kastner of the West 47th street station. Kastner saw Charmon pull the fire alarm box and remain until the firemen arrived.

He greeted the "fire-acters" and explained to them that a friend and his wife were having a "terrible argument" and he wanted help. "But why did you summon us?" roared the fire chief.

"I thought I was calling the police," said the chorus man. Kastner hurried Charmon off to the police station, fearing that the firemen would massacre him.

In court he told Magistrate Silbermann the same yarn about the mistake.

BELLE CASTRO ARREST

Dancer Due for Sentence Forgotten to Get Up

When Ratta Belle Castro, 23, dancer and chorus girl, of 246 West 123th street, who claims to be Spanish, was called to be sentenced after her conviction for assault in the second degree, she failed to appear, and Judge Otto A. Rosalsky ordered a bench warrant for her arrest.

Miss Castro, who has appeared with various negro companies in Harlem, the last being in "Step, Two, Three," which she sang, was found guilty by a jury of slapping her erstwhile "sweetie," Santiago Lopez, while both were attending a lively party at 47 East 134th street on Oct. 23.

HUNGRY GIRLS STEAL FOR THE BOY FRIEND

Rob Apartment, Realizing \$4 in Cash—Owner Refuses to Prosecute—Dismissed

Broke, out of work and hungry, two out-of-town girls who said that their last job was in the chorus, were discharged in West Side Court by Magistrate Jesse Silbermann when they were arraigned on the charge of burglary. They gave their names as Laura Lawrence, 19, of 514 West 64th street, and Catherine David, 19, of 31 West 64th street.

Miss Lawrence told reporters that her home city was Anniston, Ala. Miss David comes from Boston. The Lawrence girl has been in New York less than a year. The David girl longer. They met in the chorus, but decline to tell the name of the show.

Louis Lewres, hotel owner, of 64 Riverside drive, charged the girls with burglarizing his apartment and stealing about \$300 worth of clothing, etc., a bathrobe and sundry articles.

A boudoir clock was taken and pawned by the Lawrence girl, the police said. She realized \$4. With the money they bought food. When moving out of the 64th street house they left a forwarding address. When the burglary was discovered, Detectives Hugh McGovern and Frank McFarlane were notified and arrested the pair.

McGovern stated that the Lawrence girl admitted entering Lewres' apartment. A door separating his apartment from the one they had occupied had been forced open. The neckties and other stuff were turned over to a boy friend.

The youth hovered about the corridor of the court and explained he would never have accepted the articles if he had known they were stolen.

When the case was called, Lewres explained that he had no desire to prosecute.

PALM BEACH

Palm Beach, Jan. 14.

Among the early arrivals are Joe Leblang, William Morris, Jr., Leo Teller, Sam Harris and Morris Schlesinger. I. Miller, shoe man, who has opened a store here this season, is also playing a lead of the climate and getting golf.

Bank Paying Off

Show folks arriving are getting the surprise of their lives when informed that the dough they thought they had dropped last year when the First Bank and Trust Company of Palm Beach closed can be had at the new First National Bank. The latter institution is paying off in full to depositors in the old bank, being backed by New York interests.

Leonard Replogle, one of the guarantors of the Ziegfeld show which ran 10 weeks here two seasons ago, is one of the directors. Musicians alone had about 20 cents in the bank which closed.

George Lamaze, restaurateur, whose El Patio last year was voted the best eating place in all Florida, has opened the "Patio Lamaze," across the street from his old stand. With triple the capacity of his former outdoor place, Lamaze is again doing a big business. He uses plenty of showmanship in selling his food. A Meyer Davis orchestra for dinner and supper sessions.

Ralph Wonders and Grace Kay White, dancers formerly at the Park Central, and Murray Smith, recently at the Helen Morran Club and the Jungle Room, are featured at the Venetian Garden, operated by John and Christo, who manage the Pavilion Royal at Valley Stream, Long Island, and the Lido Venice, Saratoga.

Chez Bouche Jungle opened Thursday, operated by Albert Bouche, formerly of the Villa Venice, Chicago. Among the acts there are the Dooley Twins, Doris Robbins, Billy Grant, Harry Gynn, Ruth Adair and Mel Jensen.

Meyer Davis orchestras are at the Everglades Club, the Breakers, the Whitehall and the Patio Lamaze; Paul Specht unit is at the

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Through a peculiar circumstance we learned a few days ago that Al Jolson turns over all the royalty checks he receives from his song writing efforts to Eddie Cantor's Royal Camp Fund. Understand that Al was hurt by something we said on radio while announcing his song "Four Walls," about his song writing, wherein we said that he is the best second verse writer in the world. In so doing were merely using his own language, for we remember distinctly that Al got a big laugh with that remark at a benefit for song writers at the Century about five years ago.

We were given the impression that Al didn't write the numbers which carried his name, but Billy Rose, who hammers out his lyrics, tells us that Jolson has developed into a melody writer.

Making It Tougher?

Sitting in Billy La Hiff's Tavern a few nights ago and noting the number of real stars and stage celebrities accompanied by their wives or feminine guests caused a member of our party to offer a suggestion which we brought out in Variety some years ago. Namely, that a club, along the lines of the Friars and Lambs, should be organized which permitted actors to bring their wives. Performers, particularly the topnotchers, shrink from the public gaze and are rarely found in the joy joints on Broadway, first, because it costs too much, and second because they don't want to be stared at.

There are scores of highly respected members of the profession who would welcome a well conducted, quiet and intimate club, with the lounge and dining rooms designed particularly to appeal to the ladies. As it is now, the Tavern is the gathering place of such stars as Nora Bayes, Jimmy Hussey, Sammy White and Eva Puck, Van and Schenck, Lulu McConnell, Belle Baker and scores of others. Rest rooms, dining rooms and reading rooms open to both men and women of the theatre would be welcomed.

The Breaks

She came from Philadelphia to conquer New York, and, being young and pretty, got a job in a night club. She lived as best she could during rehearsals, but reached the end of her rope, and was refused admission to her hotel one night because she owed too much room rent.

She spent the night riding around in the subways and borrowed breakfast money the next day. Then, at rehearsal, someone stole her coat, the only warm garment she had. Christmas eve she received a telegram from Philadelphia saying her father was shot and killed by a burglar. She came back, eyes red with weeping, was taken seriously ill, and now lies in her hotel room, absolutely alone in the world, without resources, and wondering what tomorrow will bring.

And some of us complain!

Most chorus girls are dumb and we've published many a remark to prove it. But the prize won was a blonde's serious question: "Who is the Unknown Soldier?"

The Law Supervises

Strolling home about five a. m. a few nights ago a friend of ours invited us into his speakeasy to take a look. It's a great joint, with a restaurant in front and long bar in back. As we were leaving they were rolling the empty beer barrels out and wheeling others in.

A cop in uniform stood on the corner to see that there was no interference.

A Knight in Liquor

At a recent benefit a chorus girl in a big revue fell in a faint and no one seemed able to get her out of it. A friend claimed he knew a way, and as the girl was propped up in a chair, went up to her and slapped her smartly in the face.

A slow, wandering past, saw the wallop, and, not knowing the reason, bounced a haymaker off the pal's chin and knocked him for a row. Let 'em lay!

A Booster for Dave

Met Edna Hibbard few nights ago. There's one girl who thinks the world of David Belasco.

"It's strange," said Edna, "but no matter what show I'm in, I always get a telegram on the opening night from Belasco. When I opened in this last show, up to the time I went down on stage for the first act, I had received no wire. I was worried. Something seemed missing. When it came, I knew. Do you know, I would have been afraid to go on that stage without that wire?"

Incidentally, Edna told us something it is difficult to believe. She has been on the stage 26 years.

"Chumps" Have Gone—And How

The Heavens above Broadway are rent by the squawks of night club owners who are doing no business. It's been a tough season. Even New Year's eve didn't help much. Most joints used the New Year's eve dough as it came in in advance, and when the night was over were still broke. Big spending days on Broadway are over. The joints get an occasional sucker, but they're few and far between. The cafes which survive are down to a basis of sane planning and showmanship, and the only ones which can last are those which can get along without selling liquor.

The chumps find it's just as much fun and cheaper to lean up against a bar and drink beer or highballs than to buy wine; one reason for the falling off in the summer crop. Then, too, they've smartened up and want value. Further, the big bootleggers, who were the chief spenders in the old days, aren't getting the big money any more. If they do get they don't let anyone see them spend it.

One of the most successful and popular night spots in town, which has been making money consistently for a year, hardly sells \$200 worth of liquor a week, and is gradually getting away from its sale entirely. The place depends on its show and cover charges, and caters to out of towners more than to New Yorkers.

It wasn't that way some years ago. We particularly have in mind Gypsyland, on First avenue, when it first started. We remember a famous oil man, now very much in the public eye, who spent \$2,000 there one night, and a Saturday night gross of \$5,000. But no more.

Vineta; Joe Martin's orchestra is at the New Palm Beach Hotel, and Charles Sharp's orchestra at the Valencia Gardens.

Harry Rosenthal and his orchestra open at the Bath and Tennis Club late this month.

A Gag or Else

Memphis newspaperman here says a songwriter in his town, Frasier Hinton, heads the largest underlaker establishment in that burg. One of his tunes is "I've Been Waiting All My Life for You."

Al Jolson is here, at the Royal Polynesian. Will stick a month.

Steerers Fined \$3

Magistrate Charles Dodge in Jefferson Market Court fined two alleged ticket steerers \$3 apiece. They were arrested outside of Wakenfield's Ticket Agency, 218 West 42nd street.

They gave their names as Joe Lewis, 24, 466 Campton street, and Max Miller, 23, of 1448 Fulton avenue, Bronx. The arrests were made by Detectives Lennon and Dougherty of the West 30th street station. They stated that they had seen the pair of defendants accost pedestrians and instruct them where they could buy tickets for "Rosalee."

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LITERATI

(Continued from page 24)

after only one press representative would be admitted to witness executions, and that one man he could trust.

Warden Lawes had admitted about 40 newsmen to the death chamber, where usually one appointee of the press—A. P. man—was witness to the State's legal taking of human life. Lawes had warned the newspapermen and women against smuggling cameras in for the widely publicized electrocution, but a camera concealed on a "News" photographer did the trick.

The tabloids' general prose and picture (photographic and reconstructed-layout) treatment of the Snyder-Gray execution was the most gruesome and distasteful journalism in the history of flamboyant news reporting. Justification is claimed through the wide morbid curiosity from their morose circulations.

"Rejections of 1927"
Doubleday, Dorsey & Co. is to get out a novel book shortly to be known as "Rejections of 1927," to contain the best twelve short stories rejected last year. No information

as to whether if they are accepted for the collection, are they rejected?

Easy But Pop Mysteries
Mystery stories enjoying greater vogue at present than ever before, with all classes reported reading them; from bank presidents to chorus girls. Stories of this sort seem very easy to write, as the leaders in the field are unusually prolific. W. S. Fletcher is said to have written at least 125 books thus far; Edgar Wallace also a great number, and C. C. Van Dine is coming along.

"Times" Average for Salary
Switching its space writers to a weekly salary basis, about three weeks ago, the New York "Times" is said to have averaged the weekly earning of the space writers for the past three years. It then added a liberal allowance for the regular pay envelope.

Ann Guild Not Insolvent
Elizabeth Ann Guild, 20 West 40th street, New York, book publishers that came to attention with its issue of "The President's Daughter," book, "The President's Daughter," denies it is insolvent and Judge Winslow concurred with the contention by refusing to appoint a re-

ceiver. A special master to take testimony of the involuntary bankruptcy proceedings was appointed. The Guild alleges assets in excess of \$30,000 and liabilities of \$40,000. Miss Britton is president of the Elizabeth Ann Guild, Inc.

Gazette's 144th Anniversary
Alexandria (Va.) Gazette, credited with being the oldest daily in the U. S., celebrated its 144th birthday Jan. 2.

Bulger's Sports History
Major Boze Bulger, the "Evening World's" crack sports writer and an authority on baseball, is writing a series for the "Statepost" of his 25 years as a sports writer.

"Post" Declined Ad
Following John Anderson leaving the New York "Evening Post" for the dramatic reviewing desk of "The Journal," the latter paper submitted an advertisement to the "Post," announcing Anderson is with it.

"Hi-Hat" Worries
"Hi-Hat," Los Angeles monthly which apes "The New Yorker," is finding the going not so easy and is being issued every other month.

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Benjamin B. Hampton, Tom Mix, Chester Conklin, William Dudley Pelley and a number of others of the West Coast film colony are reported interested. Conklin is down as a contributing editor, listed as Chester Cooper Conklin.

McEvoy's "Show Girl"
"Show Girl," a novel by J. P. McEvoy, is running serially in "Liberty."

Hellinger's Column
Mark Hellinger has started a daily column of comment in the New York "Daily News" headed "Behind The News."

Daily Serial Writers
That writing fiction serially for newspaper serialization pays, and in many cases much higher than for book publication, is evidenced by the fact that many authors are turning out work for this field only. Formerly syndicates acquired second and sometimes third serial rights to works of fiction for newspaper use, which is yet done to some extent.

The most prolific of the newspaper serial writers is Eugene MacLean, who uses the pen name of Malcolm Duart. MacLean, who formerly released through one of his

own organization because of the ease with which he could dispose of his works.

Four other writers of newspaper serials whose works are much in demand are women—Mildred Barbour, Hazel Batchelor, Winifred Van Duser and Lucille Van Slyke. Ruby M. Ayres, the English authoress, who enjoyed a vogue some time ago, is not in demand in following some mediocre products.

Still others who write stories for day-to-day reading are Henry C. Rowland, Elizabeth Jordan, Robert Pinkerton, Howard Rockey and Robert Terry Shannon. And others.

Elmer Davis is no longer conducting the tri-weekly book column on the New York "Herald Tribune" which he inaugurated recently. He resigned to devote his efforts to his own writing. Isabel Patterson, of the same paper's Sunday book review section, succeeded.

"Broadway" has been gotten out as a novel. George Abbott and Philip Dunning, authors of the hit, also are responsible for its fictionized form. "Broadway," condensed, is the lead play in Burns Mantle's "Best Plays of 1926-27." The novel gives it a double play on the book's stands.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the State
Perry Mansfield's Dancers flutter about gracefully in a picturesque setting at the State this week, first as squirrels, then as just kids with hoops and finally as fair bubble chasers.

A lovely singer was dressed in a pale gray crepe with silk flowers and sprays of ostrich in the same shade down the right side of the skirt and a single one on the left shoulder.

A velvet and ermine wrap on Betty Morgan was a beautiful one with its wide sleeves shirred the whole length, but the black and white satin gown under it looked like a black apron over a white dress until closely studied. In the light blue velvet robe de style, next, she was much more attractive. It had a narrow band of silver for a collar and bow at the central waist front and rows of tucks around the skirt about half its length from the hem up.

The feminine member of Jack Janis' company wore a becoming crepe gown of pale yellow beaded in two darker shades across the chest of crystal fringe around the waist and neck. Her fan matched the darkest of the beads.

At the Hip

The Hippodrome has scooped the town by two months with its Irish Week. From the shanties on the side to the names of the fighters, even last film everything had its touch of green except the eyes of the audience. The billing was strong but the spirit was weak.

Selections from "Eileen" was followed by the Dancing Colleen, it who probably change nationality weekly. Opening costumes were the only ones with any attempt at decoration, blue tulle and silver spangles and beads. Black bathing suits next and later these covered with silk tops with a green patch on the heart side.

The girls danced too perfectly in unison to be truly Irish. Removing a blond wig after some difficulty to work didn't get the gasps expected, because at this house details on the stage mean nothing to the audience.

Dooley and Sales pleased those who heard them, Miss Sales choosing a pretty shade of red to use in both her costumes. First used it to tip the feathers of her skirt and also for her tiny parasol, which was lined with pink and beaded. Her satin frock was beaded in colors and finished with a net hem with the satin in fine point where they met. Skirt dipped at the left side. Green gold slippers were worn with it, and they, that is Dooley and Sales, were the only act to take an encore.

Orchestra with Clinton & Rooney wore bright green coats for their contribution to the "All Irish Week" and opened with a melody of Irish songs, but too late to create atmosphere. Miss Rooney's first costume was of several shades of green with a plumed hat to top it. A Chinese kimono of gold had a jeweled pattern in the center of the back and a striking headpiece used gold jewels too, the costume under it being mostly gold spangles, but not many of them. Two velvet and satin costumes followed, one for the

"Irish blackbottom" suggesting the name they could have called it, since it was brought green.

The members of the orchestra who sang "When Irish Eyes Are Smiling" must have learned the lyrics from rumor.

Strictly Irish

"Let 'Er Go, Gallagher," a picture, has enough Irish names in the characters to do a month of Irish weeks and because of Junior Coghlan passed pleasantly. Elinor Fair was attractive, and that can't be said of every girl discovered in a Pullman berth.

Elinor was all dressed up in a silk velvet negligee that would have fitted any movie queen. So why not a girl working on a newspaper? With her black tailored suit she wore a double-breasted white satin vestee.

36 Not So Perfect

Another Columbia show called "A Perfect 36," but the name means nothing. What was visible indicated the show's last stop must have been Pittsburgh. For a minute to the music of "The Glow Worm," blue taffeta frocks with a front panel of crepe in the bustier skirts were worn with big hats to match and others of pink had some lace trimming. Purple satin and white silk fringe dressed another appearance of the show's chorus. Blanch Souli looked pretty in several beaded crepe frocks and a sport suit of flannel, black and white striped coat, white skirt and slippers, black felt hat. Why are burlesque chorus girls?

Chaplin as Official to Circus
Charlie Chaplin and "The Circus" have moved into the Strand, where it will probably stay until the Ringling posters bloom in the spring. It may affect their business, too, if they can't better Chaplin's. There should be a Chaplin overture written from the variety of laughs heard during this picture, from children's squeals to fat men's chuckles, and all the feminine trying to keep some dignity ones.

Merna Kennedy got some rough handling, but if she thrives on it like Buster Keaton did she can be grateful. Opening costumes were about being married in black, and looked pretty in her white ballet costume, too.

Get Their Men Anyway

From "Carmen to Toni" in "The Gateway to the Moon" is only a half turn for Dolores Del Rio, who has become captain of the Movie Mount, who always get their men without subtlety. Costumes were mostly shawls, one changing the shoulder it covered evidently as she walked, but that would be only natural to "Toni." Ted McNamara showed one good use for a saxophone, as a sleep-inducer.

James Ronnie has bowed out on the lead of "Quickies" which has gone into "Toni." Ted McNamara showed one good use for a saxophone, as a sleep-inducer.

Alberta Hunter, American colored vaudeville, now working around Paris.

NELLIE REVELL IN DETROIT

By NELLIE REVELL

Yes, Detroit—that's the place! And it has been 15 years ago since the writer was here last. At that time I was in advance of the "Passing Show," in which were Charles Ross, Adelaide and Hughes, Trilix Friganza, Eugene and Wilma Howard and Texas Guinan. The opposition that week was "The Daughter of Heaven," with Heywood Brown doing special advance publicity for it.

What am I doing here now? Just trying to tell the papers and the public about another new United Artists theatre, on Bagley avenue and Clifford street, which opens Feb. 3.

Henry Ford may not think much of history, but he does like the theatre. The other evening I saw him in the audience of "Just Fancy" at the theatre in Detroit. After the performance he went up on stage and was photographed in half a dozen different poses dancing with that charming and veteran trouper, Mrs. Whiffen. And the next day I saw Mrs. Whiffen repay the compliment by going up in one of Henry's airplanes out at Ford Field.

The latest addition to the ranks of the women press agents is Mrs. Harry Ridings, widow of the late Harry H. Ridings. She is in advance of "Just Fancy" for which her husband had been general manager. And, judging by the stories in the pictures on "Just Fancy," which have been landing in this paper, this acquisition to the publicity battalion is a fortunate and permanent one.

COAST NOTES

(Continued from page 20)
Smart Set," featuring William Haines, M-G-M. This is Hopkins' sixth consecutive titling assignment for that company.

Dorothy Revier, Columbia contract player, loaned to Fox for "The Red Dancer of Moscow."

Al Boasberg engaged by Columbia to title "That Certain Thing" and "The Wife's Relations."

"The Goddess Girl," C. B. De Mille's next special, under way at the Pathe-De Mille studios. Complete cast: Lina Basquette, George Duray, Eddie Quillen, John Patton, Robert Edison, Fred Walton, Marie Prevost, Noah Beery, Mary Jane Irving, William Humphrey, Jane Keckley, Bozo Johnson, Patricia Palmer, Mary Mayberry, Jacqueline Dyris.

Universal took up option on Harry L. Decker, editorial supervisor.

Churchill Ross, comedian of the "Collegian Series," signed by U for another year.

Adolph Millar, Frank Leigh and Pat Hartigan in "The Devil's Skipper." Tiffany-Stahl, John Adkin directing.

Holmes Herbert in "Their Hour." T-S. Directed by Al Raboch.

George Marion, Jr., titling "Feel My Pulse" starring Bebe Daniels, and "Sporting Goods," starring Richard Dix. Paramount.

Chester Conklin, Paramount comedian, departed for Honolulu on three-week vacation.

Kathryn Landy, Gary Cooper, Eugene Packer, Ed Mcintosh, George Moore, Jack Stone, Edward Dillon in "Lilac Time," Colleen Moore's next for First National. George Fitzmaurice will direct.

Fred Kelsey, Larry Kent, Lowell Sherman, Mildred Harris, Josephine Dunn and Clarissa Selwynne in "Heart of a Foolish Girl," Billie Dove starring picture. First National. John Francis Dillon directing.

Emmett King in "Laugh, Clown, Laugh." Lon Chaney, M-G-M.

Universal signed Alice Day, Edmund Burns, Lilyan Tashman and Matt Moore for "Phyllis of the Follies." Ernest Laemmle directing.

Armand Kaliz added to "Love of Liane." Columbia.

Universal selected Albert Gran to team up with George Sidney in "Give and Take," which William Beaudine will direct.

Madge Bellamy's next for Fox is "The Sport Girl," original by John Stone.

John Ford has started on "Hangman's House," original by Don Byrne, with William Farnum, Fox.

Eugenia Besserer, for "Lilac Time," F. N.

Stanley Taylor, added to "Cream of the Earth," U. Mel Brown directing.

Josephine Dunn added to "We Americans," U. Edward Sloman directing.

Dorothy Gulliver added to "Be Yourself," U. Wm. A. Seiter directing.

Richard Arlen opposite Clara Bow in "Ladies of the Mob," Fox. William Wellman directing.

Doris Dawson has been signed to a long-term contract by F. N. Her first part was "Little Shepherd of Kingdom Come."

James P. Hogan, signed to direct features for Morris Schrank, independent producer.

Warner Baxter signed by Columbia for a picture.

Dorothy Dwan, Johnny Mack Brown, Robert Armstrong, Clarence Burton, Doris Aronoff, Eddie Sturges, Lydia Dickson and Jackie Coombs in "Square Crooks," Fox. Louis Seiler directing.

William Russell, William Demarest, James Gordon and George Meeker in "The Escape," Fox. Richard Rosson directing.

Ethel Doherty adapting "Hold Everything," Bebe Daniels' next for Fox. Clarence Badier directing. James Hall opposite Miss Daniels.

Conrad Nagel and Renee Adoree in leading roles in "The Millionaire," Fox. Directed by Irving Willat. J. Grady Alexander has written the adaptation with continuity by Peter Milne.

Larry Kent for "Hangman's House," opposite June Collyer, Fox. John Ford directing.

ALONG THE LINE

By BLAND

Smart Publicists

Every daily in town Monday carried the review of "Gentlemen Prefer Blondes" as the lead movie story. This was not because of any sensational merit in the picture. The schedule in most offices had been planned the day before the film had actually been reviewed. It was the fruit of Paramount's cunning campaign to sell the local news gals on their young baby star, Ruth Taylor.

The campaign has been fascinating in its raw smartness and effectiveness.

Ruth Taylor may be a very nice kid. In fact, she is a very good kid. But Ruth's management took good care that the ladies of the press should not overlook this pleasant fact. Ruth came east Sunday to make friends. By Tuesday she had done so.

To cover the newspaper gals on any spilling over which might be indulged in during the week, on Sunday the city editors were notified that Ruth was arriving. This gracious tumble from Ruth's publicists impressed the city editors. These boys and girls, anyway, wherever there is an excuse for a pretty girl picture. The city desks, which handle the movie notices, accordingly put the proper display heads on that of Ruth's film. All a matter of suggestion!

Monday the interviews began to gather. Ruth spouted words of wisdom for eight of them in as many hours. Ruth is no dumbbell. Also, she was under the mentorship of two young men from her organization. One made her appointments. The other functioned as social guardian. He ushered the stinging young ladies to and from the elevators of the Savoy-Plaza, straightened for Ruth, and made himself agreeable. Richard Holiday, of the local publicity forces, had this last assignment and the selection was anything but unpleasant. Here was just the young man to take the girls—handsome and possessed of exquisite manners.

Tuesday there was Ruth's tea. The whole stunt culminated in the tea. And a tea! With 50 of the most helpful space controllers in town invited by letter, phone and relayed personal messages.

Result speaks for itself. Ruth Taylor is getting column upon column of space. The tea may have cost a few hundred dollars. The space, bought through a regular advertising agency, would have run up into the hundreds of thousands.

And not a blush tints the fresh young cheeks of the reviewers. Once more, the movies have made mugs of the "literati." And they say that newspaper people are underpaid!

At the Palace

A slow bill at the Palace, with Taylor Holmes not the juiciest selection for the master of ceremonies' job of holding things together. He is a good actor, but his genteel style of wit isn't spotted right at 47th and Broadway. You can't pack the Palace on faint titters. And the Palace wasn't packed. Whole rows of empty seats on Monday night gave testimony that plenty of young girls had other places for their two-twenties.

Nazimova, in her sketch, "India," was the name act. Mme. acted, too. She has a fat, rich part in this playlet, inspired by the best-seller, "Mother India." She was tremendously well liked. H. Paul Doucet, her male support, is miscast as the cruel husband. For a few minutes, at the opening, his conscientious contentions to squeeze into the role made the whole thing look as though it might be a fuke. But the script called him in. The audience before it was so late and the show was left to Allah. She introduced the "Mother India" authoress, Katherine Mayo, in a stage box, and Miss Mayo made a gracious little spiel.

Florence Myers and the Don John Girls' band were the pre-termination music act. The girls had looks and clean costumes and plenty of noise. They'd be a feature in smaller houses.

The whole bill read off much better than it played. The audience was small and individually, but they failed as a two-twenty-yards combination. The customers began walking at ten o'clock.

All the girls had to chew on over their late sodas wore Marquise Keeler's dress and Allan Rogers' pants. Milton Dill and Sister, a rop-

ing act, closed, switching with the programmed Lady Alice's Pets.

Doughy Slapstick

Some of the attentations high-brows make a show of liking slapstick comedy. Wallace Berry-Raymond Hatten's "White Savers" is their meat. "The Heart of a Clown" as anything Keystone ever served. And Wallace runs around in an old-fashioned night gown. If that in the Paramount wouldn't make Mark Sennett reopen shop, what would?

"White Savers" is a good slapstick. Why Paramount wasted the musical comedy book of "Louis XIV" on it is a mystery.

There's little love interest in it for the girls. It's a man's picture all the way. Girls can't work up much steam over the heart problems of "The Heart of a Clown." Raymond Hatten, however, much dough they wear while solving them.

A Swedish Sheik

Sweden makes gorgeous punch and matches which really strike. It makes pictures, too. The Fifth Avenue Playhouse has been giving them a heavy play. Last week, "Three Who Were Doomed," which was a riot in Stockholm in 1922. This week, "The Heart of a Clown." And next week, "Discord."

"The Heart of a Clown" is mostly good. Had it had a happy ending, art aside, it might even have been a good box-office picture. The girl's a dud, of course, bad legs, carriage and mugging. But the character parts are played beautifully. And Goetz Ekman, the star, is the kind of actor to whom the girls write letters. In an American picture he should get the femme fans all the way.

Making 'Em White

It takes Emerson-Loos to get the yarn of a keepee past the innocents. That "Gentlemen Prefer Blondes" is a masterpiece of take it or leave it. Half the customers in the Fifth Avenue that Gus Eisman, the button king, is just an old friend of the family. The other half have a good time, too.

There are plenty of laughs for the wise girls in the Lorelei picture. And plenty of spots to wise up the girls who aren't.

GAMBLERS GUILTY

(Continued from page 43)

rosted. Turner was arrested last week in Brooklyn and is being held for trial. Other witnesses for the people were detectives.

Both defendants took the stand in their own defense. Cohen denied emphatically that he had knowledge of marked cards being used in the game; in fact, he was indignant that anyone should suggest that he would play poker with a "manufactured" deck. He admitted on cross-examination that he went under various names, including Joe Cohen, Max Cohen and Max Itzkowitz, his true name. He couldn't give any reason why he used aliases, but denied he had ever been convicted before.

Smith, a replica of the cartoonist's idea of an Englishman, said he is now retired, but that two years ago ran the Fern Club at 147 West 48th street. He said he was living on a \$6,000 a year income left him by his father, who died leaving an estate worth \$6,000,000 in England. Smith also indignantly denied knowing the cards used in the game in question were marked.

After both men had testified, their counsel, James Mayer, asked that the charge be dismissed on the ground that Miss Gilbert's testimony was uncorroborated. Justice denied the motion, but instead, by a majority vote, found the defendants guilty.

Justice Herbert, who dissented, remarked that, in his opinion, Miss Gilbert could be classed in the same category as the defendants and that he did not believe her story.

A. R. (Dick) Bell has been signed by Jack Dancy of the Jenia Jacobs and will individually, but they failed as a two-twenty-yards combination. The customers began walking at ten o'clock.

S. Gruenberg, former manager at the Grand Hotel, Brooklyn, N. Y., is now managing A. H. Schwartz's Albea-marie, Brooklyn.

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Vol. XC. No. 1

15 YEARS AGO

(From Variety and "Clippings")

Disension within the Central Film Co. gave the first hint of the weakening of the Film Trust. J. J. Kennedy, who really created the Patents Co., broke away from that concern's ally, General Film Co., and started a rival distributing agency called Kinetograph Co. General Film was operated by a board composed of film producers under Patents Co. license, and it was believed the board was hampered by rivalries, each manufacturer trying to have the company push his product.

Mrs. Henry B. Harris brought suit for \$1,000,000 against the Ocean Steam Navigation Co. for the loss of her husband on the Titanic.

J. J. Murdock took over rights to a new talking-moving picture perfected by the Edison company, and was about to exploit it.

Further manifestation of the breaking up of "road business" came in the move of "Mose" Reis to dispose of his houses, booked by agreement or held under lease. In the preceding two months he had dropped nearly a score of legit road houses in Pennsylvania, Ohio and neighboring territory.

The New York Supreme Court handed down a leading opinion setting up the novel principle that a motion picture made from a copyrighted play or book was an infringement. The decision came in the case of Famous Players against Selig, the former obtaining an injunction forbidding Selig from making a film of "Monte Christo," owned by James O'Neill.

40 YEARS AGO

(From "Clippings")

Jimmy Wakely headed a party of sports who returned from Kilrain-Smith world's championship fight in France. All hands were burning up. They had gone to support Kilrain against the Englishmen, and declared they were prevented from reaching the battle ground because the English backers framed them. They said the French men had been told that the American sports were gunmen from the Far West and if their man lost they would begin to shoot right away. In consequence the natives managed to divert the party from the fight, leaving them asleep in their hotel when the train left for the spot.

John L. Sullivan had already agreed to meet Charley Mitchell, British champion, but now was trying to get Jim Smith into the ring. Smith registered reluctance, failing to make an appearance when a meeting to sign agreements was arranged in London. John L. believed Kilrain had been framed in the draw decision and was burning to get at Smith.

Cooking mains were popular in the U. S. There were chicken fights all over the East. The custom was to arrange more than a dozen matches to a main, staking \$50 on each match and \$250 on the odd. Whole sections competed. New Jersey and Long Island were represented in one event. In another Cos Cob met the product of New Haven.

"Clippings" didn't go in much for dirt, but a paragraph says "Josephine Mansfield was last heard of in Baden-Baden and seemed to be in high repute." (Josie Mansfield was the heroine of a mansion in 23rd street, near 9th avenue, and her name was pretty freely linked with a Wall street giant and financial pirate of the times.)

The Grand Opera House, Brooklyn, was reported to be under union boycott. It appeared the manager had informed his stage hands that they must work matinees for nothing if they wanted to hold their night jobs and they all walked out.

THE DANGER OF A BANKROLL

Whether one guins or wants a bankroll in the show business, the danger is still there. It works on the reverse either way. If the bankroll is gained and it's large enough, there's Palm Beach in winter and Europe in summer. If it's wanted, there's the bankers.

Looking down the roll of dishonor in the show business since the war, may be seen the danger of the bankroll, theatrically. Most of those who have succumbed to the newer and more ambitious influx have been those bitten by the gold bug. That gold bug bit them during the war when the theatres weren't plenty or large enough.

After the war the statements remained. The war-time fooled 'em. It's still fooling some of 'em. They did it once and why not again? If they don't repeat the fault is not theirs but the help's.

On the other side while it is not strictly true of all, it is of the majority, allowing the younger and the less experienced to come up and get in front. It goes for all divisions, from pictures to burlesque, taking in especially vaudeville and true of the legit.

It's the bankroll, not the bankers; the bankroll more and the bankers less.

Bankers meant expansion for the picture industry. That in its way became necessary. It was required and it had to be had. But in the legit and vaudeville, the bankers mean only coin, coin for those who want it without they being aware or seemingly ignorant of what they have walked or are walking into.

That showman who said, "Never a banker will run my business" is now having his business run by bankers. And it's not pictures. Others outside pictures who took on the bankers because of their falling nerve over their own business, concluding if there should be a bag to carry let the bankers do it, didn't know bankers.

In the chameleon show business of today will be found amongst the foremost those who didn't have a bankroll so long ago. Figure up those who had a bankroll at the end of the war and locate their relative standing of today.

Bankrolls cost ginger—bankers cost nerves.

INSIDE STUFF ON PICTURES

Any Stanley Company-West Coast deal looks remote at the moment. Nor is there a Keith-Albee-Stanley deal within sight.

Several angles must be ironed out within the Stanley company before any progress could be made with either deal, it is said, even though after the ironing there should be an inclination to effect either of the two prospective mergers.

West Coast appears to have grown lukewarm in any wish to attach itself to an eastern circuit. Harold B. Franklin, president of W. C., admitted as much when in New York last week. The delays in straightening out seem to take too long, said Franklin, and he preferred giving his own circuit all of his attention for the present.

Aside from that is the Pacific Slope connection between West Coast, Publix, Loew and United Artists because of West Coast's operation of various theatres of their circuits in that territory. Just what hearing it may have on any affiliation West Coast might have is another question, with still the second question how far any merger or combination can go now, with the entire show business apparently admitting that the Department of Justice is the advisor as well as the regulator of their attempted expansions.

Borrowing money at usurious rates proved to be disastrous for an independent producer who has been in his time a big shot in the picture industry on the making and selling end. His wife at one period was of the foremost stars of the silver sheet. Now she is writing scenarios.

About a year ago this man negotiated a loan with a coast picture finance organization which has as its connection one of the leading film laboratories. The loan amounted to \$75,000 and was to finance a production. However, the borrower decided he would use the money to buy up two orphan negatives which he proceeded to sell on a state right franchise basis. After selling the franchises and collecting the money the promoting producer presented the sales contracts to the laboratory and had them make up the release prints. After these were completed the laboratory started to collect for them as well as figuring they would get the contract amount of the sale. The buyers showed they had paid in advance for everything and the lab then figured they would surely collect from the producers and let go of the prints.

Meantime this promoter decided he would need more money and went to another laboratory which did not operate on as big a scale. He told the same production story and secured \$28,000. On top of that he went to one of the bigger lone independent producers who now is out of the business and touched him for \$18,000 with the same story. In making each of these loans the slick promoter knew that he was paying way above the legal rate. So did the folks that he loaned from. They figured that he would stay and come through. When they asked him to settle up, he said no, that they could not go into court as they were trying to exact 18 to 30 per cent interest from him.

The lenders appealed to their lawyers to take action. That was voted down by the latter who declared that the illegal rates of interest were included in the contract and that if any action were taken, the court might order the district attorney to prosecute the persons who loaned the money under the usury law, recently invoked in the Julian oil case. That threw the sharpshooting money lenders into a panic state, so they decided to put the matter with a collection agency which is starting to hound the promoter as it receives 60 per cent of all it can collect. To show his contempt for the smart guys the promoter has gotten himself a high power motor car and chauffeur and a home in Beverly Hills.

So far as the fellows that make films and loans on the coast, the producer has been declared in the "Inis" class.

A free lance press agent handling publicity for Hollywood actors suggested to his clients they contribute to a general fund for him to purchase Christmas gifts for newspaper writers and trade paper representatives. It is said he collected over \$1,000 but when the gifts were distributed among the newspaper crowd, the press agent confined himself to cartons of cigarettes, boxes of cigars and inexpensive vases as yuletide gifts. He also gave the handouts in his own name, not mentioning their source.

A newspaper writer on a Los Angeles daily met one of the clients of the press agent and the player inquired how the gift was liked. The writer expressed surprise, declaring the only gift received was a small vase from the press agent. The player investigated the press agent's gifts further and is now demanding the return of his \$50 donation to the gift fund from the press agent.

Regina Cannon, the New York "American" film critic, pulled an Alan Dale-Robert Coleman when "reviewed" Ziegfeld's "Show Boat" in advance

THE DEPARTMENT OF JUSTICE

To what limits will the show business go in permitting the Department of Justice to be its regulator? Or its advisor? Or its guardian?

A grave error was committed some months ago when in a pending "deal," the parties to it went panicky and rushed to the Department of Justice. The Dept. hemmed, hawed and sighed, finally saying it looked all right and to go ahead.

Since then any move contemplated, started or made apparently must have the sanction or the approval of the same department. That is, the show business appears to so believe.

The Department of Justice is a prosecutor, not an arbiter. The show business is placing that department as an adjuster above the U. S. Supreme Court. Its approval or disapproval doesn't mean one thing in this country if the high court sets it aside. At the most the Department of Justice can but bring an expense, heavy or light, to those it disapproves of or their actions by a legal procedure.

The show business of this country is so split up right now that there are at least 25 radiating points from any centre, if one can locate that centre. To talk of trustification or trust or monopoly in the present show business is absurd. That this show business, among the largest industries of the nation, will admit that the Department of Justice can prevent its expansion or development is sheer foolishness. Only the U. S. Supreme Court can.

While the Department of Justice is acting according to its dictates and within its functioning as the legal head of the nation, and with the thought probably it is protecting all of the industry by its vigilance, the trade itself should be first consulted. The Federal Trade Commission is the country's business regulator. It attempted to consult the trade not so long ago and failed, through the very interests that the Department of Justice is seemingly protecting without knowledge that it so doing.

For neither the department nor anyone else other than those concerned knows at the present how many of the picture business are operating practically jointly under cover, or how many may do that very thing when knowing that what they wish to do must first be submitted to the department for approval or disapproval.

And another consequence. That with distributors, producers or chains being circumvented through the department in their expansions by additions or mergers, the time may come when the independent exhibitor, theatre owner or manager wishing to get together for mutual protection may find themselves against the very same wall, erected against them by those on the other side who acknowledge the Department of Justice as the ruling power.

The money end comes in of course. It's the money end that wants no long drawn out legal battle; money wants its way paved smoothly, and the best way for that, says money, is to do what you are told in the way you are told to do it, meaning the Department of Justice or any other governmental body that may interject itself into something money is interested in. Unless that money should be in projects big enough to believe themselves above mere dictatorial direction and preferring the U. S. Supreme Court for the final arbitrator.

In a legitimate business with hundreds of precedents on view, there seems to be no reason why the show business can not follow its own inclinations for business emergencies, expansion or development, until told, not warned, that it is going too far, with the U. S. Supreme Court the only one to give a final opinion.

It might well be worth the expense to receive that opinion, if it ever should be found necessary. For the day when the show business will approach the trust classification looks somewhat dimly distant right now.

As the show business built itself up, it could say that it will run itself until finding it can't, and not run to Washington quite so often, meantime.

and whose morning critiques in the "American" and "Mirror" (both Hearst's) were being read by the audience while the premiere performance of "Show Boat" was being presented. Miss Cannon through error or forgetting that Chaplin's "Circus" film opened Friday midnight and not Thursday midnight, had a review as of "last night" (Thursday) in the Friday morning "American." The film premiered Friday midnight.

Fox's contract to play its pictures in the Roxy is understood to compel the house to play at least 40 Fox's annually, giving the theatre a leeway of 12 pictures to decline, if it should care to do so.

Publix is the only circuit supplying its houses with photographs gratis of its talent. Other circuits make the acts supply them with a flock of photos. Publix has a system whereby if it likes an act's privately taken still, a photographic reproduction bureau supplies the circuit at Publix's expense with the prints of the pictures. A staff photographer also arranges for suitable stills for Publix acts at no charge to the act.

Sam Katz of Publix is said to have pointed to the Chicago operation of a Balaban & Katz interested theatre by the Orpheum Circuit as a reason for declining the Orpheum's proposal to operate the new Publix house at Portland, Ore. The theatre will open next month.

A prominent film gag man rating \$750 weekly salary, was asked to do what was claimed as "a little gagging" on a picture for one of the big companies, and on a flat basis of \$2,000. He started to work on the story. Production was delayed a few weeks to get the story in proper shape. When the gag man completed he had worked on the picture 14 weeks. Now he sets his weekly salary as a basis, with a two-week guarantee required.

A film writer getting a short salary at one of the large coast studios, missed a story conference to attend a football game. When he got back to the studio, he was informed his services were no longer required. Later that same day he was called in and told he could continue on the payroll. At this he declared he would not continue without an increase of \$50 a week, and was not pleased with the idea of staying in any case. This is the first instance of a writer being fired by a studio and then holding out for an increase when the studio took him back.

In the excitement of "The Circus" opening at the Mark Strand, New York, Friday night, a United Artists' official had his thumb painfully hurt by a theatre door. A house attaché remarked "Thank Heavens, it's you and not a cash customer or we'd have a law suit on our hands."

Dorothy Farnum, writer with M-G-M, is said to have one pet subtitle she always writes into a picture in the hope that some day it will get by the supervising editor.

It is:
"One word too many, one kiss too long and life is never the same."

B'WAY'S LURE TOO STRONG, WITH YIDDISH HOUSES ORGANIZING

"Czar" Max Gabel Arranges It for First Time—Downtowners Don't Want Foreign Language Plays, Nor English Either, Downtown

With the exception of Molly Picon at the Second Avenue theatre in musical comedy, and Max Gabel's dramatic stock at the Bowers playhouse named after him, Yiddish show business is pretty well "shot." So acute is the condition in the ghetto of New York that managerial conference with Gabel as the "czar" resulted in the organization of the National Yiddish Theatre Chain.

Jean Greenfield, manager of the National theatre, on East Houston street and 2d avenue, and the new president of the Hebrew Actors' Union, sponsored the managerial get-together, the first time the Yiddish entrepreneurs have been prevailed upon to organize.

Feeling among the rival managements is quite bitter and has been until the recent appointment of Gabel as the Yiddish theatre czar. Yiddish show business is badly off because of immigration restriction, with the assimilated audiences going uptown to Times square for its amusements.

A move for a hybrid Yiddish-English stage presentation is currently advocated as a means to interest the new generation and keep part of their theatrical interests in the old folks who too with the passing of years have outgrown their native tongue.

Not English Stock

The National last summer tried an English stock and failed to click and the subway circuit shows at Fox's City on 14th street, further have been drawing mildly, further substantiates the theory the East Side cares naught for compromise. If it wants English plays it is willing to travel uptown.

Even such congested boroughs as the Bronx and districts as Yorkville and Washington Heights have failed to support a profitable stock company, again proving the desire for first run high-grade Broadway amusement. The Brooklyn subway circuit stands have been doing well because of the advantage of distance from Broadway, which explains the unexpectedly huge success of the new Cort in Jamaica, L. I.

Gabel as the czar will cast about for ways and means to intrigue the support of Yiddish theatre patrons. Elaborate musical comedy, such as at the new Public on 2d avenue and 4th street, or art productions translated by Maurice Schwartz at the Yiddish Art have been found wanting for the same reasons that Broadway is the greater lure.

BETTER TOURING TERMS FOR NEXT SEASON

Producers Holding Upper Hand—Not Many Road Prospects So Far This Season

Touring terms for shows next season will be better than ever before, it is predicted by showmen who have had occasion to deal with the booking offices. This prediction is based on the advantageous terms which they claim to have received plus the knowledge that the present season hasn't developed any too much touring material.

Producers at the moment have the upper hand, as the condition of two years ago, when theatres were scarcer than producers, is now reversed. Good producers are as scarce as double-thumbed croupiers, and they are in a position to almost dictate terms of the older producers, who hold long-time contracts with the booking offices, are said to be on the tough side of the fence, in that their contracts were made when conditions were changed.

It is expected, however, that their contracts will be brought up to date without a fuss.

'Lee and Jake'—Barred

Al Smith, Jimmy Walker, Al Woods, Sam Scribner, Jake Wilk, Izzy Herk, Mike Benham, Joe Weber, Jake Lubin, Sam Harris, Sam Katz, Pat Cassey, Nick Schenk, Abe Balaban, Sammy Shipman, Abe Brandler, Eadie Schiller, Sam Dombow, Billy Lahiff, Eddie Cantor, Louis Sidney, Flo Ziegfeld, Sam Salvin, Lew Fields, Al Jolson and Bill Morris are men of first names without too much dignity.

Walter Winchell of the New York "Evening Graphic" has been barred from the Shubert theatres. One of the reasons, from all accounts, is that he often referred in type to the Shuberts as Lee and Jake or Jake and Lee. This was looked upon as frivolous from the report, where the standing line is supposed to be The Messrs. Shubert.

Winchell's other error was in telling the truth about the many bad shows the Shuberts produce.

Reinhardt Players' Costly Engagement Over Here

The presentation of Max Reinhardt's German players is turning out a costly venture, as originally anticipated. After the first weeks at the century trade has steadily ceased all approval to the smaller Cosmopolitan was of no advantage. With the imported attraction requiring better than \$20,000 for an even break, recent grosses are reported around \$12,000.

One important item of operating cost is that of stage hands, used throughout the day for rehearsals and after the night performances. Back stage cost of labor has been running about \$4,000 weekly. The German company director calls for the crew constantly, as true in their native land where stage hands receive 50 cents per performance, with heads of departments paid \$30. The Reinhardt season will end next week, the total engagement being 10½ weeks.

'Stranded' Commonwealth Cast to Share Film Rights

"Roaring Forties" stranded in rehearsal last week after rehearsing two weeks when, it was reported, financiers of the show walked out on Walter Barry, producing.

The cast was in on a commonwealth arrangement, which absolves Barry at Equity. Barry wrote the show and attempted to promote production.

With production temporarily closed unless Barry can interest new financiers, the rehearsing cast were given notes declaring them in for shares of stock and picture rights.

Irish Players, Equity

The Irish Players current at the Knickerbocker, New York, have been inducted into Equity and paying regular Equity dues for their appearance here.

BRYANT HAS TWO MORE

Lester Bryant has two more shows on tap. "Hold Your Horses" is by Jack McGowan, author of "Excess Baggage," and "Clutching Claws" has Ralph Kettering as author.

The latter is western representative for Al Woods.

WHITESIDE'S NEW LEAD

Walker Whiteside's new production of "The Hindu" in revival, played here a week to good business. It opened the previous week in Toronto, Can.

Whiteside's new leading lady is Franc Hale, who had a minor part in "The Arabian."

Dramatists Post 2 Mgrs.

James La Penna and Leslie Morosco were declared not in good standing by the Dramatists Guild last week, both charged with having violated the Minimum Basic Agreement for failure to pay royalties. Though neither is active in a managerial way, no member of the Guild is permitted to do business with them until the claims are satisfied.

Action in both instances came after boards of arbitration had made awards to the several authors concerned. La Penna's case arose over "White Lights" recently presented briefly. The show was tried out under the first title of "Ritzzy." Brought in for script changes, La Penna secured a new book. He claimed it was a copy of the original script. The arbitrators ruled otherwise and ordered him to pay royalties to both sets of authors. A try out of "Play Dirt" involved Morosco. That play was really put on by his brother Oliver Morosco. Royalties claims were filed against Leslie because he signed the contract and the arbitrators so ruled.

MARIA BEKEFI SAYS MRS. MACLOON'S ROUGH

Dancer Sues Producer of "Desert Song" on Coast for \$32,100

Los Angeles, Jan. 17.

Maria Bekefi, dancer in "The Desert Song" at the Windsor theatre, has filed suit in Superior court for \$32,100 damages against Mrs. Louis O. Macloon, the producer, charging assault, battery and slander.

Bekefi, formerly of the Imperial Russian Ballet, alleges Mrs. Macloon struck her several times and tore off her clothes in the presence of three male members of the company. The odd \$100 is for medical treatment.

Mrs. Macloon opened "The Desert Song" in the suburban Windsor theatre three weeks ago, with the dancer having the slave girl role. Complaining it was hard work climbing three flights of stairs to her dressing room, Bekefi secured one lower down with the consent of the prima donna, but against alleged protests by Mrs. Macloon.

When Bekefi came to the theatre New Year's night for her fourth performance, she was handed a two-weeks' notice and found Nanette Vallon, local girl, occupying her dressing room.

Paying no attention to the other girl, the dancer got ready for work. Mrs. Macloon entered the room and is claimed to have called Bekefi a galaxy of names, ending up by stripping her of her clothes in the presence of three men, one of whom was Perry Askim, Equity deputy of the troupe.

Wedgewood Nowell, Equity representative here, has been instructed by Frank Gilmore to take Bekefi's complaint and claim against Mrs. Macloon. The producer has denied all charges, calling the dancer a "tiger woman."

"Baggage's" Free Show; Sold for London

"Excess Baggage" will give its second special performance at the Ritz on Friday (Jan. 20) at midnight. The show gave a professional matinee last week and the house being given away and the cast working gratis. It cost \$300 to give the show.

To reciprocate, the management (Barbour, Crimmins & Bryant) will turn over the entire receipts of the midnight performance, pro rata, to the company after stage and house crew salaries have been deducted.

Gilbert Miller and Lee Shubert will do "Excess Baggage" in London and the show may be sold for certain road nights to Roscoe Arbuckle, who will be featured.

RAND IN BORDONI SHOW

The Commanders (Rand) currently playing Fox's Philadelphia, will join the new Irene Bordoni show, "Party of Two," next week. Gilbert Miller is producing the piece by Martin Brown. It is understood to be a small cast venture with Miss Bordoni's usual interpolated songs.

MANY DARK HOUSES IN SIGHT WITHOUT ENOUGH PLAYS ON HAND

Theatre Managerial Worries in Plenty—Managers May Be Forced to Become in Fact Producers—Many Current Grosses Unprofitable for Houses

The Nose Did "It"

The young stenographer for a few playwrights had a nose that looked the wrong way. A few months ago she suddenly turned up with her face all in plaster, and for weeks she was no sight to behold. When at last the tape and cotton were removed and her discolored eyes resumed normal shade, lo! She had a beautiful rousseau, beaver and was a different girl.

So poor that she had signed a contract to pay off for the operation, at \$5 a week. Modestly, taking the kidding she got from all who knew her, she minded her own business, and—

Three weeks ago she met a man worth millions, who fell in love with her on sight, and they are to be married in June.

That there will be a number of dark houses on Broadway for the balance of the season just as there were during the fall, few showmen doubt. Only one week since the start of the season was Broadway 100 per cent occupied, not counting a dark roof house and two little theatres. The period in exception was the week between Christmas and New Year's.

Where shows are to come from to replace the weaker attractions still corrupt or relegate some of the dark spots, has not been solved, and probably won't be. It is known that some theatres are now operating to grosses that do not take care of the house expense. At times theatres are operated at a loss and yet some money is saved since the rental loss is reduced. But in such cases as mentioned above, managers would rather keep houses dark.

Not Enough Authors?

Now and then managerial sentiment expresses the idea that there are not enough authors to supply New York's many theatres. There may be some basis for that but it is not proven, as shown by the number of plays by the newer playwrights. The claim that authors were formerly more prolific isn't clear either. Several in the success class at present appear to writing aplenty.

Theatre owners may be forced to become more active in producing. These in control of the most houses appear to be the least proficient in that field. Attractions under the same management as the house played in can be operated on the pooling system, as often applied in summer.

The booker of several theatres has expressed his willingness to accept attractions along these lines, stipulating the attraction must stand its share of the actual operating expenses. It is certain that some of the high stop-limits must be dropped, so that the producer will be encouraged. Guarantees to houses are virtually out, although several recent entrants were reported guaranteeing. It was explained that angel money backed the shows which already have closed.

CHICAGO TREASURERS CHARTERED AS UNION

Will Negotiate for Union Pay Scale Under A. F. of L.—Other Working Conditions

Chicago, Jan. 17.

At last a treasurers' union in Chicago has become a reality. The organization that has been smoldering for some years is said to have been fanned to life by recent activities on the part of theatre managers, and is now operating under a charter granted by the American Federation of Labor.

The union's membership is reported include 55 per cent of all box office men in Chicago and vicinity. The number embraces legit, vaude and picture house treasurers, race track window men, prizefight and baseball ticket sellers, etc.

Regarded as the most important advance to the legit treasurers is the enforcement of a two-weeks' notice agreement. The motive for this is seen in a recent move by the local Shubert interests, when the assistant treasurers in all Shubert legit houses were replaced by girls without notice. In several instances a former treasurer went out to supper, only to return and find girls in their places.

The treasurers and their employers have not met officially as yet, due mainly to the absence of Aaron Jones, president of the local managers' organization, who is in Florida. A formal meeting to discuss terms and conditions is said to be set for immediately after his return.

The treasurers hold charter No. 1, 72 in the A. F. of L. through the Chicago Federation of Labor. Initiation fee for members is \$15, with dues of \$1 a month.

World's Unrest as Themes Of Playwright's Plays

Following "The International," which the New Playwrights produced at the Cherry Lane Saturday, will come a play by John Dos Passos called "Airways, Inc." This will make their fifth production of the season.

The New Playwrights group consists of John Howard Lawson, Edm. Jo Bashe, John Dos Passos, Edwin Farago and others. Last year they were given money by Otto Kahn, used in two productions. This year they are operating on \$40,000 advanced by Kahn, and it is said that their weekly loss runs to several hundred dollars, even in the Village, with small troupe salaries of little importance and that the directors do all the work, doubling in many capacities.

They have tried to draw on the working classes for support, but this hasn't been forthcoming to a profitable extent. Last year they began \$220. All of their plays have dealt with world unrest and why and how it could be fixed.

Injunction on "Revels" But Not Yet Served

Authors and backers of Harry Delmar's "Revels," including Delmar, Frank Fay, Bert Lahr and Sam Baerowitz, are at peace for the present, following the settlement made last week. The authors accepted part cash and the balance in notes.

After the matter was adjusted Billy Rose, who wrote the lyrics with Ballard MacDonald, loaned Baerowitz \$1,000, taking a two weeks' note in return. The curious thing about the loan was the injunction secured, restraining the show management from using the song numbers. The stay was signed by Judge Crainon at the request of Rose, MacDonald and Jesse Greer. Rose still has the restraining order, which was not exercised.

The show did not attempt to have the order vacated and it may yet be served.

Stock Asks Reduced

Royalties in Lent

Minneapolis, Jan. 17.

With business conditions bad in the Twin Cities, Arthur J. Casey, owner of the Casey Players (dramatic stock) at the President Theatre in St. Paul, has gone to New York to ask the play brokers to reduce royalties at least during the Lenten period.

Unless the brokers agree to slice the royalties in two during Lent, it is stated, Casey will close his theatre.

"Merry Wives of Hollywood"

Los Angeles, Jan. 17.

Ethor Harris, scenario writer, and Victor Schertzinger, director, are writing a new musical play, "Merry Wives of Hollywood," to be produced in the spring.

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 a factor.

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 12th week) (M-\$82-\$50). Auto show brought in flock of theatregoers and his enjoyed holiday going. "Yankee" closed last week away off for the in-between shows.

"A Distant Drum" (Hudson 1st week). Presented by William Harris; written by Vincent Lawrence; opens Friday, Jan. 20.

"A Free Soul" (Playhouse 2d week) (C-\$73-\$30). New melodrama opened fairly; indications are for moderate money; started Jan. 12.

"The Queen's Husband" due soon.

"And So to Bed" (Bijou 12th week) (C-\$65-\$35). Moderate money; moderate grosses but profitable pace indicated; estimated around \$7,500.

"Artists and Models" (Winter Garden 10th week) (R-\$142-\$50). Doing fairly well but not among musical leaders; last week benefited by visitors. Over \$25,000.

"Behold the Beast" (4th week) (C-D-\$1,042-\$38.50). Getting class draw as first indicated; not rated with smash shows but important money; \$13,000.

"Broadway" (Century 70th week) (C-D-\$2,890-\$220). Moved here after long Broadway run Monday; scale reduced; show cut rated, including two-for-one; in big house.

"Burlesque" (Plymouth 21st week) (C-D-\$1,041-\$44.00). Arthur Hopkins' two stand-out successes, this one and "Paris Bound" housed across street in Music Box; "Burlesque" \$22,000.

"Cock Robin" (48th Street 2d week) (C-\$60-\$33.00). Some difference of comment over new Broadway drama; indications moderately good; opened Jan. 12.

"Coquette" (Maxine Elliott's 11th week) (C-\$42-\$35). Capacity from start and long run in sight; over \$18,500.

"Diversion" (49th Street 2d week) (C-\$704-\$33.00). Drew some favorable notices; new business premiere; around \$6,000.

"Dracula" (Fulton 16th week) (D-\$914-\$33.00). Holding to profitable business and figured to close this spring; last week again around \$13,000.

"Escape" (Booth 13th week) (D-\$704-\$33.00). Drawing good money; though eased somewhat lately, still strong at \$11,000.

"Excess Baggage" (Ritz 4th week) (C-\$446-\$33.00). Climbing fast in agencies and looks like hit; takings up around \$2,000 nightly last week with gross estimated over \$11,000.

"Five O'Clock Girl" (45th Street 15th week) (M-\$149-\$50.00). Set to play into warm weather and may go further; popular musical among leaders since start; \$40,000.

"Four Walls" (John Golden 18th week) (D-\$900-\$38.50). Final week; going on tour; highly rated drama with moderate draw; average around \$9,000; last week house will re-light Jan. 30 with "Strange Interlude."

"Funny Face" (Alvin 9th week) (M-\$1,099-\$44.00). Another musical hit; commanding class trade and approximating capacity; weekly average over \$38,000.

"Good News" (Chanin's 4th Street 20th week) (M-\$113-\$45.00). Sold out last week in advance, agencies taking all tickets offered; closed to \$40,000 right along.

"Happy" (Earl Carroll 7th week) (M-\$297-\$38.50). May move to another house Monday; with operating costs reduced getting by to light money; \$8,000; house gets picture next week.

"Hit the Deck" (Belasco 39th week) (M-\$1,000-\$50.00). Still in money; newer musical hits somewhat rejected in tendency to ease off, but last week auto visitors caused virtual capacity after Monday; \$25,000.

"Interference" (Empire 14th week) (D-\$1,099-\$44.00). Smoothly played meller from England among class draws; not exceptional as to business, but satisfactory; jumped over \$4,000 last week; move to Lyceum soon; Empire to get "Salvation" January.

"It Is to Laugh" (Eltinge 4th week) (C-\$82-\$33.00). Held over this week, but due out Saturday; house to get "We Never Learn" next week.

"Jimmie's Women" (Frolie 17th week) (C-\$60-\$33.00). Management indefinite; run attraction getting business principally from cut rates; \$5,000.

"Lovely Lady" (Sam H. Harris 4th week) (M-\$1,051-\$50.00). Took healthy jump last week and new musical may have chance; estimated around \$24,000.

"Manhattan" (Majestic 17th week) (M-\$1,168-\$50.00). Got strong

call from auto bunch along with other leading musicals; normally \$40,000 and over.

"Marco Millions" (Guild C-914-\$38.50). New Eugene O'Neill show opened excellently and with scale raised grossed \$17,000; new figure for house; "The Doctor's Dilemma" this week, alternating (8th week).

"Mongolia" (Mansfield 4th week) (D-\$1,050-\$33.00). Moved up from the Greenwich Village Monday; moderate money; indicated.

"Mirrors" (Forrest 1st week). Presented by Albert Lewis; written by Milton Herbert Gropper; opens Wednesday, Jan. 18.

"My Maryland" (Tolson's 19th week) (C-\$77-\$50.00). Popular for theatre party usage; grosses not exceptional, but attraction apparently making money; last week over \$20,000 estimated.

"Nightstick" (George M. Cohan 10th week) (D-\$1,111-\$33.00). Due to leave after another week, playing subway circuit and then touring; business fair, takings averaging around \$10,000.

"Paris Bound" (Music Box 4th week) (C-\$1,000-\$38.50). Self-out and leader among newer successes; last week's takings went over \$24,000.

"Porgy" (Public 15th week) (C-\$82-\$33.00). Theatre Guild has money-maker with this dramatic novelty; business since removal here surprisingly strong; last week \$22,000.

"Revels" (Shubert 8th week) (R-\$1,395-\$44.00). Somewhat better last week, when takings were claimed over \$19,000; show liked and may still make grade.

"Rio Rita" (Lyric 51st week) (M-\$1,405-\$50.00). With close to year's run chalked up, last week's draw capacity, auto show people reason; got \$37,500; all house can do at scale.

"Rosalee" (New Amsterdam 21st week) (M-\$1,702-\$60.00). First 10 rows scaled at top; coupled with "Show Boat," leads Broadway's list; started with \$18,500 premiere, and in seven performances \$47,800.

"She's My Baby" (Globe 3d week) (M-\$1,416-\$50.00). Second week stronger than first; indications are that Beatrice Little will put show through personal draw; \$32,000.

"Show Boat" (Ziegfeld 4th week) (M-\$1,750-\$50.00). Little difference in pace of this new musical hit; in place of this new musical hit, \$48,800, which means absolute capacity.

"Take the Air" (Waldorf 9th week) (M-\$1,111-\$44.00). Popular musical comedy which ought to make fairly good show for \$18,500 premiere; what handicapped in house location; bettering \$20,000.

"The Baby Cyclone" (Henry Miller's 19th week) (F-\$446-\$33.00). Business variable; average over \$10,000; last week around \$9,000; trade from now on will determine length of engagement.

"The Banshee" (Masque 6th week) (D-\$700-\$33.00). Management figuring to bring again; started at this house, which gets "Carry On" next week; mystery piece about \$4,000; guaranteeing house.

"The Command to Love" (Longacre 18th week) (C-\$1,073-\$44.00). Steady money-maker; eased off from earlier pace, but should last into spring; \$15,000.

"The Golden Dawn" (Hammerstein's 8th week) (1,255-\$60.00). Appears to be new; not now; not capacity, but grosses important and profitable; claimed well above \$30,000 again last week.

"The Ladder" (Belmont 6th week) (D-\$617-\$33.00). Free seats still very popular; show doing fairly well; nothing over like this sort of management.

"The Marquise" (Biltmore 10th week) (C-\$551-\$33.00). Another show listed to ease out; but held over for this week at least; improved to over \$9,000.

"The Merry Malones" (Erangler's 17th week) (M-\$1,500-\$50.00). Chanin's best musical production in many seasons; rated above \$25,000 and ought to go through season.

"The 19th Hole" (Little 15th week) (C-\$530-\$33.00). Final week; moved here recently and show doing fairly in small theatre; around \$6,000; lower floor cut principally.

"The Patriotic" (Majestic 1st week) (C-\$1,700-\$38.50). Presented by Gilbert Miller; adapted from German of Alfred Neumann by Ashley Dukes; opens Thursday (Jan. 18).

"The Racket" (Ambassador 9th week) (C-\$1,067-\$44.00). Well liked

Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).

"Six Feet Under" (Harry Delf).

"Diplomacy" (George C. Tyler).

"Taze" (William J. Wilson).

"Salvation" (Arthur Hopkins).

"The Bridal Veil" (American Laboratory).

"So Am I" (Schiffers & Schiffers).

"Paris" (Goetz & Miller).

"The Bachelor Father" (David Belasco).

"Quicklands" (Anna Held, Jr.).

ROYALTY DIVISION BY GRABBING OFF FLOOR

A show with five authors is on its way.

It is called "Gentlemen of the Press," produced by Jackson & Kraft, with Willard Keefe, Ward Morehouse, Mark Barron, Richard Watts, Jr., and John S. Cohen, Jr., authoring.

Keefe is an ex-newsman of New York, Minneapolis and points Northward. He wrote the recent "Celebrity." Morehouse is theatrical reporter for the New York "Sun"; Barron is ditto for the "Herald-Tribune"; Watts, Jr., is film reviewer for the same paper, and Cohen holds the film job on the "Sun."

Keefe has a mustache and the others haven't, but it's said that the majority of the work on the piece was done by him and Morehouse, while the others contributed ideas and lines.

How they'll split the royalties hasn't been revealed. One idea is that they'll throw the money on the floor and everybody grab. (Morehouse wears a cane.)

crack meller doing moderately well; estimated around \$9,000 last week and probably profitable.

"The Royal Family" (Selwyn 4th week) (C-\$1,067-\$38.50). Stand-out among newer productions and should go through season; with scale reduced last week gross jumped over previous week, which had nine performances; bettering \$22,000.

"The Shannons of Broadway" (Martin Beck 17th week) (C-\$1,198-\$33.00). Laugh show bettering even break right along; last week took jump to \$10,500, and may go through winter.

"The Silver Box" (Morocco 1st week) (C-\$893-\$33.00). Presented by Henry Barron; authored by John Galsworthy; opened Tuesday (Jan. 17).

"The Trial of Mary Dugan" (National 18th week) (D-\$1,164-\$38.50). Dramatic novelty of season, playing with top crowd among non-musicals; over \$24,000 consistently.

"The White Eagle" (Casino 4th week) (C-\$1,477-\$50.00). Financial trouble; business moderate; moderate business for colorful operetta; estimated \$14,000 to \$15,000.

"Tigger" (Klaw CD-\$21-\$33.00). Held over Saturday after dallying to light trade for six weeks; started at Little and moved here two weeks ago; \$4,000; house dark.

"Who Knows" (Wallack's 5th week) (D-\$770-\$33.00). Must find another house as "Bowerly" booked in here next week; getting support from feminine patronage; last week quoted well over \$5,000, satisfactory for this house.

Outside Times Sq.—Little—Special Max Reinhardt's German play, "The 10th Week Common Law," will end engagement after another week; reported operating at loss since moved here from Century.

"The Merchant of Venice" (1st week). Broaderist; George Arliss starred; presented by Winthrop Ames.

"Hamlet" (Hampton's, last half of week). Next "Enemy of the People" will conclude tonight (Wednesday); next week, "Capone's" revived.

Irish Players (8th week), Knickerbocker; "The Plough and the Stars" (10th week); Common Law; Civic Repertory, 11th Street; "The First Stone," "The Good Hope," "Cradle Song," "The Twelfth Night," American Laboratory Theatre, repertory.

"Taming of the Shrew" (13th week), Garrick; modern dress version. "Mongolia" moved uptown to Mansfield Monday. "The International" New Playwrights; "The Prisoner," Provincetown; "The Ivory Door" Hopkins; "Passing of Third Floor Back" (last week) "The Face of the Triangle" (John Ferguson), special matinees, Masque.

Layman Defends Critics' Tuxes and Other Clothes

New York, Jan. 5.

Editor Variety: It is rare Variety errs in a statement, but in this week's issue I find a rather grave blunder, and on the first page no less.

It concerns "First Night Etiquette." You state that "Critics never dress."

I've attended about 30 openings this season, and at quite a few of them most of the critics were dressed (tux), and at one—Rinehardt's "Midsummer Night's Dream"—all were dressed.

Hoping that in the future you will not publish such a statement, for the papers always take as "law" everything Variety says about show business, and even so conservative a paper as the New York "Evening Post" ran the same notice of the "etiquette" on its editorial page—and you wouldn't want to fool the readers of the "Post," now, would you?

C. J. HORWIN,
(Just One of the Boys.)

SHOWS HOLDING OVER

"It Is to Laugh" was slated to close Saturday, but was held over at the Eltinge, New York, for a fourth week. Some last minute bankroting—Is the explanation. There was no ad in the dailies for over a week with the show cut-rated, but to small money. It is slated to stop this week, with "We Never Learn" at the Eltinge next week.

"The Marquise" listed to close last Saturday held over this week, with the cast accepting a percentage arrangement. The show cut-rated, but will receive one per cent for each \$100 of salary. Billie Burke is starred in the piece at the Biltmore, originally receiving 10 per cent of the gross with a minimum of \$1,250 weekly. "The Marquise" is controlled by David Burton, Kenneth Macgowan and Sidney Ross, who have a quarter interest, and the Chanins, who have a similar share.

"BONNIE" SHUT—OWING

"Bye, Bye, Bonnie" closed at Columbus O, last Wednesday and the company returned to New York but with salaries owing.

The show was originally presented by Lawrence Weber. He withdrew after the show started on tour, John Armstrong taking it over. Armstrong was interested originally with Weber in the production.

299-Seat Mayfair Falls Into Receiver's Hands

The 299-seat Mayfair, on West 44th street, appears to be Broadway's prize white elephant, owing to structural defects that violate the fire laws with regard to emergency exits.

The property was leased by Helen Kelly, widow of Honest John Kelly, who once operated a gambling house on the premises, to Edward A. Margolies. The latter figured that by keeping the house under 300 seats it would be within the law. It was necessary to cut an emergency entrance leading into the kitchen of a neighboring restaurant before a license could be obtained.

Rattle of dishes and the smell of food ruined the performances. William J. Pearlman, lessee, gave up the house which has since remained dark.

Efforts to make it into an intimate type house similar to the 15th Street Cinema failed. The size of the stage, 20 feet wide and 16 deep makes it difficult to rent for dramatic productions.

The house is now in the hands of the receiver following foreclosure by the mortgage company that loaned Margolies the money to build it with.

It will probably be dismantled as theatre and converted into a shop.

Anna Held's 1st Loss

The second offering by Anna Held, Jr., who turned managers recently will be "Quicklands," by Vincent Lawrence. The piece was slated to close some time ago and was announced by a Broadway manager, but failed to reach the boards.

Miss Held's first venture was "Restless Women," said to have lost \$68,000.

"WIFE" STILL LOOP'S DRAMA LEAD, \$20,000

Chicago, Jan. 17.

The complaint that recent conventions, particularly those which make their annual appearance in January, have not benefited the legit theatres was momentarily stopped last week when two conventions threw into town a gala gathering of amusement money-spenders. Weak advance sales were plugged and what promised to be meagre grosses turned out big business. Night clubs also got a big lift.

"Just 'Ancey" landed 100 per cent "home-coming" boasting, and there was a lot of local reason for this. The first week's trade probably isn't any criterion what the piece will do in Chicago, but there is still belief that the Olympic attraction will run along moderately well even when the musical calendar becomes increased in numbers within a fortnight.

Such a thing as forecasting the length of runs for any shows opening in Chicago is now a thing of the past. The musical calendar has kept in shows longer than they would last otherwise, and much speculation as to what will be the line-up with the musical calendar offers seven girls shows in two weeks. With the Stone show out of the Erlanger in three weeks (limited engagement), it is known the Dowling show is underlined yet unannounced, and this will keep the musical field top-heavy. Seven musical shows at one time is known to be almost too much for the success of more than four.

"Constant Wife" can hold the non-musical lead as long as the managers want to hold it. The Harris production is averaging along at continuing the high grosses the piece has commanded everywhere on the road this season.

Elsewhere in the dramatic field the grosses drew the benefit of the town's unexpected spurt following New Year's, but as has been stated, the convention season is starting the general trade above normal. "The Squall" rushed upward into satisfactory coin and trade may now be classed as good, altogether tentative announcement without the withdrawal of the piece because of the slow start.

"Broadway" is on its last week at the Selwyn, with gross of the last six weeks showing a slump from the first 12 weeks when the first 15 rows were in charge of the "brokers." A musical "Peggy-Ann" goes into the room.

The reopening of the Princess with "It Makes a Difference" a top of the closing of the Illinois for one week, still holds the total number of sections in town to an even dozen.

Last Week's Estimates

"It Makes a Difference" (Princess, 2d week). Will depend wholly upon propaganda for its success.

"Just 'Ancey" (Chicago, 11th week). Is making money but should be going at a faster clip on merits of offering, \$28,000.

"Broadway" (Selwyn, 18th and 19th week). Drawing very high class clientele, with the \$250 scale giving around \$10,500 gross. Everything lower floor.

"Constant Wife" (Harris, 4th week). A steady call with matinee early sellouts and on eight performances the pace is holding strong.

"Kongo" (Central, 2d week). Got a strong radio plug Monday and gross of \$5,000 is considered fine, operating expense without salary.

"Just 'Ancey" (Olympic, 2d week). Critics did everything to put it in line for real coin, and while reported at \$25,000, inside checking under this figure with prospects of being a moderate gross puller with things normal.

"Behold the Dreamer" (Blackstone, 4th week). Drawing very high class clientele, with the \$250 scale giving around \$10,500 gross. Everything lower floor.

"The Squall" (Adelphi, 4th week). Things have been uncertain about the piece in its run, but during the past week and trade now considered good with \$15,000 gross average. Definite decision late this week if piece will be put back up for announcement of a new booking.

"Two Girls Wanted" (Cort, 4th week). Moderate figures, around \$11,000, but last week that it can go 10 or 12 weeks at profitable figures.

"Desert Song" (Great Northern, 20th week). Whenever inclined to slump the piece was held in last week and will easily hold the season's long run record, with each succeeding week now a triumph. Figured \$26,000 gross.

"The Face of the Triangle" (John Ferguson), special matinees, Masque. Four Cohans, 8th week). Healthy business. Reported around \$35,000 gross.

MARCO, 'ROSALIE,' NEWCOMERS, BIG AT \$17,000 AND \$47,800

Auto Show Crowds Boom Trade Beyond New Year's Week—Production at Ebb as Showmen Flit to Florida—Supply Up to Independents

The automobile show attracted record crowds and Broadway benefited. Although last week got a slow start, some attractions grossed more than for the week starting with New Year's, which called for an extra matinee.

Production seems to be at low ebb. Most of the leading producers are on their way to the Florida vacation grounds. Though several are still on the job, most of the new shows within the next month or two will probably come from more or less independent managers.

New York's musical attractions are in high favor. A new heavyweight in the field arrived last week in "Rosalie." It had a premiere with a \$16.50 top at the New Amsterdam and grossed \$47,800 in seven performances. Another of last week's arrivals to attract attention is "Marco Millions" at the Guild, the gross being \$17,000, a new high mark for the house, which is using a \$3.85 scale. "Marco" is alternating with "The Doctor's Dilemma." "Diversion" at the 49th Street got rather good notices but little trade. A pace of \$5,000 is indicated; "Cock Robin" at the 48th Street started late last week with moderate trade indicated; "A Free Soul," which started at the Playhouse the same night, about the same; "The First Stone" at the Civic Repertory was well regarded.

"Show Boat" at Top
"Show Boat" is out in front of the musicals and heads the list with \$48,800 last week; "Rosalie" was just behind, with the established favorites bunched a round \$40,000; that goes for "Good News," "The O'Clock Girl," "Manhattan Mary" and "Fanny Face"; "Rio Rita" showed surprising strength and got \$37,500; "She's My Baby" stood up to big money, the second week's takings being \$32,000; "Golden Dawn" claimed over \$30,000; "Hit the Deck," one of the early hits got a strong play from the vicariate trade jumped over \$25,000; "Artists and Models" approximated the same; "Lovely Lady" climbed and was rated around \$24,000; "Connecticut Yankee" virtual capacity at \$23,500; "Take the Air" bettered; "My Maryland," \$20,000; "Revels" nearly as much, also improved; "White Eagle" low, \$14,000. "The Trial of Mary Dugan" topped the non-musicals, tied with "Paris Bound," both shows bettering \$24,000; "Burlesque" almost as much; "The Royal Family" jumped over \$22,000; "Coquette" over \$18,500 again; "Command to Love," "Interference" and "Foggy" \$14,000 and more; "Behold The Bridegroom," \$13,000; "Dracula," same; "Escape," \$11,000; "Shannons of Broadway," \$10,500; "Baby Cyclone," "Nightstick" and "The Racket" \$9,000 with the balance of the list strung out, some shows getting less than \$4,000.

3 More Going Out
Two attractions, "The Marquise" and "It Is to Laugh," listed to close last Saturday, were held over. One or both are slated to close this week. At the Eltinge where the latter show is current, "We Never Learn" will open next week. The closing of three shows is indicated this week, but not definitely decided, all looking for other houses. They are "Who Knows" at Wallack's, "The Bantsee" at the Masque and "Happy" at the Earl Carroll. "77 Bowery" will enter Wallack's "Carry On" comes to the Masque and the Carmo gets the Wild animal picture, "Bimba." "The Queen's Husband" and "La Gringo" are possibilities for next week also. "Trigger" closed at the Klaw last Saturday; "An Enemy of the People" closes at Walter Hampden's tonight, that house reviving "Capomatch" next week; "Four Walls" will close at the John Golden and "The 19th Hole" tours from the Little.

In the Agencies
There are 23 attractions on the buys list this week. The buy for "She's My Baby" covers the entire lower floor and front balcony, the deal reported for a period of 16 weeks. "Show Boat" is in demand without question. Among the non-musical leaders top call

goes for "Paris Bound," "Coquette," "The Trial of Mary Dugan" and "The Royal Family." The list: "Fanny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Blasco); "The White Eagle" (Casino); "Good News" (Chandler's 46th St.); "Behold the Bridegroom" (Cort); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (Forty-fourth St.); "She's My Baby" (Clobe); "Golden Dawn" (Hammerstein's); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Rosalie" (New Amsterdam); "Burlesque" (Plymouth); "Excess Baggage" (Ritz); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).

In Cut Rates
The list in cut rates was reduced through the closings of last week. Tuesday 26 attractions were offered in the bargain ticket mart: "My Maryland" (Johnson's), "Harry Belafonte's Revels" (Shubert), "Happy" (Cort), "White Eagle" (Casino), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "The Nineteenth Hole" (Little), "Taming of the Shrew" (Garrick), "Go to Bed" (Bijou), "Command to Love" (Longacre), "A Free Soul" (Playhouse), "The Bantsee" (Masque), "Four Walls" (Golden), "The Racket" (Ambassador), "Nightstick" (Geo. M. Cohan), "Who Knows" (Wallack's), "Interference" (Empire), "Mongolia" (Mansfield), "Cock Robin" (48th Street), "Broadway" (Century), Irish Players, repertoire (Knickerbocker).

\$12,000 BARRYMORE'S FIRST WEEK IN FRISCO

"Chauve-Souris" Ends, Doing \$100,000 in 3 Weeks—"New Brooms" in Clean-Up

San Francisco, Jan. 17.
Ballet's "Chauve-Souris" wound up its three weeks' stay at the Curran in a blaze of glory and grossed around \$33,000, bringing its total intake close to the \$100,000 mark. Last Thursday matinee was put in last week. The dramatic event of the week was the initial appearance here in the spoken drama of Lionel Barrymore. The contemplated three weeks' stay of the distinguished actor in "Laugh, Clown, Laugh," started well Monday and built up as the week advanced. Only eight performances a week will be given, there being no Sunday shows during the Barrymore engagement. Henry Duffy has a sure winner in "New Brooms" which is now in its fourth week at the Alcazar. It looks good for at least a 12 weeks' stand. The President Duffy inaugurated a run of "The Nightstick" Jan. 15, the meller replacing "The Gossipy Sex," which held strong for a four weeks' run.

Present Shows for Last Week
Curran—Final week of "Chauve-Souris" indicated the Russian production could have remained another week or so. Final intake close to \$33,000.
Lurie—First week of "Laugh, Clown, Laugh," starring Lionel Barrymore, grossed \$12,000, with business on the upward trend.
Alcazar—"New Brooms" sweeping everything before it. Third week a cleanup at around \$6,700.
President Duffy—"The Gossipy Sex." Hold up remarkably well on its fourth and final week, and revenue of \$4,800 exceptionally good.

Green Street—"The Married Virgin." Continues a positive cleanup. Hardly any "nut" to speak of, and revenue of \$3,000 showed substantial profit. Now in 14th week, with one to go.

SIX SHOWS OUT

Shows closing on Broadway were somewhat indefinite up to Tuesday, but a half-dozen exits seem probable. Two attractions listed to close Saturday were held over. They were "It Is to Laugh," at the Eltinge, and "The Marquise," at the Biltmore. One or both are slated to stop at the end of the week. "Four Walls," presented by John Golden at the theatre bearing his name, will leave, after 13 weeks. This drama is well regarded, but never got real money at an average of \$9,000.

FOUR WALLS
Opened Sept. 19. Hammond "Harold Tribune" said: "The season's best and most honest interior sport." Tenor of all reviews was favorable. Variety said: "A pretty good show."

"An Enemy of the People," reviewed by Walter Hampden at the same named theatre, concludes tonight (Wednesday), after slightly over 15 weeks. Ibsen play had a limited draw, but for a time did very well.

"Trigger," presented by Richard Herndon, closed Saturday at the Klor.

It opened at the Little, playing five weeks to small grosses, estimated at \$4,000 and less.

TRIGGER
Opened Dec. 6. "The Telegram" thought: "The lines, characters and situation as false as a Mardi Gras nose." Winchell "Graphic" wrote: "Pretty thin entertainment." Variety (Ibsen thought) a good effort, but doubtful box office.

"The Bantsee," independently presented, will leave the Masque. It is said to be seeking another berth. Opened at Daly's, moved to the Bronx for a week, and then downtown again. In all, it has played six weeks. The gross last week around \$4,000.

"Happy," independently presented at the Carroll, leaves that

HAPPY
Opened Dec. 5. Not a major assignment for the dailies. Variety (Ibsen) rated it "an in-between moderate money show."

where, where it has played seven weeks. Management is looking for another berth. Trade light for a musical. Last week \$5,500, about an even break.

"Who Knows?" offered by Olga Petrova at Wallack's, is in its final

WHAT DO WE KNOW?
Opened Dec. 23. Second stringers were unfavorably impressed. Variety (Abel) said: "Limited appeal."

week there. It is also looking for another house. Piece, originally called "What Do We Know?" is in its sixth week.

"The Nineteenth Hole" tours from the Little after playing 15 weeks to moderate money. It opened at the Cohan, getting around \$10,000 weekly, then easing off to \$7,000.

Marx Boys' \$16,500

Los Angeles, Jan. 17.
Four Marx brothers' comedy troupe washed up locally after five weeks at the Biltmore. Biz was good but not outstanding. For the final week their \$16,500 gross was high for the town.

"Sunny," at the Mayan, was just behind with \$16,000. The opera season at the Shrine Auditorium continued to be an attraction. "Wildflower" was the bill for the third week and \$14,500 the take. "Saturday's Children" enjoyed a \$9,000 opening week at the Belasco. The Mason, after its long run with "Broadway," got \$6,100 with "The Cradle Song."

Pigs, still popular in its 10th week at the El Comodoro, grossed \$10,000. "Kong" at the Orange Grove was worth \$4,000, okay for this house. "Grounds for Divorce," second week at the Mayan, \$4,400. "Undertow," at tiny Egan, reported similar figure. "The Morning After," at the Hollywood Playhouse, fourth week, estimated around \$4,300. "Forty at the Music Box, grossed around \$4,000.

"SCANDALS" WAY OFF; \$20,000 IN PHILLY; AMES CO. SELL OUT

Extra Week for Dowling Show Doing \$25,000—"Allez-Oop" Flops and Blows—"Letter" Leads Dramatics at \$15,000—"Spider" Surprise

Philadelphia, Jan. 17.
Business here was decidedly off early in the week, but staged a comeback beginning Wednesday, which brought a number of the theatres up to satisfactory proportions. Winthrop Ames' Gilbert and Sullivan repertory company had a disappointing week. They had no paper (a wise move on someone's part) and the house was very enthusiastic, but a weakness in the balcony held the gross down to around \$1,000 or \$1,100.

The notices were highly laudatory. Attendance gained steadily all week. At \$3 a top, there was a virtual sell-out Friday night (two rows out downstairs) and absolute capacity both performances Saturday. The gross for the week claimed a little under \$17,000, and the advance sale is now tremendous and growing. The company is in for a week, high indications are for capacity business.

"The Scandals," which dropped below \$30,000, even with an extra performance last week, was down to \$20,000 or thereabouts last week with its regular eight shows. This mark for a \$4.40 scaled show was pitiful and the collapse of the "Scandals" is a talk of the town. The above figure represents half capacity or less for the Shubert theatre at this scale.

Eddie Dowling's "Honeymoon Lane" up at the Erlanger, while taking a decided drop, held on far better. With a \$3 top, claimed around \$25,000, highly satisfactory, so much so in fact that it was decided to give the show an extra week. It was originally planned for two weeks, but the string of earlier to make room for a two weeks' booking of the "Follies." Now, with the one week put back, the engagement is definitely fixed at five weeks. Dowling might stay even longer and there is no question but that at the Garrick he could hold his own without much trouble.

"Love Call" Surprise

"The Love Call" was a surprise at the Chestnut. This Sigmund Romberg operetta, which never caught on in New York started fairly well here, but by Wednesday had reached the proportions of a potential hit. The mid-week matinee was capacity with standees, and thereafter trade was brisk. The gross at the Chestnut, from Monday to Saturday, was about \$17,000 with a \$3 top. "Allez-Oop" collapsed after two weeks' good business. Last week, when the show was new, it saw a gross at the Garrick of \$15,000 or less, as compared to a \$23,000 figure the week before. Revue goes out Saturday. The gross for the week of the two stars held up trade at the beginning, but the show wasn't good enough.

There were three non-musical attractions and "The Letter" easily led the list. Up at the Lyric, although not all the notices were favorable, this Katharine Cornell drama led the list with \$14,000 and \$15,000 and should realize a nice profit in its brief two weeks' stay.

William Hodge's "Straight Thru the Door," after three good weeks at the Adelphi, slumped somewhat, but was satisfied at that with between \$11,000 and \$12,000. This despite some rather severe raps by the critics.

"The Silent House," moving down from the Lyric to the Broad, took some time to get started again, as it was hard with transfers, but pulled up later and showed strength. So much so that when "Allez-Oop's" defection left the Garrick dark next week it was decided to move "The Silent House" once again to that house.

This week's offerings are "Saturday's Children," in for two weeks at the Adelphi, "Our Teak" in for either three or four at the Shubert, and "The Pirates," at the Walnut.

Next week will find "Tenth Avenue" in the melodrama, at the Broad; "The Spider," rather suddenly booked, at the Lyric, and "The Mikado" at the Walnut. On the Adelphi, "The Pirates" will be replaced by George Tyler's latest all-star revival at the Garrick (one week only), and "So-So-Be" at the Adelphi, and probably "The Follies" at the Erlanger.

Estimates of the Week

"The Silent House" (Broad, 2d week). Edgar's thriller moved down from the Lyric and into a little trouble getting started, caught on smartly. Gross between \$11,000 and \$12,000. Moves to the Garrick next week. "Our Teak" (Shubert, 1st week). Leon Erroll musical com-

edy in for run, probably four weeks. "Scandals" pitiful in last week, with \$20,000 in third and last week. Less than half capacity.

"Allez-Oop" (Garrick, 4th week). The bottom dropped out for this revival. The gross tumbled to \$15,000 or less. One week out from stay.

Gilbert and Sullivan (Walnut, 2d week). In first week of Winthrop Ames' repertory company with "Iolanthe," start was slow, but business increased steadily all week and claimed almost \$17,000; splendid trade. Advance is unusually big, and four weeks look like triumph here.

"The Love Call" (Chestnut, 2d week). Surprise hit of the town, considering poor trade in New York. Very weak at opening, but after that demand jumped steadily. Wednesday matinee a sell-out and advance is now strapping.

"Honeymoon Lane" (Erlanger, 4th week). Eddie Dowling's show held up steadily as compared to "Allez-Oop" and "Scandals," which opened against it Christmas night. Last week claimed around \$25,000.

"The Letter" (Lyric, 2d week). Katharine Cornell in for only two weeks and an excellent one. Between \$14,000 and \$15,000 claimed.

"Saturday's Children" (Adelphi, 1st week). Actors' Theatre offering, in for two weeks only. "Straight Thru the Door," Hodge play, got between \$11,000 and \$12,000 in last week.

"SPIDER" IS FORCED OUT DESPITE \$18,000 GATE

Jeanne Eagels' Cold Cancers

Probable \$18,000 Week—"Follies" \$36,000

Boston, Jan. 17.
Jeanne Eagels' larynx cost the Shuberts about \$18,000 gross last week, it is estimated. "Her Cardboard Lover" had three different opening nights on the books and failed the show. From Monday to Thursday, then to Saturday, then to Monday again of this week went the postponements. The original Monday opening was a sell-out. Wednesday matinee and evening were on the card for the SRO, and Saturday matinee was another full house on paper.

Eddie Cantor, in "The Follies," second visit to the Hub, playing the Colonial, topped the gates for the week. "The Spider," at the Majestic, and "The Letter," at the Lyric, after four weeks' despite a five weeks' contract. It looked like the hit of the season, and at cut prices ran second only to "The Follies." "The Desert Song," twice postponed for Boston, was ordered into the Majestic last week and "The Spider" out. If another house can be found it may play a profitable stay, but the orders are for subway time in New York, beginning Monday, prior to a Philadelphia visit.

"The Spider" has been practically a sell-out at popular prices, and for the first time this year the Majestic has housed a hit. Local management, however, has lost it. "My Maryland," such a hot item in Philly, couldn't seem to click in Beantown and is scheduled to go back to Quakerdom where business is better. "My Kingdom for a Horse" piece, at the Hollis, hasn't been able to improve much over preceding weeks and is in its final.

Last Week's Estimates.

"My Maryland" Shubert (last week). Small profit and no more. Off two grand last week; closed at \$1,000.

"Peggy-Ann," Wilbur (last week). Down to \$12,500 after a good start. "The Spider," Majestic (last week). Hit, \$18,000 in the week and leading in attendance.

"Hidden," Hollis (last week). Hard slugging and no show, \$10,000. "Her Cardboard Lover" (first and last week). Opening postponed, \$10,000 in attendance. Should have done \$18,000 on paper.

"Zeigfeld Follies," Colonial (last week). Way up; \$36,000. "Edgar's Thriller" comes to Shubert Monday; June Cowl in "The Road to Rome," for the Wilbur; Holbrook Hill, "The Play's the Thing," the Plymouth; "The Mikado," the Adelphi; "The Silent House," the Hollis; "Sidewalks of New York," Colonial. Plenty of openings.

Actors' Theatre Slows Up; McClintic in for \$20,000

The Actors Theatre appears to have become inactive after staging two flops—"Join" and "Fallen Angels," given as a reason for weakening it financially.

The independent group staged a success last season in "Saturday's Children," now on tour. Guthrie McClintic, stage director for the Actors Theatre, invested \$20,000 of his own money in the Actors Theatre play last season and it is understood it has not been refunded.

In an open letter Francis Wilson recently announced his withdrawal from the Actors Theatre. The group was formerly known as Equity Players. There was a heralded system of guarantors, including a number of prominent downtown names, each of the guarantors agreeing to invest \$1,000 annually.

It is reported that the system has been virtually abandoned.

Ann Harding Back

Ann Harding will return to the cast of "The Trial of Mary Dugan" at the National this afternoon (matinee). Miss Harding was forced to withdraw through illness several weeks ago.

STOCK PEOPLE ELOPE

Valmore Balfour and Gladys Clark Married in Canada

Presque Isle, Jan. 19. Valmore Balfour, leading man of the Gladys Clark stock company, and Ann Kelley, one of the women principals, eloped to Canada, where they were married.

Balfour is the son of Mrs. Gladys Clark, proprietor of the company and with his bride has joined his parents, who have a home in New Hampshire.

Will A. Page Broke, Owes \$3,226; \$100 Offset

Will A. Page, publicity man, admits himself broke. He is in the bankruptcy courts with liabilities of \$3,226 and \$100 assets.

Page came to attention recently with a \$100,000 damage suit instituted by George Bernard Shaw as a result of publication by Page in his book, "Behind the Broadway Beauty Trust," of Shaw's letters to him. Bill did not mention the suit as a liability.

New "Vanities" Deferred

Proposed new edition of Earl Carroll's "Vanities" has been sidetracked until late April. Carroll had been seeing talent for his new show.

SETS FALL APART

Stage sets for "Broadway" were knocked down Saturday night after the show and almost fell apart. They've been standing 69 weeks. Reconstruction started immediately.

Dispute Over Buck Leaving Waldorf

Gene Buck's retirement from the Waldorf, New York, as lessee is explained by the producer's dissatisfaction with the house for his "Take the Air" which he may move to another theatre. Harry H. Oshrin, co-owner of the 52d street theatre with Sam Grisman, says Buck cannot leave the theatre, and adds he never had a lease on the house, merely lending his name to the Waldorf on a mutual profit-sharing arrangement with the original owners.

Buck was understood displeased because of the building of a garage across the street. Oshrin, a theatrical attorney, states that is no out for the producer.

Oshrin maintains Buck must remain at the Waldorf until his "Take the Air" closes.

FUTURE PLAYS

"The Whip Hand" is listed next for Shumlin & Streger.

"Fascinating Devil," by Myron C. Fagan, is now casting, with Fagan also, producer.

"Salvation," Arthur Hopkins, producer, is in rehearsal. It has Pauline Lord as a woman evangelist.

"Rain or Shine," the musical produced by Jones & Green, opened in Detroit (Shubert) Monday. It stars Joe Cook

Cast: Joe Cook, Tom Howard, Ruth Thomas, Grace Hayes, Warren Hull, Rose Moran, Ernest Lambert, Joe Lyons, Sterling Holloway, Ethel Norris, Stanley Bera, Jeanette Velle, Jean Shirley, Olga Brunoff, Dan Voorhees, Columbia Recording Band, Russell Markert's 16 American Rockets, Tommy Lip's dancers, Pat Walsh, and Paul Brack.

Including the chorus company holds about 100.

The all-star revival of Sardou's "Diplomacy" is in rehearsal this week with George C. Tyler, producing. It is due to open in Philadelphia Jan. 30. Cast includes Margaret Anglin, William Faversham, Frances Starr, Alexandria Carlisle, Charles Coburn, Rolfe Peters, Cecilia Loftus, Tyrone Power and Georgeette Cohan.

"Belle Jean," by Edgar MacGregor and Nell Twomey, will be MacGregor's next as a legit producer now casting, and due for rehearsal in two weeks.

"Mays," the play reported from London as holding sensational dirt, will be produced by the Actors-Managers group in association with Sidney Ross. Alleen MacMahon will have the principal role, and the presentation will be made at the Comedy Theatre.

"Little Miss America," an elaboration of the former vaude act of same title, goes into rehearsal next week with Anton Scibilla behind. Norma Barry, who headed the vaude version, will be retained for the legit show.

"A Fortunate Thief" an elaborated version of the vaude act by Ben F. Barnett will reach production via Kenneth Burton. The piece goes into rehearsal next month.

"Who," a mystery drama in three acts, by Jack P. Riewerts of San Francisco, will be produced by the author, in association with M. H. Riewerts (owner of the States restaurant) with an all-Equity cast. Jan. 17, at Roseville, Calif. After breaking in for several weeks the new play will be brought into San Francisco. Cast includes Ben Taggart, Ruth Saville, Herbert Hayes, Sterling Childe, John DeWeese and Frank Macey. George Rand is directing. This is the first attempt of the new producing combination, which plans, however, to enter the coast production field on an extensive scale.

"Gentlemen of the Press" went into rehearsal this week with Jackson & Kraft figuring as producers. The latter took it over from the Actors Theatre. Piece was authored by Ward Morehouse, assistant dramatic editor of "The Sun," and Willard Keefe, author of "Celebrity" and also a former newspaper man.

"Fellow Workers" previously announced under other auspices will reach production under Maurice Abbey who took the show over from Greenwich Village Productions last

week. The play is a hobo comedy by Carl (Slim) Kuhlman, reformed hobo, and will have Kuhlman in the cast. The piece is now casting and goes into rehearsal next week.

"It Takes a Thief" will be given a stock trial next week by the Rialto Players at the Rialto, Hoboken, N. J. The piece will be later reproduced for legit by William Deane, newcomer to producing ranks.

"The Whip Hand" went into rehearsal this week as second production for the newly organized (Continued on page 57)

"Rang Tang," Colored, Shut Owing Its Actors

"Rang Tang," colored musical show which starred Miller and Lyles, closed Saturday at Jamaica after a somewhat erratic tour.

The colored team have started rehearsals for a new show to be called "Still Shuffling," due at Daly's 63d Street Feb. 20.

Salary claims are reported having amounted to big money for "Rang Tang." Miller and Lyles are said to have something like \$30,000 due them. Another team claims \$2,000. It appears that the colored players were induced to accept I. O. U.'s, in lieu of partial salaries.

No bond was filed with Equity for "Rang Tang." That was explained by the fact that Equity organized the players after the show opened, it having but a few Equity people originally.

Reports that there was some difficulty in securing players from "Rang Tang" for the new show because of an Equity ruling appear to be incorrect.

Evelyn Herbert's Fast Divorce in Chicago

Chicago, Jan. 17. Evelyn Herbert, prima donna, now with "My Maryland," picked up a fast divorce before Judge Sabbath in a Superior Court hearing. She alleged desertion by William F. Gordon, cotton broker.

The couple were married Feb. 19, 1922, and Gordon is alleged to have deserted his wife in July, 1925. Miss Herbert's established residence was at 5622 Ashland avenue.

McClintic to Stage London "Mary Dugan"

Guthrie McClintic sails for London in two weeks to stage the London production of "The Trial of Mary Dugan" on an assignment from A. H. Woods.

Sailing with McClintic will be the all-American cast engaged by Woods some weeks ago and previously listed in Variety.

McClintic was set for sailing this week, but set back on account of the New York opening of "Cock Robin," his first individual production.

McClintic may remain abroad to stage the London production of "Saturday's Children."

Commanders for Bordini

Aaronson's Commanders are reported signed to join the new Irene Bordini musical being produced by Gilbert Miller and Ray Goetz, at \$2,000.

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"Mr. Jarvis, lithe, active, and decidedly resourceful in humour, proved a tower of strength in the production."

"Miss Edna Darr's (Mrs. Jarvis) mock-serious attitudes as she rhapsodized about love, found a clever contrast in the whimsical running comment of Mr. Jarvis."

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ROSALIE

Ziegfeld production, starring Marilyn Miller. Two-act musical (11 scenes), with Jack Donahue featured. Music by George Gershwin and Sigmund Romberg; book by William Anthony McKenna and Ira Gershwin; lyrics by F. G. Woodhouse and Ira Gershwin. Scenery by Joseph Urban; dance and dialog respectively, Oscar Bradley, musical director. Opening January 10 at the New Amsterdam, \$4.00 top.

Capt. Carl Rablino.....Harford Young
 Mary O'Brien.....Clarence Oliver
 Michael O'Brien.....Bobbe Arust
 Prince Rablino.....A. P. Kaye
 King Cyril.....Frank Morgan
 Queen.....Margaret Dale
 Sister Angelica.....Katherine Kane
 Bill Boy.....Jack Donahue
 Lieut. Richard Ray.....Oliver McLennan
 Princess Rosalie.....Marilyn Miller
 Marina.....Antonina Lalewa
 Steward.....Charles
 Corps Lieutenant Jack Burns
 Superintendent of West Point.....

Charles Gottlieb
 Captain Banner.....Clay Clement
 Ex-King of Portugal.....Charles Davis
 Ex-King of Bulgaria.....Lorraine De Silva
 Ex-King of Prussia.....Henri Jackin
 Ex-King of Greece.....Harry Donaghy
 Ex-King of Bavaria.....Edgar Welch
 Ex-Sultan of Turkey.....Edgar Welch
 Eight Estelle Liebman

"Rosalie" is not satisfactory \$6.50 entertainment. It is only fair value at \$5.50.

Ziegfeld seems to be producing spottily. It has been an up-and-down alternation and succession with his last four productions. "Rio Rita" and "Show Boat" similarly outshines "Rosalie".

The new girl is by no means a "Sunny," although Marilyn Miller is the same old-filling, willowy type of feminine star. But without Jack Donahue to bolster the proceedings, there would be no "Rosalie" worth while. Advance information of Donahue's \$4,000 a week might have seemed surprising, but after the comedian's yeoman work in the new musical he more than earns it. Miss Miller holds a \$5,000 week contract, guaranteed against 12 1/2 percent of the gross.

"Rosalie" is a good example for an odious comparison between the new and old schools of producing managements, taking the Schwab & Mandels and the Aarons & Freedmans alongside of the Ziegfelds and the Hammersteins and Janneys. Where "Good News" and "Funny Face" are cinch successes, getting \$5.50 without a murmur and capable of easing off by a wide margin to still make money, the veteran managers such as Ziegfeld and Hammerstein ("Golden Dawn") and Janney ("White Eagle") go too heavy on the stupendous production idea and seem to slight the composite entertainment essentials.

The necessary ingredients of contagious music and effective comedy, obviously the basic staples since this type of amusement purveying is classified as musical comedy, are at times too foreign to a production of this type. Instead, what is intended for musical comedy becomes operetta, and as often, just an excuse for pulchritudinous ensembles and sartorial displays, with little that resembles either music or comedy holding it together.

"Rosalie" is a production that reminds of the yesteryear Shubertian musicals with their "heavenly" Romberg chorus and ensemble numbers, and little else. Under Ziegfeld entrepreneurship, Romberg does that very thing, leaving it to Gershwin for the lighter stuff, and Gershwin also disappoints. It's the second time Gershwin misses fire away from his tried and true Aarons & Freedley management. When

Gershwin was criticized for his "Strike Up the Band" score for Edgar Selwyn, this genius of contemporary composition came right back with "Rosalie," but again fell down for Ziegfeld with "Rosalie," although whatever captivating there is musically, is Gershwin's.

"Rosalie" will be a disappointment to those who anticipate the other "Sunny." The composite has its shortcomings. Maybe it's the book; maybe the music; maybe it's Donahue overshadowing Miss Miller; maybe it's too little of the star and too great expectation of the entirety. Whatever it is, "Rosalie" rates as just another musical. The plot has a lot with one of those musical comedy kingdoms where the peasant girls and military hussars parade around in musical comedy attire. The hero is a West Point cadet who has made a trans-Atlantic flight—the only 1928 note of the proceedings, which are otherwise familiarly patterned. The heroine is a girl with the musical comedy princess (Miss Miller) of the mythical Romanza.

Donahue is the aviator's buddy, who is a fanatical enemy for anything not terra firma. Back in the States, where the Pointers are entertaining the Romanza dynasty, Donahue has his innings. It's that second act which wraps up the work.

"Say So" and "Oh, Gee—Oh, Joy" are the outstanding songs of "Rosalie," and nothing to get excited about. The songs are good, but the numbers, such as the marches and parades, are well produced by Seymour Felix; but, aside from the military maneuvers, there is nothing to get excited about. The mechanical investiture, scenic and costume, is typically Ziegfeldian, which is what a \$5.50 place should rightfully expect from Ziegfeld. It owes it to himself to maintain the pace.

On the casting, outside of Miss Miller and Donahue, there is nothing but Bobbe Arust, whose saucy naivete is excellent contrast for the high-toned libretto of this type. Otherwise, the rest are almost by actors in their assignments. The play is weak; Frank Morgan gets something as the flirtatious ruler, and the rest is catch-as-catch-can. The scenery is impressive in their Urbanesque design. The opener is the Palace Square, Romanza. The third scene, on board the S. S. Ile de France, is a rocking boat of feet, made to order for Donahue's comedy. The first act finale is the terrace at West Point.

Second act sets are mostly West Point, excepting the finale, the ballroom of the ex-Kings' Club, where dethroned and abdicating rulers maintain a regal exclusiveness. The Romanza king, Cyril, is the new member, a technical convenience in order to bring about the troth of his now ex-regal daughter (Miss Miller) to the American boy.

"Rosalie" is great as a sight attraction, but there is no tune to pucker the lips, no individual performance, outside of Donahue's, to reminisce about, and nothing substantial to merit a \$5.50 top.

It will do its quota of trade, considering Ziegfeld, the New Amsterdam, Miss Miller and Donahue; but it will let down many theatregoers compared to the contemporary musicals. It will not approach, by several months, the run of "Sunny."

COCK ROBIN

Guthrie McClintic presents a play staged by himself, written by Philip Barry and Elmer Rice. Settings by Joe McIntier. At the 46th St. Theatre Jan. 18, \$3.00 top.

John MacLiffe.....Edward Ellis
 Julian Cleveland.....Moffat Johnston
 Richard.....Richard Stevenson
 Hancock Robinson.....Henry D. Southard
 John Jessup.....James
 Alice MacLiffe.....Beatrice Harford
 Carlotta Maxwell.....Muriel Kirkland
 Henry Bright.....Howard Freeman
 Clarke Torrance.....Joe Milward
 Dr. Edgar Grace.....Wright Kramer
 MacLiffe.....Beatrice Harford
 Helen Maxwell.....Desmond Kelley

A very astute bit of stage construction. Contains about everything that can be worked into one show. Nothing in it is new, but the combination of so many theatrical elements makes a novelty of the ensemble.

Ringling up as a period drama, with settings and costumes of England more than a century back, it soon reveals itself the rehearsal for an amateur benefit, and veers into the personal from the mimic. The villain is a seducer, heart-breaker and home-despoiler, and around his malefactions twirls a plot that lays the foundation in the second act for a homicide in actuality as the cue for it in the drama.

Thereafter it winds itself through the extremely clever ramifications of the more-or-less familiar "mystery melodrama" with the issue "Who Killed Cock Robin?" That is the part taken by the wicked guy, and it is he who dies. But the prop shot which sends a real bullet instead of a blank, suddenly is exposed as not the cause of his death at all, when the body is lifted and a dagger slips out of his back.

Thereafter the cross-examinations and quarels write out logical and usually surprising complications to the final denouement, handled both

as a solution and as a piece of human interest far better than has been customary in such situations.

The whole story has behind it several bits of solid and airtight principles of human nature, principally the eternal but rarely discussed truth that if a dozen people see the same thing no two will give the same version, and no one can reconstruct from the camera-eye impressions just what did occur; also that when a person is concentrated on one thing the most obvious other things can go on all around and be unnoticed, or at least unnoted.

To this end one character in "Cock Robin," assistant to the director, is vested with unusual observatory powers, and is so planted. It is she who solves the tangles, or starts enough leads to let them solve themselves.

In all it makes a most agreeable and clutching evening's mind-food. Were the love interest more plausible and more heart-hitting there would be less doubt of the success of "Cock Robin," which, as it stands, will probably not flop with a thud.

The cast is not inspired. Beatrice Harford as the chief society busybody in the amateur cast is an outstanding success, her certain talk rising to a masterpiece of gentle sarcasm and her character portrayal as the director is the excellent performer he always was. And Beulah Bondi as the eagle-eyed see-all counts out an angular character into a smooth and individual personation. Otherwise the playing falls short of distinction.

If "Cock Robin" did not have to follow a score of mystery books, which even without the unique features of this one have still furrowed up the ground over which it makes its best strides, it would be an instantaneous sensation. But since it must in the end stand or drop by its appeal in that classification, it cannot endure comparison with the far more grisly predecessors and the much more comical forerunners that milked almost all the potentialities in the "Who did it" school.

"Cock Robin" may enjoy a limited

patronage, but cannot by the most optimistic estimate be foreseen as a candidate to rank with the dramatic hits of the hour.

THE FIRST STONE

Three act drama by Walter Ferris. Based on a story by Henry Heaton Vorse, published in the Saturday Evening Post. Produced by the Civic Repertory Theatre, directed by Eva Le Gallienne. Premiere January 13.

John Pen.....Eva Le Gallienne
 Sarah Pen.....Eva Le Gallienne
 Anita Pen.....Josephine Hutchinson
 Victor Pen.....Charles McCarthy
 Leonard Pen.....Donald Cameron
 David Pen.....Walter Turner Jones
 Minnie Burton.....Alma Kruger
 Mrs. Dawson.....Margaret Love
 Mrs. Allen.....Lillian Sothern
 Fred Bliss.....Lillian Sothern

Walter Ferris, a program note says, is head of the board of directors of Roxbury School in Cheshire, Conn., a former teacher of English at Yale, and this is his first effort to reach the stage. Both statements come upon the auditor as a complete surprise, for there isn't anything in this drama at all professional or "literary." Instead, it is an intensely human play, alive and modern, and here presented, with shrewd and cunning effectiveness. The locale is Cape Cod and the characters are all natives of that picturesque community. But don't let the picture to the conclusion that it is what used to be called a "Bioshi" drama.

It isn't so long ago that James Hearn dramatized the down east native as a rugged seafaring person in hip boots and so'wester who rescued children from wrecked vessels and brought them up in a spirit of serio-comic tenderness. Walter Ferris' play isn't anything like that. His hero is a former fisherman who has turned to motor trucking as a more promising business and the dramatic theme has to do with a loose-living and complacent husband suddenly brought face to face with the fact that his sex-tortured wife also has slipped from virtue during his long absences.

It is a novel treatment of the double standard motif, but here

argued with remarkable subtlety and played with astonishing force, particularly by Egon Brecher as the truck driving mariner. It is doubly remarkable that a first effort should be constructed with as fine a dramatic sense as "The First Stone." A new dramatist, and a professor of English at that, might be expected to be pretty articulate, not to say glib. On the contrary, some of the most effective passages in the play have the roots of their force in what seem to be pauses. There is a scene in the second act that for power of suggestion is an epic.

The couple's two children are dimly aware that their mother is under some terrible stress, half suspecting the truth of her involvement with the village sheik. It is evening and the woman has gone out to fight her spiritual battle with herself. The children are trying in vain to concentrate upon their school books under the kitchen lamp, but are distracted by vague forebodings. A sense of dumb terror is built up by these simple materials that grips almost uncomfortably and it is upon this surrounding atmosphere that the husband bursts unexpectedly with the newly received knowledge of his wife's infidelity. The whole effect is built up without a tricky theatrical contrivance, yet it delivers a maximum of dramatic kick.

The whole play is full of just such surprises. The double standard theme is an open invitation to the theatrical artifice, but the marvel here is an utterly artless exposition, an artlessness that is the essence of its fascinating quality.

No better character drawing has been done on the metropolitan stage this season than some of the Ferris people. They are vitally real from the husband, intent upon the betterment of his family's condition, but careless of his own conduct and moral responsibilities, to the smirking village sheik preening over his easy conquest. Nothing is overdone, nothing is even estimated in the realization of even the minor

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characters. There is a gem of a duologue between a hard and dogmatically religious old woman, and a comfortable and philosophical old gossip, wherein the more worldly crone mourns that by the New England religious code "most of the fine, upstanding men must be in hell!"

It would be interesting to know how much of the fine effect is due to Miss Le Gallienne's direction and how much to Ferris's writing, but in any event, it's theirs. Unfortunately, Miss Le Gallienne's acting does not suggest the character of the wife. This ethereal actress could never approach a suggestion of the earthy woman the part implies.

But the rest of the cast is flawless, with special emphasis again upon Brecher, who has some pretty heavy dramatic scenes, but always makes them voluptuously adequate without once losing the sense that he has still more power and intensity in reserve. Here is an individual performance that stands out for the current season.

Under the auspices of the Civic Repertory the piece is bound to prosper, for it is in the special vein that institution has developed of "intellectual appeal." It's fate in the commercial theatre addressing the multitude might be indifferent, but this is a subject upon which speculation is fruitless. The important thing is that in "The First Stone" the Civic Repertory has achieved something brilliantly creditable, both in a dramatic way and in the way of dramatic virtuosity. *Rush.*

A FREE SOUL

Melodrama in four acts, presented by William A. Brady, the elder, Jan. 12; adapted by Willard Mack from the novel of same name by Adela Rogers St. Johns, staged by George Cukor. Mrs. Deborah Ashe.....Adelaide Prince Mrs. Dorothea Joffrey.....Grace Houston Grace Carling.....Ann Winston Ramsey Joffrey.....George Christie Dean.....Joseph Kennedy Dwight Suro.....George Baxter Jan Ashe.....Kay Johnson Stephen Ashe.....Lester Longman Bill Wilfong.....James H. Bell Abe Sloan.....Daly Murphy Gwendolyn Wilfong.....Ellen Dorr Ace Wilfong.....William Douglas Hooper.....William B. Barry The Big Mack.....Charles E. Lewis Gambler.....Lou Turner Fresno Kelly.....John Irwin Nelson.....Edward P. Roemer Carroll.....Eugene Lester McAlilly.....John Costello Red.....Walter E. Powers Jack.....Lou Turner Patrolman.....Chas. Stanley Another Officer.....Spencer Stoddard Judge Basely.....George Christie Nolan, Dist. Attorney, Jr. Clerk of the Court.....George Benson Foreman of Jury.....Joseph Kennedy Mullins.....John Morris Bailiff.....E. J. Barrett

William A. Brady, the elder, always had a flair for melodrama, and his newest presentation in that line, "A Free Soul," is taken from the novel of same name which ran serially in "Photoplay." It tells an interesting story, set in San Francisco and well played. Whether it is for Broadway is problematical.

Adela Rogers St. John, whose writings for magazines and pictures won her a name on the coast, is said to have told a story in which she herself is the central figure.

The name used for at least one of the characters, a wealthy youth, is the same as was prominent and still is north of the slot. And throughout there is something of a struggle between folk of that class and those south of the slot.

Willard Mack, a master of melodrama authoring adapted "A Free Soul." He followed the story rather closely, at times complete paragraphs being detected unchanged, though in dialog form. It is said that Metro-Goldwyn-Mayer is concerned with Brady in the show, but the production shows no exceptional outlay, in fact one of the most of the storehouse, maybe all of it. George Cukor did very well in direction and he knows something about pace.

Jan Ashe, daughter and pal of Stephen Ashe, famous criminal trial lawyer (Mrs. St. John's father is said to have similar standing) has been taught by her father that marriage with a man not of equal blood. But the girl's heart was completely the gambler's, who adored Jan. Too much of a man to stand for another's punishment, she was warned Suro away under threat of death. There had been a heated dispute between Ace and Jan, who insisted she was doing nothing wrong and had the right to associate with whom she chose. But when her man was in trouble she was all for him.

The girl is never permitted to take the stand. Her father's brilliant defense wins her final case. When the verdict of not guilty is given, Stephen Ashe is found dead in his chair. As the court effectively put the curtain line: "The defense rests."

The trial scene is in the final act. The other acts have the romance of the well bred girl for the gambler, an up-standing fellow and nothing like a type as generally recognized.

There is a raid on Ace's establishment, but no evidence is gotten. All the police find are 20 men playing raffle in a room that a minute before resounded with the click of dice, rattle of chips and the bounding of the little ivory ball on the roulette wheel. This is off stage stuff. The raid scene really occurs in an ante-room, so no well done scenically, either.

Kay Johnson, as the colorful Jan Ashe, again comes forth as a splendid actress. It's a role that needs not a little delicacy at times. At the emotional points, of which there are several, Miss Johnson seemed Jan in the flesh. Equal honors go to that fine actor and director, Lester Longman. His impression of a brilliant lawyer, which raw liquor slowly but with the ravishes, won him new laurels. Had he raven locks, Longman might have been a prototype of the late William J. Fallon. Melvin Douglas, out of stock, scored

ZIEGGY'S LONG WIRES

Florenz Ziegfeld had a swollen middle and little finger last week. Benny Holtzman saw Ziggy in his office and gawped. It came from writing too many telegrams.

Ziggy, in all seriousness, said that was just the cause exactly. The producer writes all his long telegrams in long hand.

surely as Ace Wilfong. He is almost as stout as Miss Johnson, but the lack of physical contrast went unnoticed by the fire he exhibited when called upon.

The cast is longer than usual, but a number of the smaller roles stood out. Frank McGlynn, Jr., impressed as a corner in the guise of the district attorney. George Baxter made Suro the real thing. John Daly Murphy did a neat job as the dealer in Ace's establishment, while John Irwin looked a worn out pugilist.

"A Free Soul" qualifies for moderate money, but its success is apt to send it out tour after a brief stay here because of better pickings. *Dee.*

THE INTERNATIONAL

Third production by the New Playwrights' Theatre at its 40 Broadway street playhouse. Written by John Howard Lawson, staged by the same, and acting by John Dos Passos; additional designs by William Gillette. The cast includes: Edward A. Ziman; costumes and masks by Helen Johnson and Yvel Cutler. In the act and scene opened Jan. 14 at New Playwrights' Theatre. Simon Silas Fitch.....George N. Price Edward A. Ziman.....Rose M. Brown Ethel.....Miriam Gumbel David Fitch.....Francis Tone T. J. Jacobs.....Rose M. Brown Karneki.....George Tobias Lisa.....Edna May Oliver Rubell.....Edna May Oliver Edward Franz Grand Lema.....Lawrence Bolton Tim Garity.....Ruth Chorpenging Madam Maud.....Hazel Mason Monsieur Pouchou.....Lionel Ferrend Benjamin Krumb.....Rose Matthews

"The International," like its predecessors under the New Playwrights' Theatre treatment, is anything but not original in creation and presentation. So hectic and cacophonous is its production that the play might well be styled a true exponent of a new school of vo-do-de-o drama.

Having to do with a new world war and the concern the international citizen will have in it, the action opens and closes in New York. An expedition to Thibet, financed by the United States, is sought for the development of new and valuable oil leases, is the motivation of a wandering plot. Never has there been a play that has covered so much geographical scope and so much remote territory.

Through it all wanders the symbolic girl and boy of the international moment, while the old moneyed father, back in Wall Street, divides his interests between war conferences and other conferences, and a high-spirited inmate of a "cat-house" the play's language frankly denotes it.

The Greenwich Village enterprise operates on a subscription basis, and also on the sale of the "New Masses" type of radical patronage. As an insurgent theatrical venture it is fittingly supported by a limited group of radicals who will reveal in "The International" as play and a prophesy. Otherwise it is very limited as to draw. *Abel.*

KABALE UND LIEBE

(LOVE AND INTRIGUE)

A drama in the German tongue presented at the Cosmopolitan theatre week of Jan. 18 as part of the season of German hard-boiled mystery plays by Friedrich von Schiller.

Edmund von Winterstein Frau Miller.....Johanna Terwin Worm.....Wladimir Sokoloff Louise.....Helene Thimig Ferdinand.....Paul Hartmann President von Walter.....Arnold Korff Marshall von Kalb.....Otto Walburg Sophie.....Maria Solvig Lady Mord.....Willi Dreyer Servant to the Duke.....Alexander Molmi Servant to the President.....Othmar Bieger Servant to Lady Mord.....Eric Schilling

When properly ballhooped, foreign troupes find the pickings in New York rich and the audience from the Deutsches Theatre, Berlin, and the Josefstader Theatre, Vienna, marshaled under the eminance of Max Reinhardt, find the German tongue no obstacle to full houses and a \$5.50 ticket.

Diligent perusal of the English synopsis by large sections of the audience will reveal the "Hugolistic versatility" on the part of many of the assembled citizens. On the other hand, when provocation offered, many might as well understand what it was all about. It was, moreover, a shirt-front audience well up on their theatre gossip and able to grasp the subtle niceties of rank as well as getting Alexander Moissi, the biggest shot in the whole battery, but playing a minor bit in "Kabale und Liebe."

Moissi is the beautiful lad reported as proclaiming himself upon arrival as just about the biggest treat the United States ever had in a histrionic way.

He appears in "Kabale und Liebe."

Liebe" as a servant of an unseen duke come to deliver a message and some baubles to a fair lady of the court. What he says in delivering the message cannot here be set down as it is not known. Suffice that he said his say with a great variety of intonation, gesture and effect and left the stage with a thunderclap of applause on his heels. After the scene, in sharing bows with Lili Darvas and Paul Hartmann, another great one, Moissi was elaborately subordinate to backstage etiquette, fairly effing himself in an ostentation of modesty.

"Kabale und Liebe" was reported a great event by the fans of the present repertory season, as practically all of the stars were acting simultaneously. Under the plan, the vogue, that of rotating players, as well as plays, it is understood many actors appear about once every three weeks. The apples especially to the important roles for which there is said to be keen competition.

With Max Reinhardt famous for his single-minded devotion to effect

and hang the expense, this German-Austrian amalgamation is probably not a great a commercially. It must be an expensive proposition apart from the roster of talent involved. Double time for stage hands mounts up.

"Kabale und Liebe" translated means "Love and Intrigue." It is rather a blustering ory of suffering. Nobody apparently gets a moment's peace of mind throughout. It is a deadlock between young love and blackhearted villainy with a fancy assortment of what you imagine is the Teutonic equivalent to a row of asterisks.

The guttural character of the German language necessarily involves a different tempo in the speaking of dialog than does English. The stand and deliver system of harangue probably was due to the rather creaky mechanics of Herr von Schiller's script. From time to time it seemed more like elocution than up-to-snuff stage deportment. But maybe it shouldn't be mentioned.

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Musical by EDWARD KALMAN and HERBERT STROHMEIER

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LITTLE Theatre, 44th St. W. of B'way. Eves. 8:30. Mats. Wed. & Sat.

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Week Jan. 16

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Wk. Jan. 25; "MAMBO MILLIONS"

Thurs. W. 124. Eves. 8:30

GUILD Mats. Thurs. & Sat. 2:30

PORGY

REPUBLIC Theatre, W. 43d. Eves. 8:30

Mats. Wed. & Sat. 2:40

PLYMOUTH 45th St. W. of B'way. Eves. 8:30. Mats. Thurs. & Sat.

ARTHUR HOPKINS Presents

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A Comedy by George Manker

Watters and Arthur Hopkins

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Eves. 8:30. Mats. Wed. and Sat.

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A Comedy-Drama by

PHILIP DARRY and ELMES RICH

WILLIAM FOX

presents the Motion Picture

with symphonic Melodrama Accompaniment

By the Master F. W. MURNAU

Director "MORITZ" "THE VIKING"

MUSSELLIN "THE VATICAN CHOIR"

on the Movietone and FOX MOVIE-TONE NEWSREEL

Times Square Twice Daily, 2:30 & 8:30.

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Broadway at 51st St. Doors open at 11:45 A. M.

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The Divine Woman

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Stage TOSPY TURVY

Wals Roemer, Capitulations and Others

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MATINEE EVERY DAY

5:00 P. M. 7:15 P. M.

EVENINGS 8:45

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The JAIL SINGER

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"ZIEGFELD FOLLIES"

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IF YOU DON'T

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PLAYS OUT OF TOWN

RAIN OR SHINE

Detroit, Jan. 14.
Jones & Green production. Book by James Gleason; lyrics by Jack Yellen; music by Milton Ager and Owen Murphy. Dances directed by Tom Nip and Russell E. Martort. Orchestra directed by Dan Vornhes. Stage by Alexander Leftwich. The Shubert-Detroit, Jan. 10; \$3.85 top.
"Smiley" Johnson.....Joe Cook
Mrs. Patricia Conway.....Janet Yelle
Grace Forsythe.....Jean Shirley
Hon. Gwyneth Hugo Llandell.....Ernest Lambert
Amos K. Shrewsbury.....Tom Howard
Katie.....Ethel Norris
Harry.....Sterling Holloway
Frankie Schults.....Rita Garcia
Jessie Dalton.....Joe Lyons
Mary Wheeler.....Ruth Thomas
Perry Conway III.....Warren Hull
Roads.....Rosie Moran
Polleiman.....George Sperlin
Mother.....Dimple Riede
Child.....Buddy Goodrow
Ticket Seller.....James Carroll
Ballet Dancer.....Virgil Coult
Grocko.....Stanley Westa
Head Waiter.....Dave Chase
Barker.....Joe Lyons
Follet.....Paul Brack
Acolat.....James Carroll

There's a lot to be done to Jones and Green's last, but it doesn't take half an eye to see in "Rain or Shine" the makings of a show that is pretty likely to click. They couldn't get things working in time to open Monday as scheduled and just made the grade Tuesday. At that, the ferris wheel, Joe Cook's gaglet, which looked like one of the best bets, wasn't functioning, much to the disappointment of those who had seen it in rehearsal.

This is a circus musical comedy built around Joe Cook. As manager of Wheeler's Circus he has plenty to do; foot juggling, perch work and violin playing when the outfit begins to go sour, as well as a number of straight moments.

Show ran about four hours on its premiere and needs not only drastic cutting but considerable pepping up of James Gleason's book. The story in the second act goes floozy. Perhaps this is on account of so many stunts and dances that the music easily submerge any story; but, at any rate, there's a sufficient demand for untangling the second half to keep Gleason working.

While it's Joe Cook's show most of the time, there are other bright spots. Warren Hull and Ruth Thomas make an agreeable pair of love birds. Sterling Holloway and Ethel Norris have fast, hoofing, particularly the latter and Russ Martert's 16 Rockets and Tom Nip's

Dancing Boys and Girls stood them up. Rosie Moran and Virgil Coult do some pretty ballet work, and Don Vornhes's orchestra does a good job with the score.

Milton Ager and Owen Murphy's music is corking, with two especially good numbers, "Rain or Shine" and the "Roustabout" chorus song, which is a knockout. Three other songs got over very well.

Jones and Green haven't pinched their pennies a bit on this one. The whole thing is cleverly and expensively staged, chorines are young and average handsome, and there's enough dancing zip to almost make up for a soggy second act. When the rescue crew has done a work "Rain or Shine" should have the symptoms of a hit.

QUEEN'S HUSBAND

Providence, R. I., Jan. 16.
William A. Brady and Dwight Deere Wiman present "The Queen's Husband," by Robert Emmet Sherwood.
Frederick Granton.....Gyles Isham
Philipps.....Stanley Rigly
Lord Dierin.....Wallace Wildecombe
Pelly.....Arthur Morrison
Princess Anne.....Katherine Alexander
Queen Martha.....Gladys Hanson
Lady-in-waiting.....Marguerite Taylor
Another lady-in-waiting.....Helen Cromwell
General Northrup.....Reginald Barlow
King Eric VIII.....Roland Young
Major Bient.....William Daren
Sergeant.....James W. James
Dr. Fellman.....Arthur Hughes
Prince William.....Dwight Frye
Loker.....Benedict MacQuarrie

In "a small kingdom in the North Sea," the setting for Sherwood's obvious satire on government is ideally made. The haughty husband-ruling queen sets out for America to raise funds for her army and navy at home. Sherwood hasn't hesitated to suggest in a delightfully subtle way that Queen Martha's journey is not unsuggestive of a real queen's recent visit to this land of copious coffers. During the queen's absence, the blatant speech-making General Northrup whips the domineering Parliament into making him dictator. During his tirade in the Parliament, the Liberalists walk out and plant the seeds that grow into a convenient rebellion.

Through all this action the king remains suave and apparently indifferent to the haughty general's usurpation of his power. Parliament arranges for the marriage of Princess Anne to a sappy Prince

William despite the fact that she is in love with Frederick Granton the son of a wholesale plumber and secretary to the king. The queen finally returns with millions of American money and huge books full of press clippings.

The supposedly plastic and spineless king has become a new man. He has brought about an alliance with the Radical party, and General Burton, dissolved Parliament and interpreted the Constitution in his own favor. For once he is king. He marries Princess Anne to her real lover and walks off stage with the suggestion that he will pay the price when the arrogant queen learns how he defeated her cherished plans.

The play's subtleties and ironies make it sparkle. Brilliant lines all the way through. The audience was handed one laugh after another. Opening with a clever first act, the second dragged somewhat with long speeches. The closing act was a little slow, but the acting was of such a quality that the failure to gain speed was not damaging. Seldom has a show opened here with as happy ending as "The Queen's Husband."

Roland Young took about ten curtain calls for the smooth job he performed as King Eric VIII, never disturbed nor alarmed, even with cannons booming at his back. Katherine Alexander as Princess Anne won favor. Gladys Hanson as Queen Martha took her share of the honors, which were distributed in abundance.

It looks good for Mr. Sherwood and "The Queen's Husband."

LA GRINGO

Atlantic City, Jan. 17.
Tom Cushing's new drama, "La Gringo," presented by Charles L. Wagner and Hamilton MacFadden, had its premiere at Apollo theatre last evening, and if its reception is any criterion it will be heard from.

"La Gringo" is a dramatic offering, enlivened with numerous touches of comedy and enacted by a fine cast. At times the action bordered upon melodrama and sufficed to keep the large audience highly interested until the smashing climax. Although programmed for four scenes in the third act, only three were presented, as it was found to be a stage impossibility to make the necessary changes in the short time allotted for the intermission.

"La Gringo," or "Gringo Rose," as its title may become, concerns Carlotta d'Astrade, beautiful Mexican. (Continued on page 63)

INSIDE STUFF

ON LEGIT

The barring of Winchell from the Shubert houses reveals once more the fact that there is one clique of Broadway managers given to kicking on notices and urging for their abolition, while another group—principally the producers with the best reputations—rarely have any comment to make on notices. Taking them without show of emotion, whether they're good or bad.

There is also the delicate point brought out as to who actually invites a critic to attend a performance. Except for the eight most important papers in town—"Times," "World," "Herald Tribune," "Sun," "Post," "American," "Journal" and "News"—it is doubtful if some of the others would be invited to send their reviewers to cover plays. In many cases the papers call up themselves and request reviewers' tickets. When they do this, the sending of the tickets ceases to be on invitation, according to the viewpoint of the managers, and becomes a mutual convenience (so long as things go right) between producer and paper.

The real rub of the whole fuss between newspapers and producers is that some of the papers continually work the advertising racket and their ad men use the names of critics (unauthorized) to get ads. In the case of a chump manager who doesn't know that the use of a critic's name is unauthorized, the stunt is taken seriously and he feels sore if his show is rapped.

On several of the papers where the critic or dramatic editor either makes the ad solicitation himself (that's still going on plenty on some of the second-string dailies), the manager feels that if the game is worked that raw, he has a right to a break. In other words, he can't quite "get" the sudden assumption of righteousness where the review itself is concerned.

When Percy Hammond was recently barred by the Shuberts, he said little about it and went on his way. The only time he peeped was after they invited him back—and they did invite him back, as he has too much of a following to ignore—specially around the country on his syndicate letter, which is widely circulated.

The attitude of the New York "Mirror," Hearst tabloid, in boosting Ziegfeld shows to the exclusion of all else has begun to annoy a good many Broadway producers. They pick on the "Mirror," claiming that while the "American" and the "Journal" also give plenty of Ziegfeld's shows—under orders—they are also fair to other attractions.

But the "Mirror" is all Ziegfeld almost every day. Which was one reason why one of the town's press agents sent a picture of his star down recently and marked it, "Mary —, in either 'Rosalee,' 'Rio Rita' or 'Show Boat'—take your choice."

The photo was printed.

The Chicago divorce mill grinds swiftly, even too swiftly, as the feminine star in a revue show currently playing in that city will attest. The man, singer, recently received a divorce from her non-pro husband, whom she charged with desertion and meagre support. The suit was almost endangered by the complainant's near failure to establish the legally required residence, but things were straightened out and the divorce finally granted.

The purpose of the divorce as far as the wife was concerned was to pave way for her marriage to her co-star in the current show. But the boy backed out of his alleged promise immediately upon the divorce award. Receiving this affront, the jittered singer acquired a bad case of temperament, verging on a nervous breakdown and refused to continue (Continued on page 57)

JOSEPH GREENWALD

(BY ARRANGEMENT WITH LONNIE NACE)

After His London Success Specially Engaged by SIR OSWALD STOLL

To Headline on His Circuit

OPENING LONDON COLISEUM, JANUARY 23

James Agate, "SUNDAY TIMES," April 17:
"No praise can be too high for the acting of JOSEPH GREENWALD as 'Solomon Levi.' This was a genuine creation rich in humor and with a touch of pathos."

"PUNCH," April 20, 1927:
"The delightful acting of JOSEPH GREENWALD as 'Solomon Levi' will repay even those who might otherwise be a little bit disdainful of certain crudities in this mixture."

"DAILY MIRROR," April 12, 1927:
"The Jewish Father by JOSEPH GREENWALD is the outstanding character. Mr. GREENWALD is an admirable actor who dominates the play."

Hannen Swaffer, "LONDON EXPRESS," April 12, 1927:
"The chief success of the London production of 'Able's Irish Rose' is JOSEPH GREENWALD. GREENWALD made the hit of the evening; everybody knew it."

St. John Ervine, "OBSERVER," London:
"JOSEPH GREENWALD gave the best performance in the play, charmingly portrayed the affectionate, emotional, humorous Jew. His acting was a great asset to this play."

"MORNING POST," April 12, 1927:
"... and in Mr. JOSEPH GREENWALD as 'Solomon' there is a comedian of distinction."

"YORKSHIRE POST," Aug. 2, 1927:
"... there is one star actor whose performance lifts him at once above a general stand and which is very high, and that is JOSEPH GREENWALD."

American Representative
SAMUEL BAERWITZ
160 West 46th Street, New York

London Representative
BERT MURRAY
40, Shaftesbury Avenue, London, Eng.

Preferring Death to Jazz, Chas. H. Vet Shot Himself

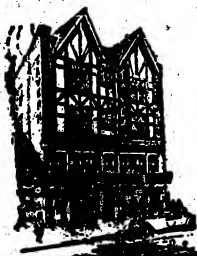
St. Louis, Jan. 17. He put his art, in the form of playing the violin, above everything—jazz music, the present-day tendency he loathed—and rather than give in, he took the old revolver that had been his pal and protector for more than two score years and put a bullet through his brain.

That is the tragic story of Charles H. Vet, formerly one of the great violinists of the St. Louis Symphony Orchestra. Past the allotted threescore and ten of Biblical lore and therefore beyond the pale of rehearsal plodding and frequent concerts in all kinds of weather required by the symphony concerts, he had been eking out his living tuning pianos—the instruments he loved most next to his beloved and faithful fiddle.

He had been making his rounds in Granite City, Ill., just across the Mississippi from St. Louis, tuning pianos here and there, and steadfastly refusing any other employment, because the only task that was offered him and his violin was the playing of jazz at the dance halls.

So he went to the Newman Hotel in Granite City one night last week and bade the world of jazz goodbye. He left a note asking that no music be played at his funeral and that no minister be called upon to pronounce a eulogy.

Friends said the fear that he would have to enter a theatre orchestra and play jazz music to earn his bread and butter and keep from him to take his life.



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the sister song to "Sweet Adeline"

Quartettes, Trios, Duets, Singles, Orchestras
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Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN,
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"THE DEVILISH DANCE TEAM"
Now Featuring **THE TRAINER** and **THE WILDCAT**
The only team held over Castle Farm, Cincinnati; held over Addison Hotel, Detroit; now playing sixth consecutive week, Nison Cafe, Pittsburgh.
Some of Our Big Numbers:
"THE ARGENTINE TANGO," "THE GAUCHO FROM RIA JUANA"
Our Original "China Apache," done since 1924; "Charming Vale Francis Maitre," "The Devil Dance," "The Trainer and the Wildcat" and many others
PERMANENT ADDRESS: CARE OF VARIETY, CHICAGO

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PIROLLE'S
145 WEST 45th ST., NEW YORK
Pirolle's Special Table D'Hotel Dinner, \$1.25 Sunday—Noon to 9 P. M.
LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

CHANCE FOR LAYS

As a stunt, Vincent Lopez has invited a group of newspapermen and theatrical writers to alternate as guest conductors of his Casa Lopez orchestra on his broadcast evenings.
The guest maestro's name is to be broadcast and publicized.

Movietone's Mormon Organ

Salt Lake, Jan. 17. Fox's movietone will picture the world famous organ of the Mormon Tabernacle.
Consent was granted by President Heber J. Grant upon a request from U. S. Senator Reed Smoot at Washington.

It is claimed that the Tabernacle organ is the world's largest. There is some speculation here as to whether the local organ in its massiveness will thereby appeal more in its music on the Movietone than would the organ at the Paramount, New York, with Jesse Crawford playing on the latter.

Regardless of the size of an organ, some claim here that it's the organ but the player who will make the most solid impression.

Band Leader Files Suit Against St. L. Cafe

St. Louis really only has one downtown night club, and now Larry Conley, band director at that lone institution, the Tent, threatens to throw a legal monkey wrench into the works. He is angry at Stuart Whitmarsh, who owns 98 per cent of the shares of the Tent, and Conley doesn't mind saying he's mad. He has filed suit for a receivership and is particularly worked up over the cover charges.

Conley declares in his suit that he had an agreement with Whitmarsh whereby he and his eight musicians are to receive \$750 a week and, in addition, 10 per cent of the cover charges. He charges that Whitmarsh "has been concealing the cover charges, refusing to make an accounting" and mismanaging things generally until the receipts have dropped from \$350 to \$200 a night in less than two months. The Tent opened Thanksgiving Eve.

Judge Oasing appointed T. J. Evers and Robert Olson temporary receivers pending a hearing on making their jobs permanent. Whitmarsh could not be reached for a statement.

PUBLIX M. C. LEADERS

Ralph Pollock, rotated by Publix as master of ceremonies and stage band leader in Memphis, Kansas City and New Orleans, is now at the new Publix Alabama, Birmingham. Pollock is the inaugural attraction.

The Metropolitan, Houston, has Ted Claire as the m. c. and bandmaster. Don Miguel Galvan is the new Publix leader and m. c. at the Texas in San Antonio.

PHILLIPS WITH SCOTCH CO.

London, Jan. 17. Bill Phillips, formerly with Remick, has been engaged by Montgomery & Co., Scotch music publishers, who have recently established themselves here.

Phillips will inaugurate American ideas for popularizing the Montgomery catalog.

Max Fisher on Movietone

Max Fisher's orchestra, currently playing the Academy of Music and Audubon for Fox in New York, is due to record for Movietone this week.

INSIDE STUFF

ON MUSIC

Cut Rating Again

The effect of Paul Whiteman's return to Broadway last spring was manifested by a jacking up of prices and general standards. Since then considerable cut-rating has again come into existence, with the manifold radio engagements permitting for wholesale performance at minimum scales.

Lyricists

Benny Davis squawked on his comparison to the Hart-Caesar-Delta school of lyricists as outlined in the Anniversary Number story on the Words-and-Music makers. Davis and Billy Rose were classified as excellent exponents of the popular idea of lyric writers, which in the end are the most commercial despite the flowery word and phrase tricks of Hart or Gershwin or Caesar. Davis contends that he and Rose are now doing some fine wordsmithing but the impression still is that for simple, straightforward commercial lyrics for popular consumption the Rose-Davis school is in a classification distinct from the musical comedy flair of Ira Gershwin, Larry Hart, et al.

With Davis and Rose now doing production writing as a development from the pop song stuff, a new tenor is discerned in their brand of word contriving.

Like Davis, Billy Rose also complained that he has written some of the finer things in pop songs, his "Middle of the Night" being concededly a classic among pop song waltz ballads, particularly in lyric construction and development. But Rose admitted that one generally associates him with "You Tell Him—I Stutter," "Barney Google," and other novelty songs. The reason he's not writing any more of them, however, is because of a general dearth of comedy ideas. As Rose explained, any novelty idea will sweep the country, so hungry is the American public for nonsense ditties like "Bananas," "Ja Da," et al., but such ideas are few and far between.

Gus Kahn, Tolls of Isham Jones

Gus Kahn, one of the outstanding contemporary writers, takes up the cudgels on behalf of Isham Jones in refutation of a special story on "Paying the Pluggers" in Variety's Anniversary Number. Kahn states that the story referred to some orchestra leaders who got in on songs and mentioned Jones among them. It allowed the reader to assume that because Jones no longer had a big orchestra in an important place, he was not getting in on any song hits.

"I just want to tell you that I wrote the lyrics for almost all of the songs on which Jones' name appeared and I know that you will take my word for it that he wrote every note of every melody that I ever had with him."

"In my humble opinion, he is really one of our great popular melody writers."

Donaldson's Title Page Mugged

Walter Donaldson's picture adorns the title page of "My Blue Heaven," a rare distinction for a contemporary writer of the new school. Irving Berlin, Harry Von Tilzer, Charles K. Harris and one or two other songwriters of the old regime have had that distinction, but the Donaldson instance is a departure.

Donaldson's name has become valuable commercially, hence the photographic reproduction.

Bobby Crawford states in person that the reason he left Berlin, Inc., was not a matter of bonus so much as a desire to step out for himself and expand.

Selling "Time" by Land Wire

The National Broadcasting Co. has a unique and efficient method of selling radio "time" and programs to prospective advertisers. When William Wrigley, Jr., was being interested for the now standard Wrigley hour on WEAF and network, a sample program was rehearsed and relayed to Mr. Wrigley's home in Chicago by direct wire. Wrigley heard it with full announcements, station letters and other broadcast detail—just as if it had been sent out through the ether instead of being transmitted to him by land wire for his particular edification as a sales point. This means of landing contracts has generally proved efficacious.

Wm. Karzas' Young Bride

Chicago, Jan. 17. William Karzas, junior member of Karzas Brothers, Chicago ballroom proprietors, who recently returned from a trip to his parents' home at Patras, Greece, brought with him a young bride. Mrs. Karzas was Angelina Demos, daughter of John Demos, Grecian hotel operator.

SWEETEN FOLLOWS JENKS

Los Angeles, Jan. 17. Owen Sweeten, m. c. and conductor at the Senator, Sacramento, for nine months, is going to the Granada, San Francisco, Jan. 28. He will succeed Frank Jenks, who has been in that house for seven months and is coming into the Los Angeles theatres for West Coast Theatres circuit.

SONGS FOR PICTURES

Los Angeles, Jan. 17. Byron Gay has written two songs to be published in connection with the release of "The Blue Danube," featuring Laetitia Joy, and "Goodbye Kiss," a Mack Sennet super comedy.

Titles of the songs are "When It Is Moonlight on the Danube" and "Goodbye Kiss."

TINN-PANN-ALLEE PUBLISHER

Tinn-Pann-Allee Publishers, Inc., is a new music "house" on Times Square.

Officers of the firm are Lou Stroeve, Carl DeVillibus and Paul Burns.

Gutow Goes to Detroit

Chicago, Jan. 17. Doris Gutow, solo organist at the Stratford theatre for two years, has been signed as first organist at the new United Artists' theatre, Detroit.

No Donaldson-Douglass Music Publishing Firm

Walter Donaldson is not aligning with Walter Douglass as a song writer-publisher. Donaldson states he is continuing as a free lance song writer, although placing most of his product with Leo Feist, Inc.

Douglass resigned from Walter Donaldson, Berlin & Snyder Co. as general manager to start music publishing on his own. Plans concerning him and Donaldson did not materialize. Donaldson says he is not considering going into the music publishing business with anyone, being satisfied just to write.

MENDOZA ILL

The absence of David Mendoza, orchestral conductor, from his usual place in the pit led to a report that he has severed connections with the Capitol, New York. Mendoza has been ill and his place has been filled by Eugene Ormande, associate conductor.

The Capitol dropped Mendoza's name from the program last week and also from the lobby display, which also added to the outside belief Mendoza had resigned.

LOPEZ' WORLD TOUR

Vincent Lopez is going on a world tour with his orchestra late in the spring.

Their season at the Casa Lopez concludes May 1.

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JUDGE RULES NITE CLUBS NOT ENTERTAINMENT

Fines Wash. Theatre for Sunday Show, but Quashes New Year's Evidence on Cabarets

Washington, Jan. 17. Cabarets, night clubs and hotel dining rooms are not places of amusement. Police Judge McMahon so ruled on Saturday when he ordered the information against Meyer Davis' Le Paradis quashed.

Ruling was in connection with charges that Le Paradis and others had remained open during the prohibited hours of Sunday morning, Jan. 1. Judge McMahon, however, held the theatres guilty of violating the section and fined Roland Robbins, manager of Keith's, \$25.

It was stated from the bench that the quashing of the charge against Davis was done to give the district opportunity to appeal his decision. For, had Davis been found not guilty, such an appeal would have been barred.

The Corporation Counsel's office stated, however, that no appeal would be made, though it was added that charges would now be pressed against the Gayety and Mutual, burlesque houses, held on the same offense.

In connection with the ruling on Le Paradis, Judge McMahon stated that, though a girl dressed in black tights and a white blouse appeared on the floor of the cafe and danced, this did not constitute exhibition, since it was simply a scheme to attract business to the place, as is used by business men in many different kinds of trading.

Ice and Water Okay; Booze Publicity Out

Washington, Jan. 17.

"Set ups" of cracked ice, glasses and ginger ale in cabarets and night clubs have been okayed by Prohibition Commissioner James M. Dorian.

Only tall tied to the approval is that the proprietor does not know he is furnishing the "set up" for use with intoxicating liquors.

Raiders by drug agents to gather such evidence are also out, unless the agent secures his evidence "by sight," seeing the patron become intoxicated.

Agents out to draw publicity for themselves by making raids will be dismissed, was another ruling by the commissioner.

Foreign Disk Sales Set New High Mark

Washington, Jan. 17.

Though reported to be on the losing end in the fight with radio in the United States, the makers of phonographs and records have increased their foreign sales until the year 1927 gives indications of setting a new high record.

Records compiled by the Department of Commerce for the first 11 months of 1927 disclose that 127,092 instruments valued at \$4,691,292 were exported during that period as against \$2,822 valued at \$2,863,984 in the 11 months of 1926.

Disks jumped from 4,996,998 valued at \$1,992,450 in all but one month of 1926 to 6,198,675 valued at \$2,757,718 in the 11 months of 1927.

In practically all divisions of the world, as called by the department, substantial increases on the instruments is noted.

No. N. J. Ballrooms Drop Acts After License Threat

Ballrooms and dance palaces of northern New Jersey, which have been playing vaude acts as mid-week business builders, have been notified the vaude shows are out unless they take out theatre licenses.

The test case in the matter was Willow Grove Inn, Teaneck, N. J. A slight tilt in the scale also obtained for the special nights.

Theatre operators are reported behind the squawk and local authorities notified the ballrooms to take out theatrical licenses or else. All preferred to discontinue the shows.

Mickeyfinning

Numberless stories are heard of the Mickeyfinning going on in the nite clubs.

Mickeyfinning isn't describable, but it's easily worked, leaving its victim miserable. The work is accomplished mostly by bartenders. Oftentimes it is by disgruntled waiters. Tips or the lack of them are the customary cause.

It's also said that the very same Mickeyfinning has been behind some of the nite club liquor trouble, with the victim so sore they didn't care what their revenge might bring.

\$100 Fine for No License; Frank Lewis' 2d Sock

Frank Lewis, 23, owner of the defunct Knickerbocker Club, 130 West 46th street, was fined \$100 before Magistrate Silbermann in West Side Court on a charge of operating a cabaret without a license. It is one of the heaviest fines imposed in cases of this kind.

It is the second fine of \$100 Lewis paid. January 5 he was arrested on a charge of disorderly conduct after Cyrus Warden, Columbia University student, 20 Rugby road, Brooklyn, charged that he was assaulted because he objected to paying a \$1.50 check for seven drinks, some of which he said were water.

Magistrate McAndrews heard the case and imposed the \$100 fine. Following the arrest detectives attached to Deputy Chief Inspector Bolan's staff raided the place and arrested two men for violating the prohibition law and then almost wrecked the place. Since then a uniformed policeman has been stationed to prevent a recurrence of the violation.

As Lewis left the courtroom a process server handed him a summons in an action for \$5,000 damages brought by Warden. The suit was started by the law firm of Grout & Trout. Lewis denied that he had committed any assault on the student and insisted it was Warden that had kicked the courtroom girl in the stomach.

Magistrate Jesse Silbermann also fined the Hacienda, 121 West 51st street, operated by Joe Bruno, \$25.

Harry Rose, of the Oxford Club, 72 West 51st street, was fined \$25. Joe Raymond of the Maytime Club, 23 West 49th street, was charged with having no cabaret or restaurant license. He asked for an adjournment. It was granted and bail of \$200 was fixed.

Norins Owes \$94,895; \$14,550 to Rothstein

William Norins, now sales manager for WMCA, the Hotel McAlpin radio station, who filed a voluntary bankruptcy petition, admits he has nothing and owes \$94,895. Norins operated Woodmanstein Inn, on Pelham Parkway, N. Y., and also flopped with his 300 Club which he later reopened and re-named as the Club Hitchy (Raymond Hitchcock). Norins was also treasurer of WMSS, the Madison Square Garden radio station, prior to that.

Norins owes Arnold Rothstein, \$14,550; Rothstein's Mortgage Co., \$14,948; Harry Goldman, \$13,000; Ralph Tubby, Roslyn, L. I., \$32,250; George Levy, of Freeport, L. I., \$7,600; Amos Baldwin, Inc., \$4,852; Alex C. Fyfe, \$2,000, in addition to other small claims for actors' salaries.

When Raymond Hitchcock opened the Hitchy on a percentage gamble against cowards with Norins, of which Hitchy initially received nothing, it was Rothstein who garnered most of the first night's takings to pay off part of Norins' indebtedness to him. The first night was the only money night.

CLIFF NAZARRO IN CAFE

Los Angeles, Jan. 17. Cliff Nazarro, functioning as master of ceremonies for West Coast Theatres, the past nine months, is transferring his entertainment talents to a cafe.

He opens this week at the Plantation, Culver City, with a 12-piece band and floor show of six girls and four principals.

Village's New Floor Show. A new floor show staged by Will Kelly goes into the Blue Moon, Greenwich Village, Jan. 21.

It will be an all-girl show with nine specialists.

AMBASSADEURS (NEW YORK)

New York, Jan. 7.

Low Leslie is back in the black-and-tan racket with what is probably intended as an American counterpart of the Parisian Ambassadeurs which latter, however, does not purvey colored amusement. Leslie, as Florence Mills' guide and mentor, and as producer of successful colored revues in America and abroad, has proved that he knows his stuff concerning dark talent.

At the Ambassadeurs on 57th street, latterly Roger Wolfe Kahn's Le Perquet of Paris, and priorly Ciro's, Leslie brings Harlem to the theatre district with a compromise. The performers, utterly self-conscious of the glass dance floor, the sumptuous surroundings, the abandonment of their native Harlem, the all-Caucasian pattern, and staff, with themselves as the sole attraction, try to outdo the whites for "class." It doesn't become the negro performer, and it is the sponsor's idea, with her vocal calisthenics, Mills never forgot the underlying native motivation of her song discourses, the half-restrained African abandon of her race.

Which brings us to Adelaide Hall, the feature of the Ambassadeurs, and Leslie's touted "find." Miss Hall is as she should be when getting into the show, with her vocal calisthenics. The torrid variations of a semi-ballad theme are more becoming to the colored songstress, or any colored vocalist.

Colored showmanship, of late, has become too self-conscious of its importance and position. The Carl Van Vechten, the Gilbert Seldes, and all the rest of the professional literateurs who dramatize, may have deliberately commercialized, the colored performer as a new art, have proved a damaging influence to the colored artist who would, if he could, be his natural self.

The Ambassadeurs' show proves that. Compare Brown and McGraw, a hot act team, with Adelaide Hall, a glorified songstress, and the difference is obvious. Miss Hall does not approach being a Florence Mills, nor even a Gertrude Saunders, while the latter team is nothing but Brown and McGraw, a native team of hard-working strutters and steppers who are thankful for the opportunity. In between them is Edible, a tenor, who summers at a Sheephead Bay sea feedery, U. S. Thompson, a hot strutter and widower of Miss Mills, an assistant of trip, and a team of vocalists, and the Will Vodery orchestra conducted by Allie Ross. The band is an asset.

At \$2 and \$3 (Saturdays), the Ambassadeurs' value is high. It is a spacious room with the advantage of comfortable surroundings, although, if the population isn't there, you can feel awfully lonesome in that 500-capacity interior. But much has been done by Leslie to warm it up. The decorative color schemes, wall brackets, table-cloths instead of the glass dance floor, containing tables, and kindred touches have done much to give the room warmth and atmosphere. The only heritage of the original Le Perquet design is the glass dance floor, and lighting effects subdued to eliminate the reflections from the floor.

The dance band plays from 11 'til undulating. How they do it is astonishing. With a pause between numbers, the combination continues ad libitum from start to finish, playing dance sets until the show and the floor show, in companion, some more dance. It can only be physically accounted for by the instrumentalists dropping out in regular time to time, or not participating in the general ensemble whenever one or the other requires surcease from the jazz purveying. Vodery followed the same routine at the old Plantation, some dance sessions running almost an hour.

The Leslie scheme of action—every moment should work out well at the Ambassadeurs. For the Broadway mob the room is a great bet. After all, the epicurean colored show fans can still find their hotsty.

Road Frightful

Despite the almost spring weather thus far this winter in and around New York, trade at the road houses has been frightful.

Some of the road places have closed for the winter, with their shut ups hardly helping business in those remaining open within the same district.

A few of the road houses have tried for extra attractions over the week ends, but something, but hardly enough to make the week break even.

North of Manhattan has been better in the main than on Long Island.

Bars Out—Or In?

After the federal men had left nothing but the mirror in the Helen Morgan nite club, other sellers of booze in joints and pints about decided that it's the bars which make the prohibition sleuths angry.

Not having direct means of confirming their belief, some of them in the racket thought it better to give up the bars than give up the joints.

Others say what's the dif, if they get you, they get you, and there's more dough over the bar.

totsy stuff in the raw up in Harlem. Ambassadeurs is a happy compromise and not only its midtown convenience but the objection of many of the nice people to rub shoulders with a mobster who has done something in a smaller room there, seating about 40. She broke in on the Parisians about the time Josephine Baker got her rave on among the frogs.

FLORENCE (NEW YORK)

New York, Jan. 6.

Tommy Guinan took a chance, and it looks to have come through. In a room seating less than 100, in the old place on 48th street, Tommy Guinan opened with a colored girl called Florence, bringing her over from Paris where she had done something in a smaller room there, seating about 40. She broke in on the Parisians about the time Josephine Baker got her rave on among the frogs.

With the limited capacity and able to pick at a \$2 cover, Tommy's act is going to be a dress not demanded, but it's nearly all clothes, and looks Parkavenue. Nice crowd without AK's meddling round, and several couples who want to dance because they can. Once in while one of those pretty boys among the steppers. That goes with the ritz stuff nowadays.

Florence is a colored orchestra of five, and doubling into a singing quartet for the brief floor show. The floor portion runs at intervals, and accepted Oosterman's progress in the bunch, including Florence, does side stuff, and the guests like it. On the floor all are sedate enough, lyrical, intimate, and the room would admit of anything.

When Florence (Emery) does her specialty, her husband, Palmer, an assistant of trip, and a team of player, and later has a solo. In that group also is Kid Sneez, Jones' partner, with Kid hopping it on the floor, but giving his act to piano and singing and song on the side stuff. A couple in the orchestra also came back from Paris with the girl from Harlem. And that billing, The Girl from Harlem, may be used by any of the dusky beauts.

Nothing torrid about this bunch the night seen. Though one show means a new show, nothing. They would have to be watched for an entire night, and the later probably the hotter. One point with Florence, though, her voice, her youth, is her enunciation or pronunciation. She's almost remarkable in this for a colored gal, and her enunciation is almost perfect. She has been studious to have grasped it as thoroughly as she has.

Florence's best number of the five songs was "I'm Tickled to Death I'm Single." It sounds English, and Florence sings it as if coached in by an English professional or song plucker.

Other than this song Florence did nothing to rate above an ordinary colored girl singer, ranking perhaps with a minor principal in a colored show. As a matter of fact, she has no previous show record over here, apparently having made her start in Paris or England. There is a story in connection with that bearing upon her professional career.

But the combination of the colored group is getting over, with the white ones showing up. The audience for favorite numbers, indicating a steady draw by the girl. It's a comparatively cheap hook-up for the house and a reason for the place of this size at the covert charge, since it could not well go too far on the overhead without going overboard.

Tommy has stopped advertising or billing Florence, another sign of sufficient patronage.

Rather an odd place in New York's nite life, and unique in the experiment, as much so as in the chance taken.

Too bad Harlem can't see Florence's show. She should give Harlem a flash at Small's some evening early. It would be a great business getter for Small's, and Harlem would give Florence the answer.

CASA LOPEZ (NEW YORK)

New York, Jan. 17.

The most showmanly nite club in New York is the Casa Lopez, and for that reason its Sunday nights are drawing well nigh capacity, particularly strong on the professional element therein. Whether it is Jack Oosterman's tiny comedy that secured the club's major of ceremonies, or the showmanship

2 Girl Rum Runners Grabbed Near Border

Plattsburgh, N. Y., Jan. 17.

Women rum runners are beginning to grow bold. The past three or four years they have been used as "window dressers" by male compatriots, but now some of the more hardy souls are going into business for themselves.

Two female smugglers, aged about 27, were recently nabbed by revenue officers near the border while driving a car containing 15 cases of Canadian ale. In default of bail, they were thrown into the local bastille and spent two days there, amid disreputable characters, until friends gave bond for their appearance in Federal court at Utica.

Women passengers were originally employed by bootleggers on the theory their presence would dissuade suspicion. Evidently they were either wives or sweethearts of the runners. It requires nerve and endurance, as much of the rum running is done at night over rough roads in inclement weather, and the chases are staged to the ecstatic accompaniment of burning tires and barking guns. Driving is wild and accidents are frequent, the officers and runners maneuvering to ditch each other.

The two girls will face a Federal judge on the charge of possession and transportation, which generally means a good-sized fine in addition to forfeiture of the automobile, with which the bill is routinely paced, it's a certainty the latter element has much to do with it.

Oosterman is a doubting of "Artists and Models" in the Winter Garden below. The hook-up with the Casa, which is situated in the W. G. building, works out well for the Casa. The Casa has been doing excellent trade. Considering the relative off business along Broadway, the consistency of the draw is astonishing.

Oosterman as a cafe master of ceremonies rates with the best, and that goes for anyone. What he handles is Oosterman's progress in that direction is probably best known to Oosterman. More of a playboy of Broadway, rather than an earnest showman, he means a consummate showman, Oosterman shares his fun dispensing with the customers. Sometimes it works out negatively.

When Oosterman gets whoopee there is nobody funnier to the sophisticated mob than Oosterman making whoopee, but with his sense of audience and his eye for sense of balance is equally warped and the resultant comedy becomes questionable. To the broad-based, wise showman, however, it means a mixed audience.

Oosterman may or may not have known he was being considered seriously for the mastership of ceremonies at the Club Richman. It was our earnest opinion to Lou Schuler, Oosterman's managing director, that Oosterman would make a go of it and be a pleasant surprise to the sophisticated patronage of the Casa. Oosterman's opinions differed on Oosterman's aptitude for conditions.

Watching Oosterman perform substantial as he was, and the precocious youngster will not only make legitimate musical production stardom within a couple of seasons but as a showman, he will be a trapeze artist in his own room. That whoopee handicap will be bested before long when Oosterman recognizes its relationship to the Casa. As a matter of fact, Oosterman is being cued intelligently by Vincent Lopez from the bandstand whenever Oosterman becomes too fly. It has been noted that every time Oosterman pulls a chemise from his pocket, and becomes sentimental about "the hours I spent with you, dear heart," he means to discourse on the "first night," Lopez eases him into skipping that, to tell about the other nights.

As a matter of fact, and like everything else, anything in that vein is very funny to those who'll stand for it, but it doesn't belong before the Casa.

It should not be misinterpreted that Oosterman is constantly out of order. Far from it, because for the main part, he is a showman. One time he strays from the accepted path it is a bit too radical.

The Casa Lopez show still is a corker. As a matter of fact, the hold over from the preceding Con Conrad revue, is a satisfactory danseuse. Billie Shaw has a new dance partner, Bobby Du Prez, a variety of performer. Oosterman introduced the team as "the next two girls. I don't know which, and that's our motto. This is a variety of acts, as are the Phelps Twins.

The Lopez danseuse as ever is an asset. Jack Oosterman remains the brightest spot on Broadway for popular patronage. Come when you please, dressed as you please, and as a matter of fact, it is the keynote of the nocturnal festivities. Abel.

SPACE-AND-AIR ADVERTISING MAY BE HEARST'S OBJECTIVE

Type Displays Followed Up Twice Daily by Hearst Radio Plugs—Appears to Prefer Going It Alone on Broadcasting

A new form of advertising that will revolutionize the advertising field, and which combines radio showmanship with newspaper exploitation, is being considered by advertising experts. They predict it is a matter of a short time before newspapers will be selling joint space and either "time" on a combination rate.

The theory of printer's ink publicity, with a follow-up later in the afternoon and evening, from the newspaper's own broadcasting station, to further impress the commercial product with "good will" exploitation in the form of entertainment, is the plan.

The daily press is vitally interested in the radio already. Many daily papers operate their own stations.

The Hearst papers may individu-

ally operate their own radio station, with a radio editor and program director for each station in each city. Where there is more than one Hearst paper in a metropolis, the evening paper will have jurisdiction for radio activity of the local Hearst stations.

This step, probably offsetting the proposed Hearst-Loew radio affiliation, may be a direct forerunner of a combination space-and-air advertising hook-up whereby Hearst will sell lineages and also other "time" for a broadcast follow-up.

Hearst in New York has been experimenting with radio through WHN (Loew's) on behalf of the "American" (morning) and the "Evening Journal." In New York, in view of the other congestion, part-time affiliations with WHN (Continued on page 61)

Toning Down Plugs

Station WMCA has decided to tone down on its broad advertising plugging during its commercial hours.

The Hotel McAlpin station will model its other plugs hereafter along the lines of the conservative WEF and WJZ station announcements of the program sponsors.

WGWB Closes With Loss Of Hundreds of Thousands

After sinking several hundred thousand in a broadcasting station and in fitting up extensions to various hotel and club house dining halls, the George W. Browne Company, Inc., distributor of Chrysler cars, is holding the sack.

Its station, WGWB, once one of the strongest in the state, has closed as a result of the cutting down of its wave length by the Federal Radio Commission, and that its newspaper tie-up has been dropped.

With the opening, some time ago, of WTJ, revamped station, which bought a low wave length organization, WGWB has been drowned out by WTJ, WSOB and WHAD. The station has suspended broadcasting entirely, Wisconsin News, which used the station, switching its entire alliance to WSOB.

Milwaukee "Journal," which once used WHAD, has forsaken that station for WTJ, and also practically off the air, leaving the only two radio stations of any consequence here in the control of the two newspapers.

Banker Curley Announcer

Boston, Jan. 17. Ex-Mayor James M. Curley (also an avowed candidate for the office at the next election) made his debut as a radio announcer through Station WEEB, Edison company, last week. He was the announcer for O'Leary's Irish Minstrels, regular part of the weekly programme from this station.

Mr. Curley, supposed to be without an equal in these parts as an orator and after dinner speaker, went over big as a radio announcer, according to the reports received by the station.

It is the first time, as far as is known, that an ex-governor and bank president has acted in the role of radio announcer for a professional programme.

Clancy WTIC Mgr.

Hartford, Jan. 17. James F. Clancy, manager of the Capitol theatre since August, 1920, has resigned to become manager of Station WTIC, the broadcasting station of the Travelers Insurance Company.

Hanford S. Billings, former manager of the station, returned to New York.

Clancy was a newspaperman in early life. He became acquainted with banking interests which acquired three theatres in Trenton and in 1905 was made treasurer of the corporation operating these houses. In 1919 he came here as manager of Poli's Palace. He is a member of the city plan commission, and a director of the Hartford Chamber of Commerce.

Schubel's Divorce

George Schubel, editor and part owner of the Ridgewood (N. Y.) "Times" and owner of radio station WHN, leased to Loew's, is being sued and is counter-suing for a legal separation from Mrs. Amelia Schubel.

Cruelty is alleged on both sides. Mention of Rhode Island and Mexico divorce suits by Schubel against his wife was mentioned in the fore Justice Mitchell May in the Brooklyn N. Y. Supreme Court.

Decision was deferred pending examination of Schubel's accountings for purposes of alimony allowance. He is temporarily remitting \$40 a week.

Acts, Commercially

Ritz Quartet from "Fanny Face" is booked for eight weeks on the air as a permanent feature of the Acousticon hour.

Nolia and Sara Kouns are set for the Radio Hour Feb. 3 through William Morris.

DISTANCE RADIO REVIEW

(From Chicago to Pacific Coast)

By W. B. McCLABAN

(Variety's Correspondent at Grand Rapids, Mich.)

Grand Rapids, Jan. 12.

Want to thank the numerous radio artists who remembered me with cards at Christmas time. It shows that this department in Variety is being quite widely read by those who entertain, over the air. The etherized New Yorkers were very interesting. The New Yorkers hoot in the new and howl out the old and then the same thing from Chicago, thence to Denver for another celebration and at last Los Angeles had its inning, at usual intervals. If you can last out the four celebrations its great sport.

Not Pleading

It's certainly not pleasing to be parked in the midst of one of the justly celebrated Michigan winters and then have the boys at WBAF at Ft. Worth selling lawn mowers on the air. They have a program of dance selections by the Eclipse Clippers. A goodly band, but a lawn mower is not the thing just now. To make matters worse we had to tune in WJUN at St. Petersburg, Fla., where the sun always shines, so the announcer said, and where they are parked in their shirt sleeves. The boys in the southland should think of the north.

The Little Fellows

There are scores of little stations in the middle west. WLAC offered Bob Casolen on the piano. Bob was not so bad. Then came music from the Maryland dance garden, WYAD, at Norman, Okla., with Glen Kniesley at the piano. Glen was not so good.

Carl Norman played a few piano selections from KFKE at Milford, Kans. That's the station operated by a certain Dr. Brinkley for no apparent reason. KMBC, at Indianapolis, had the Egyptian Serenaders, a nice band.

In the West

It's getting harder and harder to log any pop programs from KFI without staying up most of the night. The chain idea has done it. Along about 8 or 9 o'clock you hear the Maxwell House coffee gang from this neck of the woods. Then along about 11 o'clock, the same thing from the big ones out on the coast. Different talent, but the very same numbers from start to finish.

The Chimes

At about a quarter to 6 each evening come the chimes from WVC at Danvers, Ia. Nice little novelty.

and exceedingly well played. They are selling them at KMA. WCCO, the St. Paul-Minneapolis station, broadcasting a dinner concert with the Great Northern Quartet and Wally Erickson's Coliseum orchestra, was furnishing good entertainment. KGBZ brings us back to the realization that the radio is something more than a playing as it broadcasts the descriptions of a pair of automobile drives.

From the Hotel Fontenelle, at Omaha, comes Randolph's Royal orchestra over WOW. KOIL, at Council Bluffs, offering its own star entertainers, the Mona Motor Oil Twins. They are always good. WCLQ at Camp Lake, Wis., with a classical program.

For the East

Most of the eastern stations have been coming through with good quality and plenty of volume, but during the last two weeks there has been a lot of fading from that direction. The west and south have been much steadier.

1ST FREE LANCE TEAM

The first instance of a team of radio announcers combining expressly to free lance as a novelty announcing team is the case of Louis A. Witten, the WOR personality introducer, and Edward E. (Ted) Husing, recently resigned from WHN and now assistant to Major J. Andrew White, president of the Columbia Broadcasting System.

Husing is senior announcer for Columbia (WOR). He and Witten will make a bid to build up a rep like Graham McNamee and Phillips Carlin enjoy with WEF-WJZ and allied stations.

Cafe Quit at Switch

When the Durante trio at the Parody nite club, New York, discovered WMCA had switched their radioing to WPCH, the Parody discontinued the service.

Durante, Jackson and Clayton had become radio-known, although the Parody had been paying WMCA a slight service charge.

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Bamboo Inn Hilda Rogers Honey Brown Taylor J. Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Sapiro Bd	Casey's Vincent Lopez Or Jack Oetman Phelps Twins Marli Stryker Shaw & Du Prez Bea Sis & Carroll Chas Florence Florence Shesee & Palmer Florence's Or	Knickerbocker Grill Sylvia Hanley Trickie Hicks Fuzzy Knight Grace Ashley Bert Kauff Orch Little Club Dolly Bernard Grace Hayes Joe Mirador Eleanor Ambrose Chas Sabin E. B. Johnston Burt Holt Or	Pennsylvania Hotel Johnny Johnson Or Salon Royal Texas Guinan Tommy Lyman Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Chaille Don & Mae Vercelli Sis Tom Gert Or
Club Barney Hale Byers' Orch Club Lido Meyer Davis Or	Club Elbowy Colored Show Ebony Bd	Montmartre Dario & Irene Emil Coleman Bd McAlpin Hotel Ernie Golden Orch Oakland Terrace Will Oakland Laudette Bd Palais D'Or B A Rolfe Bd Rolfe's Rev	Strand Roof Jack Connor's Rev Warner Gault Ten East 60th Margaret Zolnay David Garry Larry Stry Or Waldorf-Astoria Meyer Davis Or

CHICAGO

Alhambra Ralph Bart Dan Kefauver Art Ross Mildred Ross Dorothy Dale Calhoun Hawaiian Dale Dyer Lew King Bernie Adler Eddie South Bd	Colosmos Bobby Danders Maude Hanlon Art Ross Teddy Martin La May Fowler Norma Lenny Art Williams	Myrtle Lansing Dorothy Conto Zita & Howard Aerosth-Congo Bd	Harry Harris Al Gault Felix Novit Bd
Alhambra H & L Swan Lew Fowler Lowell Gordon Lester & Clarke Henri Gendron Bd	Davis Hotel Bonnie Adler Frank Libase Gypsy Lenore Lischoron & H Al Handler Bd	Lido Romo Vincent Edna Norman Marge Delaney Mignon Stevens Charlie Schultz Barry Clay Bd	Rendezvous Joe Lewis Natalie & Darnell Lillian Scott Chas. Straight Bd
Ansonia Kay Rosana Wellington Sis Maddy Pincus Babylon McKenna Grace Johnston Bill Krantz Bd	Frolics Roy Mack Rev Babe Kane A & M Jennings Nellie Nelson Hal Hixon Gypsy Lenore Eddie Clifford Ralph Williams Bd	Lindo Inn Rose Taylor Barry Mack Rev Geo West Dot Johnson Fred Huxley Band	Rainbow Gardens Betty Sterling Louie Amiel Hahn & De Negri Gaby Duve George Lustig Isham Jones Bd
Chas-Pierre Pierret Nuyten Or Earl Hoffman's Or	Golden Pumpkin Danks Sisters Russell & Durkin Gene Gill Gage Gage Henrie Gendron Bd	Mirador Sylvia DeVore Don Beck Rae Raymond Marie Leder Harris Solo Olive Christenson Hal Lester Earl Holt Bd	Samovar Olive O'Neill Lowell Gordon Cipriani & Ingram Lulu Swan Lord Walte Bd
College Inn T & B Healy Oman & Paxton De Palmer Al Sigel	Joe Tenner	Parody Club Roy Mack Rev Margie Ryan Frances Allyse Phil Huxley Zita & Howard	Terrace Gardens Prosper & Maret Dave O'Malley Jeanne Antim W Wadsworth Bd

WASHINGTON

Better 'Ole McWilliams' Orch Carlton Harry Albert Meyer Davis Or	Club Lido B Dougherty Or Club Madrilion Orb Rennie J O'Donnell Or	Club St. Marks Schulky-Rosey Or Le Paradis Milton Davis Meyer Davis Or	Al Kamons Meyer Davis Or
Chancellor Paul Fideiman Meyer Davis Or	Club Marlboro Phoebe Orch Club Mirador M Harmon Orch	Mayflower Sidney Seidenman Sisters' Orch Swan Roland Young	Villa Roma Villa Roma Or
		Wardman Park Sidney Harris Meyer Davis Or	

OBITUARY

CHARLES E. FORD

Charles Elias Ford, president, Ford's Grand Opera House Co., Baltimore, died at his Roland Park home there last week. A son of John T. Ford, founder of Ford's theatre, Baltimore, and owner of Ford's theatre, Washington, at the time of the assassination of President Lincoln by his father as head of the latter's theatrical interests in Baltimore, Washington and Richmond.

In association with his father Charles E. Ford managed the original tour of Gilbert and Sullivan

In fond remembrance of our father

DAVID GOODMAN

Who died Jan. 19, 1923.

His kind teachings are immortal and shall guide us evermore.

Jack Powell and Family

operas in this country, opening in St. Louis in 1873. Mr. Ford also started the stage career of Della Fox and associated in a managerial capacity with Edwin Booth, Mary Anderson and Julia Marlowe. Mr. Ford was a close personal friend of the late Joseph Jefferson and Louis James, and the author of a play once done by the Paint and Powder Club of Baltimore. John T. Ford, a brother, now connected with Ford's theatre, Baltimore, survives.

RALPH SIPPERLEY

Grief-stricken by the mysterious death of his wife, Gladys Sipperley, in a New York hotel, Ralph Sipperley, 38, died suddenly in Bangor, Me., last week, where he had taken the remains for burial in their home town.

Sipperley was to have opened with "Good News" in Detroit, although an ailing heart condition made that doubtful. The sudden shock of losing his wife proved fatal during the night, although he was apparently holding up well under the strain, with burial arrangements all set for the following morning.

Ralph Sipperley was a prominent legit comedian, featured with George M. Cohan's "A Prince There Was." His wife was about the same age. There are no children.

Mrs. Sipperley's death in New York was given little prominence, although she had been known to the show business under that name. She was found in a New York hotel, with the death analyzed as from natural causes, but rather sudden.

MAXINE MAXINE

(Mrs. M. E. Adams)

Maxine Maxine, 25, in private life Mrs. Maxine Allenbaugh-Adams, died in Asheville, N. C., Jan. 13, after an illness of three years. Miss Maxine had been in vaudeville and stock.

Her last vaude appearance was with Maxine and Adams. She had played stock in a number of cities. The deceased became too ill to work and retired, spending the time either in a sanitarium or private home. She went to Asheville sev-

er months ago and received special attention from T. C. Elkins, manager of the Majestic theatre there.

The remains were shipped to St. Petersburg, Fla. for interment. She is survived by a six-year-old daughter, Louise Avonile Adams, St. Petersburg; her grandmother and mother.

JAMES SHESGREEN

James Shesgreen, known as a publicity man, advance agent and company manager, died Jan. 13 of heart failure in Philadelphia, where he was agenting Winthrop Ames

Gilbert and Sullivan engagement. He was stricken while dining.

Mr. Shesgreen was with the H. W. Savage office as company executive. He was general manager for Wagenhals & Kemper, handling the long run of "The Bat." When Thompson & Dundy had Luna Park he was press agent for several seasons.

The deceased also made several legitimate productions on his own. Funeral services were held at Campbell's, New York, under the auspices of the Theatrical Press Representatives' Association.

CHARLES T. HORAN

Charles T. Horan, 46, picture director, died at his home in Hollywood Jan. 11 following an unexpected heart attack. Horan was a graduate of Harvard, 1903, and entered the picture business in its infancy as a scenarist.

For two years he was associated with Monty Banks as scenarist and director. After leaving him the deceased joined the staff of James Cruze and was working on a story for the latter at the time of his death. Wife and sister survive.

ANTHONY FARRELL

Anthony (Tony) Farrell, retired actor, died Jan. 5 in Patchogue, Long Island.

Many years ago Farrell was starred in "The Back Crook." He has been living in St. James, N. Y., for the past 20 years. He was about 60 years old.

LULU C. MAURER

Lulu Carter Maurer, 36, former vaudeville, died Jan. 9 in Canton, O., of pneumonia.

Miss Maurer quit the stage to establish a dance studio in Canton. She had been in charge of training the chorus girls for the Kolb and Dill musicals.

Her husband, Arnold Maurer, also formerly in vaudeville, and a daughter, survive.

Interment in Canton.

DANIEL W. HOGAN

Daniel W. Hogan of Medford, Mass., in advertising departments of

IN FOND REMEMBRANCE OF

DAVID GOODMAN

Who Died Jan. 19, 1923

His kind teachings are immortal and shall guide us evermore

ERMA POWELL, BROTHERS, SISTERS AND WIFE

Boston newspapers for 54 years, is dead, leaving a sister and three nieces. Mr. Hogan was the son of an English army officer.

Dr. Lewis Lowenthal, 50, father of Fred Lowenthal, of the theatrical law firm, Lowenthal & Munns, and grandfather of Harry P. Munns, died Jan. 11 in Beverly Hills, Ill. Dr. Lowenthal was the first artist in the Chicago suburb, going there in 1861.

Frank Armstrong, 44, for five years a set dresser at the Paramount Coast studios, died Jan. 11 in Los Angeles of acute indigestion. He joined the Lasky forces in New York several years ago, going west in 1913.

Mrs. Nellie A. Bowen, 34, widow of Alonzo E. Bowen, business manager for the late Thomas Jefferson,

INSIDE STUFF ON LEGIT

(Continued from page 53)

In the same show with her boy friend. She handed in her notice and was about to leave when she learned that her air-giver's old sweetheart was being engaged for her role, so she demanded that she be permitted to retract her resignation. The producers seemed only too glad to accept and returned her notice.

But this did not cover the burning fact that she would every night be forced to play opposite the man who gave her the ozone. So one night she refused to go on. Finally, with the help of her lawyer and another legal light connected with the show in some wise she was persuaded to work. She complied with one number and went into a dead faint at its conclusion, necessitating medical aid and naturally finishing her performance for the evening. The following day she was notified that charges would be pressed against her at Equity, so she did two numbers. She's still prolonging her routine and perhaps by now doing her assigned role in its entirety.

But all the while this lady is making love—theoretically—to the bird who doesn't care. Only plausible reason is that she doesn't want the former flame in town.

Mrs. Arthur W. Alston, who is suing for heavy damages, alleging Winchell Smith and John Golden's production of "Lightnin'" infringed on her deceased husband's copyright, "Tennessee's Partner," must try her cause in the federal court. An order for its removal from the New York Supreme Court has been signed. Mrs. Alston was originally represented by James A. Timony before that attorney became involved in Mae West's play productions and refused a \$5,000 settlement from Smith and Golden. She was later given default judgment for the full amount against the producers, the judgment being reopened.

In the new Charlie Chaplin picture, "The Circus," playing an old clown is Henry Bergman, a Broadway leading man of 20 years ago. Of recent times he has been in Hollywood, operating a cafeteria.

Guthrie McClintic, in an effort to please both authors of "Cock Robin," mystery play at the 48th Street, switched the running order of Philip Barry and Elmer Rice's names several times. First, Rice was first, later Barry, etc. The tangle at the theatre, as on the program, read Barry and Rice, while the front-of-the-house announcers led off with Rice.

Lawrence Langner, one of the board of managers of the Theatre Guild, authored "These Modern Women," which Kenneth Macgowan and Robert Rockmore are sponsoring. A Guild rule prohibits its own production of a managerial board member's play. Crystal Herne is featured in "These Modern Women."

Dismissing press agent and publicity man as trite; detesting "praise agent"; snubbing public relations' counsel as too highfalutin, the Boswells of these in need of press relations now style themselves literary vet-nurses.

Eugene O'Neill wrote "Marco Millions" four years ago getting the idea while he was preparing the outline for "The Fountain." At first David Belasco planned its production estimating it would cost \$250,000 to present. Gilbert Miller secured the script when the author insisted on immediate production. Miller had in mind having George M. Cohan in the Marco Polo role but Cohan couldn't see himself playing it.

Winthrop Ames, Arthur Hopkins and Horace Liveright all considered the play before the Guild secured it. Five weeks were consumed in rehearsal. Equity classing it as a spectacle.

At the professional matinee Friday of "Excess Baggage" at the Ritz, New York, an invitation affair and "oversold" to the extent the standees had to be limited by fire regulations, the professional audience called for "author," as at a regulation premiere. Jack McGowan, discovered in a balcony and with the calcium focused on him, made a speechlet of thanks.

The "wise" mob also enjoyed the sight of "Variety" being read in the N. Y. A. clubroom scene.

Flo Ziegfeld made strenuous efforts to hold intact as far as possible his "Follies" chorus for Boston and the road. All girls who stuck got \$25 raises and some who held out got considerably more. One who had already signed with an incoming New York show tried to break her new contract but couldn't, so is rehearsing four weeks to go in at \$35 less than she was bid.

Lorna Lee of "Bare Facts" at the Triangle, in Greenwich Village, was hooked up in a publicity spread with Lulu Love, a martyr war entertainer. The American Women's War Workers' Memorial Association is agitating for recognition by some honor for the war entertainers of which the Misses Love and Lee were pioneers.

Terms under which Broadway musical productions are leased for Pacific coast rights, to be produced out there, are not unlike the terms made for American shows with English producers. For the coast the royalty is usually 15 per cent of the gross with a pre-payment of seldom less than \$5,000.

Play brokers specializing in amateur releases have found the past season practically barren of suitable material for their market. Several have been so badly hit they have called in playwrights to grind out pot boilers to supply the demand.

The sex or semi-sex themes incorporated in most of the season's output have made the products valueless to the brokers since most of the releases are made to high school and church dramatic societies.

edian, died recently in Port Gibson, Miss.

The father, 80, of Fannie Simpson (Simpson and Dean) died Jan. 7 at his home in Cincinnati.

The mother of Babe LaTour (Elliot and LaTour) died Jan. 7 in New York.

The brother of Clyde Shafer (burlesque) died in Pittsburgh, Dec. 24.

Deaths Abroad

Philip Brozel, English opera singer, born in Russia, died at Twickenham, England.

Lucy Kieselhauser, Austrian dancer, died in Berlin from burns caused by the explosion of a benzene lamp.

Zella Well (Mme. Edmond Favart), former French cafe chantant star. Deceased was mother of Edmee Favart.

Paul Roussel, well known French sculptor.

FUTURE PLAYS

(Continued from page 50)

producing firm of Shumlin & Stregger, who are represented with "Celebrity" at the Lyceum.

"Out of the Past" went into rehearsal last week as initial production of the Reaux Arts Productions, Inc. Cast includes Margaret Wagner, Charles Steele, Michael P. Lane, James Murphy, Kathleen O'Leary, Madeline Lane, Salvatore Carlos and Frank Farrell.

"The Stokes Case" went into rehearsal last week under direction of Sam Forrest with George M. Cohan figuring as author-producer. Mary-Ryan and William Harrigan head the cast.

"Chatham Square" an elaboration of "The Frame Up" written and played for years in vaudeville by Mark Linder, is set as Mae West's next legit try, producer, sponsored by Jack Linder, James Timony and Robert Sterling.

Miss West, who will star, has

HIGHER TAXES FOR TENT SHOWS SOUTH

Troubles of tent shows in the South recently were increased by the passage of an ordinance at Albany, Ga., raising the tax from \$25 a day to \$100 and for a week's stand from \$50 to \$500. In addition tent shows must furnish special police in the proportion of one policeman to every 100 persons. The number of special cops is regulated by the capacity. The pay of the cops must be made in advance.

Equity has been asked to aid the tent shows in fighting that sort of legislation, regarded as confiscatory. Through Equity's help a similar State law was declared unconstitutional in Texas last year. No tent shows can play Alabama because of the high tax, calling for \$400 weekly.

The tent show people complain that such statutes are passed at the request of local picture exhibitors.

Circus Offers \$500 to Cancel \$100,000 Suit

Danbury, Conn., Jan. 17. D. T. Bartlett, legal adjutant, Christy Bros. circus, caused the \$100,000 damage suit filed against the show in this city last summer to lose its turn on the court calendar here last week by offering to settle the case for \$500. When the offer was refused the case was thrown back on the waiting list as the circus attorney stated he had no time to spend in the city.

The case resulted when a circus wagon ran over the leg of a 10-year-old boy last August. The child is still in the hospital and will be a cripple for life. Hospital expenses so far have amounted to \$4,700.

Gillette Quits 'Billboard'

Cincinnati, Jan. 17. Don Carle Gillette, general editor of the "Billboard," local publication known to the carnival fraternity as "the chump educator," Gillette came on from New York in 1926 to replace Al Hartman, who resigned the post after a run in with Mrs. J. M. McHenry, in charge of sheet since the death of William H. Donaldson, owner.

Gillette is taking a three months' vacation. Friends say he aspires to become an author and will devote his future time to writing stories along humorous lines about the inside of outdoor show business.

Frank Zartman, one-time press agent for the Sells-Floto Circus, is now sitting in the editor's chair.

Nat S. Green, who quit the Billboard after Gillette replaced Hartman, returned last week to take charge of news at the Chicago office.

collaborated with Mark Linder on the legit version. The piece is now being cast and due for rehearsal in two weeks.

"Serena Blandish," by S. N. Behrman, will reach production in March under joint auspices of William Harris, Jr., and Robert Milton. Behrman authored "The Second Man," produced last season by the Theatre Guild, and before that had been publicity representative for Joe Harris.

"The Crimson Strain" has been acquired—for production—by William B. Friedlander, who will place it in rehearsal latter part of next month.

"Sunrise," a melodrama, by Willard Macoe, is being staged by George (Lefty) Miller. It goes into rehearsal in two weeks.

"Kidnapping," the collaborative work of Samuel Shipman and Max Marcin, will be presented by the latter on his own. The play went into rehearsal this week, the cast including Douglas Montgomery, Frances Dale, David Landau, Calvin Thomas, Eugene Power, Jay Kingsbury, Marie Robbins, Gregory Katoft and Walter Shuttlesworth.

"The Co-Optimists," designed to be a replica of the English co-operatively intimate revue, started rehearsals and is due to open at the Century Roof. There are 10 players in the cast, also doing ensemble work, the show being chorused—those-to-appear—are George Hassell, Rickie Gold, Louisa Good, Eva R. Breton, Bobby Watson, Fred Hildebrand, Sally Starr, Evelyn LaTour, Helen Powell and Melville Gideon. The latter is staging the skits, with Jack Haskell doing the numbers. The Shuberts will present the show on a commonwealth basis.

Marcus Loew

died last week at her home in Portland, Me.

Ben Ezzell, actor, with Frank's Comedians (tent show), playing at Stockton, Cal., died recently. His wife and one daughter survive.

The mother of Winifred Anglin, in stock at Jacques theatre, Waterbury, Conn., died last week in New York.

The mother of Grace Ingalls, screen artist's representative, died Jan. 14 in Glendale, Cal.

Freddie Clarkson, colored com-

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

The will of John Dunston, late restaurateur, has been filed and disposes of an estate valued at more than \$30,000. Dunston's son, William J., receives one-seventh of the residuary estate, while the remainder is divided among two daughters, a daughter-in-law, and a grandson. Dunston's brother, David, and a sister, Hannah, are to receive \$15 a week each for life.

The chorus of the Dresden Opera in Berlin, once famous for clearness of tone, has turned noticeably sour. The chorus maintains indignation as the cause, but the management says it's because an increase in salary was refused.

At the annual election of the Playwrights' Club George Jay Smith was elected president; Elizabeth F. Hogue, first vice-president; Matthew White, Jr., second vice-president; Margaret Campbell Goodman, secretary-treasurer, and Morris Abel Beer, press representative.

Lady Georgina Shoto Douglas, famed for wealth and multitudinous matrimony, came over on the "Majestic" with letters of introduction to picture celebrities with which she intends getting her start in a film career. She is said to have the smallest adult feet in London.

The Greenwich Village theatre has closed for renovation and will open Feb. 11 with a combination musical program. Picture and one act play policy at \$2.20 top twice a day. The house will be operated by its new owners on a subscription basis.

Anny Ondra, Czechoslovakian actress, has been contracted for "First Night" British productions by Ray Rockett.

"The Bridal Veil," pantomime by Arthur Scitator, will open in the Laboratory theatre late in January.

Benjamin Cameron, parading around the east side wearing a mask to advertise a film showing in a Chatham Square theatre, was arrested and convicted of vagrancy through violating an old law which prohibits wearing masks on public highway. The law originally was directed against road bandits.

Dorothy Donnelly bequeathed the greater part of her estate of \$150,000 to her sister, Mrs. Nora Donnelly McCall, and her children.

Maxim's Silver Slipper cafe in Union City, N. J., and the theatrical boarding house above it were wrecked by a film showing in a fire which swept through four buildings. Thirteen show people in the boarding house were caught in a shower of bricks, but escaped injury.

Sir Thomas Beecham, orchestra conductor who last year refused to broadcast in England and called radio "musical menace," made his radio debut in Carnegie Hall at his first appearance in America as a conductor. He is said to regard radio broadcasting favorably because of superior transmission.

Ina Claire will be starred in a revival by Messmore "dall and Gilbert Miller of 'Our Betters,' first produced in New York in 1917.

Al Jolson is expected to open a new musical comedy on Broadway in August, with libretto by Harold Atteridge.

John Clark, electrician at the RKO theatre, suffered a fractured skull when he fell from a foot while changing bulbs in the theatre's electric sign.

Joseph "Bossy" Gillis, tough mayor of Newburyport, Mass., who may go into vaudeville, has written his life story for the "Boston Herald." It's entitled "Me," and is running serially.

Maurie Rubens, song writer, is to marry Gladys Wheaton of "Artists and Models" shortly.

Jake Potar, manager, and 18 chorines of "Kandy Kid" (United) were arrested backstage at the State Brooklyn, on immoral performance charges after Saturday night show. Bailed in \$500.

The Association Players will produce John Galsworthy's "Loyalties" early in February. They plan to organize a permanent stock theatre at a downtown playhouse.

That hot editorial denouncing Alcee McPherson alleged first printed in the San Diego "Herald" and passed around extensively among newspaper men all over the country, was reprinted in "Much Ado," a St. Louis publication, with

the editor, Harry Turner, sentenced to two years in Leavenworth, and Alice Martin, owner, fined \$1,000.

Prizes totaling \$1,000 will be distributed by Public among their house managers for the best news paper ad and exploitation stunts advertising Christie comedies.

Eddie Cantor has been appointed to the advisory committee of the Fifth avenue branch of the Manufacturers' Trust Co. For several years Cantor has been an unofficial advisor for the bank suggesting ways to secure new accounts in the theatrical profession. He is a stockholder.

Winchell Smith's suit against John Golden, producer of "Lightnin'," charging the play was an infringement on his play, "Tennessee's Partner," was dismissed by Supreme Court Justice Mahoney; the court ruling action should be brought in the Federal court because of its copyright infringement angle.

While playing at Loew's Greeley Square, James J. Trainor, vaudeville, was served with a warrant issued last July on a complaint of his wife, charging desertion.

CHICAGO

Tom Thomas, manager of the Silver Slipper cafe, now under federal indictment, was sentenced by Federal Judge Cliffe to serve 30 days in the McHenry county jail, on charges of violating the prohibition laws.

Policemen who shot and killed two young Polish boys, John Bonzo 13, and Valentine Silva, 15, when they attempted to stick up the Rosette theatre's manager, Emil F. Hildquist, were commended by a coroner's jury Jan. 11. The jury found the shooting to be justifiable.

Officials of Chicago's Master Barber Association have announced an increase in prices from 25 to 35 cents for shaves.

Fire originating in the basement of the Ambassador cafe routed 25 guests, and George Primordington, an entertainer, was overcome by smoke and flames. He was injured in combating the blaze.

Four of eight men alleged to have taken part in the Park cafe hold-up were indicted by the grand jury. The bills, charging murder, robbery to kill and attempted robbery, against the four, were returned by the grand jury Jan. 11. The men are: Reteno, William H. Malone and Meyer Gollard.

Jewels valued at \$3,800, stolen from Mrs. Olga Matkins of the Stevens Hotel, were returned when they were delivered in a clear box to Detective Commissioner O'Connor at the police station. Investigation revealed that the gems were removed from her room by a brother-in-law, who told the police that he had done it "for fun." The man's name is Knud Jacobsen. Mrs. Matkins stated that she was an actress and gave her stage name as Olga Steck.

Les Gronner and William Kennedy staged a hold-up at the Triangle cafe early on the morning of Jan. 13. After taking \$150 from the cashier and terrorizing the patrons of the place they made their getaway. A \$100,000 ransom was demanded from them under a viaduct 10 minutes later.

LOS ANGELES

Florence Evelyn Martin filed suit for \$29,990 in Superior Court against Guy Empey, writer, asserting she loaned the latter sums totaling \$38,000, of which he has only repaid \$8,000. She asks judgment for the balance.

Clarence W. D. Slifer, who won a photography contest, has been made an assistant cameraman at the De Mille studios as his reward. Slifer will be assistant to Peverell Marley, chief cinematographer at De Mille's.

Barbara Berkely, 17-year-old English dancer and granddaughter of Sir Philip Waverley, wealthy London baronet, is in Hollywood in pursuit of film career.

Hope Phillips, San Francisco actress, and John Schultz, her companion, were arraigned before Superior Court Judge Hardy on a charge of manslaughter in the death of Sir Philip Waverley, killed by Schultz's automobile a month ago.

Millard Webb, picture director, hurled a number of charges against Alcee McPherson, who had been made an assistant cameraman at the De Mille studios as his reward. Slifer will be assistant to Peverell Marley, chief cinematographer at De Mille's.

outbursts caused him public shame and hurt. Webb, who had charged his wife with dissipating some \$100,000 of his money in about two and a half years.

The couple were married in January, 1925, and separated last August.

Hal Roach and his wife, Margaret, known on the screen as Margaret Nichols, have separated after 10 years of marriage. Mrs. Roach is living with friends near Ontario, and the couple is staying at a club in Santa Monica.

It is understood that Roach is adverse to any proceedings and hopes that the separation will be only temporary as the couple have two children of whom the producer is very fond.

Marie Dodds, picture actress, did not hunt alimony for herself when she brought charges of non-support against Edward Dodds, assistant production manager at Universal studios.

I just want him to take care of her hands at a restaurant, said Mrs. Dodds. She is now living with her attorney, stated to the court that Dodds is making \$200 a week, and has not chipped in to the family since Sept. 1925. Superior Court Judge Beecher, S. S. Hahn, her attorney, stated to the court that Dodds is making \$200 a week, and has not chipped in to the family since Sept. 1925. Superior Court Judge Beecher, S. S. Hahn, her attorney, stated to the court that Dodds is making \$200 a week, and has not chipped in to the family since Sept. 1925.

The five defendants in the Kerick case, convicted of manslaughter in connection with the shooting of Tom Kerick, picture cowboy, last spring, will have to stand for a new trial Jan. 26. Superior Court Judge Carlos Hardy refused to dismiss the case after the appellate court reversed judgment of the lower court.

The five, Sarah Kerick, the widow, Anita Davis, 22, and Joe Hunt are now out on bonds.

Roy D'Arcy, screen actor, is being sued for \$15,000, according to a complaint on file in superior court. Herbert R. Jackson, business man, claims D'Arcy borrowed that sum from him and failed to pay.

Cullen Landis, picture actor, was again in court on a charge of belated alimony payments to his former wife, Mignon Le Brun, screen actress. Landis was ordered to pay \$100 a month. Judge Fletcher Bowron put the case off the calendar and commented that maybe if Landis is not harassed so much he might be able to make up some of the amount he is in arrears.

Leonard and Cyril Larivee, sons of Mrs. Clara St. Pierre, screen character actress, sued Superior Court Judge George Bullock to contribute \$22 a week toward the support of their mother. The court allowed that the latter had been supported by her son in the last year by working in films until an injured knee forced her out of work.

Superior Court Judge Leon Yankwich ruled James Madison and James Gruen, scenarists, formerly with Universal studios, will have to amend to their complaint in their \$100,000 damages suit against Universal for failing to give the pair screen credit in "The Cohens and Kellys" film. The court held that the word "credit" was too indefinite for legal valuation, but that more detail will have to be filed by Madison and Gruen.

C. Gardner Sullivan, scenarist, admitted he was separated from Ann May, his wife and picture actress. Miss May has left her Beverly Hills home. They were married about four years ago.

Mrs. Ford Sterling, wife of the picture comedian and herself known as Teddy Sampson on the screen, filed suit for divorce, charging desertion. This is the second time she has brought action against Sterling, once before in 1919. The complaint sets forth that Sterling has an income of \$5,000 in community property. The couple were married January, 1916, and separated in April, 1917.

Eddie Le Roy, former cafe manager and entertainer, who is serving a two-year term at the Lincoln Heights jail for Wright act violation, was charged with desertion. This is the second time she has brought action against Sterling, once before in 1919. The complaint sets forth that Sterling has an income of \$5,000 in community property. The couple were married January, 1916, and separated in April, 1917.

Charging that Sally Winters, picture actress, and Worthy Butts, automobile actor, secured a party in her apartment house, which injured her reputation, Mrs. Don R. Groth filed suit for \$100,000 against the couple in Superior Court.

In an answer, it was denied that Miss Winters was a film actress or that any of the allegations were true. The case will be set for trial at an early date.

Eileen McCarthy, pianist, hurt in auto accident about a year ago while driving with Roy R. Farlee, was charged with desertion. This is the second time she has brought action against Sterling, once before in 1919. The complaint sets forth that Sterling has an income of \$5,000 in community property. The couple were married January, 1916, and separated in April, 1917.

John P. Mills, who promoted a picture,

special train to the Dempsey-Tunney affair, was ordered to make deposition and furnish a list of passengers on his train when he appeared before Superior Court Judge Hamilton for \$210 against Nancy Wolford, musical comedy actress, when she failed to appear in court to answer the suit. Miss Wolford, after ordering the photos from Hartsock, decided she didn't want them.

Clyde Cook must appear in the police court at San Diego Jan. 24 to answer to a charge of driving while intoxicated. He knocked down a pedestrian.

Mrs. Kathryn Menjou, former wife of Adolphe Menjou, has a lawsuit on her hands at a restaurant, buying an automobile from Stephen Nerney, Inc., and later protesting a bill for \$450 for the installation of four wind breakers.

Judgment was obtained against her in Municipal court, but she appealed. Judge Gates has the case under advisement.

Mrs. Olive S. Mix, divorced wife of Tom Mix, appeared before Superior Court Judge Tappan and asked for a month's allowance of \$1,500 for the support of their daughter, Ruth J. Mix, 16. Mix has been paying \$50 a month to his daughter since the divorce in 1917.

Judge Tappan ordered Mix to appear before Superior Judge Sprul Jan. 20 to show cause why the allowance should not be increased.

William Nigh, picture director, and his chauffeur, Bert Trowbridge, were up for preliminary hearing before Municipal Judge Samuel Baldr, charged with assault with a deadly weapon on Edward Usher, Jr., former football star.

Usher testified he was beaten and attacked by Nigh and the chauffeur as he was coming home from a party in Laurel Canyon. Jean Jarvis, screen actress and dancer, over whom the affair is alleged to have taken place, could not attend the hearing was continued to Jan. 23.

Alberta Vaughn has been engaged by Hawaiian Pictures Ltd. to play the feminine lead in "Hawaiian Love." It is to be made in Honolulu. She leaves here Jan. 21.

Maude Edna Hillyer, 16-year-old film actress, has been granted an annulment of her marriage to Hugh Hamilton, picture actor. Hillyer told the judge that her husband "didn't love her," and that, besides, she had misrepresented her age.

Lila McComas, film actress, has sued Fox Films and Al G. Barnes circus for \$32,089 for alleged injuries received by a fall from an elephant during the filming of a picture.

Daniel Silverwood, 30, of Reno, Nev., was killed at Buckles, Cal., during battle scene being shot by Fox for "The Red Dancer of Moscow." Silverwood was an extra picked up on the location to play the role of a Russian soldier used for trench battles. During the fighting, Silverwood was hit by a large rock dislodged by a dynamite explosion and instantly killed.

Damages of \$1,000 were asked by Ruggie Ross, attorney, against Lloyd Hamilton and his wife in a suit filed in superior court charging Hamilton and his wife with staging a number of alleged wild parties at the Hamilton home in Los Angeles. Ross stated in his complaint he rented the house to Hamilton, who began holding riotous parties, resulting in property damage.

Ross also asked \$400 alleged to be unpaid for rent.

Emma Rojas, Mexican actress, was taken to the White Memorial Hospital in a serious condition after being stabbed 16 times by her husband, Pedro Rojas, who later attempted suicide by stabbing himself. He was placed under arrest and held in the General Hospital jail, but slighted by police. Rojas' attack on his wife was said by police to have taken place when she threatened to leave him on discovering he had a wife and child in Texas. The couple came here about a month ago.

Pola Negri settled out of court a suit for \$16,000 brought against her by a Gene Jewelry company. After bringing the gems from abroad Miss Negri decided to return them, but the firm insisted she keep and pay for them.

Superior Judge Leon Yankwich ordered an accounting in the affairs of Maxine, known as "The Girl from Alton," scenario broker, halted into court on charges of two scenario writers, who claimed the agent misappropriated \$10,000 secured through sales of original stories to film producers. The writers ask \$10,000 for each play if the accounting is not made.

The two writers, Adele Buffington Vore and Laura Jannsens, cite specific instances in which they claim the agent misrepresented sales prices.

SAN FRANCISCO

Secret indictment against Evan Burrows Pontaine, dancer, who accused "Sonny" Whitney of being the father of his child, was among 39 other indictments ordered removed from the files at the Federal building. The indictment against the dancer was for contempt of court when after a suit against Whitney had been dismissed here she transferred the action to Chicago.

Hal Roach, Los Angeles film producer, denied here there would be a separation between his wife and him.

Michael Reffetto has been named a permanent director by the Little Theatre of the University of California.

Daniel Silverman, 30 years, "extra" from Reno, Nev., was killed in a dynamite explosion during filming of "The Red Dancer of Moscow" in Truckee, Calif. The picture being made was "The Red Dancer."

Charles F. Traugott of San Francisco was elected chairman of the California State Boxing commission at its first meeting, held in Sacramento.

Police Judge O'Brien dismissed cases against proprietors of three North Beach cabarets brought by prohibition officials. The court ruled that a police judge is powerless to order the padlocking of any cabaret or cafe serving ginger ale and ice to patrons who bring their own liquor.

LONDON

When Godfrey Tearle leaves "The Way of the World" at Wyndham's Jan. 14 for his tour with the new "The Acquittal," his part will be taken by Ion Swinley.

Concert manager put on for a short revival, has provided such a draw that its run has been extended indefinitely.

After his Christmas season at Princes, where he is appearing in the revue, "Bits and Pieces," George Robey will tour Canada.

With the death of Courtice Pounds week before Christmas, the number of famed actors who died last year amounted to five. Others were G. P. Huntley, Arthur Bourchier, John Humphries and Dan Royley.

When the Old Vic Shakespearean company vacates the Lyric, Hammersmith, to return to its own reconstructed home, Nige, it will take possession of the theatre again about the middle of February for a series of revivals. Among these are "The Beggar's Opera," "The Duenna" and "Love in a Village."

PARIS PLAYS

(Continued from page 2)

abandons her husband presently in order to follow Scott, a former dancer, alleging in self-justification that Hubert ill treated her. In due time she obtains a divorce on those grounds, together with substantial alimony.

Hubert is ruined by the affair and is compelled to take employment in an Atlantic City hotel. Scott and Mabel presently arrive at Hubert's ill treated her. In due time she obtains a divorce on those grounds, together with substantial alimony.

The minute Mabel sees the situation it is all off. Confronted with the prospect that Hubert will probably be happy with another woman, she decides she loves him herself. She calls off her marriage to Scott and advises the secretary to sue Hubert for breach of promise. The piece is splendidly acted by a cast including Charmian Lykes, Marcelle France, Germaine Andre, P. Stephen and Marcel Andre.

Hugo in Opera
A musical version of Victor Hugo's "Angelo" was presented at the Opera Comique last night (Monday) with score by Alfred Bruneau and book by Charles Mercier. Among the reviewers are Genevieve Vix and Emma Luart.

Olympics Time Limit

For 15 years the Olympic, 14th street, New York, has played burlesque, either a circuit show or a stock troupe. As a result of the recent sale of Tammany Hall's old headquarters, which includes the Olympic on the ground floor, the new owners have notified the theatre holders that they will require possession of the premises in July.

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CHICAGO

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Weak bill at the Majestic and a meagre house Sunday afternoon. Sabbath matinees getting smaller and smaller. Can't blame the weather every day.

Looks like a distracted attempt at comedy vaude. Three or four comedy turns in this week's seven-act show. One lone turn hits, that the closer, and a hoop act besides. Jean Valjean and Co., four people, nicely mounted, and all that, but still a hoop act.

Cannon and Lee opened. A break for them if not described in detail. Bennett and Rock, the first brace of pseudo-comics, in the deuce.

Hubert Kinney and Blondes (4) in the troy. Kinney high kicks. Girl, brunet, at the piano. Two girls, blondes, do a "sister" bit while one of them bucks it to remind of Ida May Chadwick. Pretty fast finish, but the act did not sell. Brown and Lavelle, mixed comedy, next, in a line of cross-fire that arises out loud for material. Man straightens and plays the xylophone; woman is large blonde (plenty of goldy locks this week) and comedies. Her delivery the best thing in the act.

Gibson's Navigators, seven-piece girl band, has a chance, but not at present. Badly in need of an early novelty number. The sole novelty hit now used, in which the entire troupe goes tipsy for laughs, closes and almost sells the act. Previous portions sold. Music about usual for girl bands.

Chamberlain and Boyle, man and woman in what appears to be a new act, were next to closing. They

have an excellent idea that may improve with more work. Man carries divers props, such as an alarm bell on his wallet, revealed when the girl starts to dip. The intricate paraphernalia in dancing lesson bit is original and clever. Medley of pop songs, with home made lyrics, for a closer, and splendid. The hokum cello number could be omitted. All the turn seems to need is playing. Chamberlain and Boyle are standard performers, know their comedy limitations, and the only apparent reason for their inclusion in this week's Majestic bill.

"Underworld" (2d Loop run) on the screen.

The substantial portion of this week's Palace bill was supplied by the Florentine choir from Florence, Italy. Choirs have been at the Palace before, but none approach in grandeur or choral perfection the current week's attraction.

Folk song, grand opera, modern and ancient melodies filled a program that smacked of art. Fifty voices in the ensemble, and what voices. Pageantry of rich costumes reminiscent of Italy's romantic 15th century, with effective presentation, made the choir attractive in stage array.

Cardini opened and amused with savvy applied to slight of hand work. Tinoval and Balkoff deuced with dance that ranged from attractive posing to a mad, exuberant bit of terpsichorean called the "Whirl of Youth." Tineva, a girl of pple beauty and graceful, wearing a black wig, was the keynote of the affair. Balkoff, her partner, fitted in well. Ruth Harrison, featured with the act, assisted by her "Golden Steppers," did a whirl dance that brought applause.

Jack McLallen, assisted by a girl, "Sarah," and a Hebe comic par excellence, chattered with the girl to laughs. After McLallen's roller skating bit, the Hebe, with xylophone, the girl a banjo and McLallen a sax, closed with music. Miss Patricia, with personality, songs and violin, did nicely.

Irving Aaronson and 12 Commanders, played well but gave the impression they need more novelty in their repertory. They make up for it with good music though, and at the close introduce a sax player who gets laughs galore with an Eskimo college song. The travesty ballet, an act with the comic aesthetic dancing was a wow.

Faith news during the latter part of the intermission, presided by the Florentine choir. Jim McWilliams, in one, impressed as the best single talking comic since Doc Rockwell was here. He was to do to Oshkosh with his impersonation of a politician, lecturer of the eighties. Beebe and Rubyette closed the bill with hand-pisings, cartwheels and novelties. Business topnotch.

Ferrin E. Butler, general manager three Great States houses in Elgin, Ill., is to go to Oshkosh as manager of Rialto theatre there.

The Stratford's last half "showing" show last week exceptionally youthful and snappy. Lillian Drew, cute dancer, clicked with her acrobatic opening. She's a natural for the stage band bill, counting the acrobatic number only.

Vic Kaplan, versatile gem, also seems certain for the larger picture houses. He might have been seen around the cafes in Chicago. Singing, dancing and talks. Could also do Hebe comedy with a femme foil without changing makeup. He stopped the show. Haney Sisters are just one more "eleter" team, though having appearance in their favor. They kicked in with a hit.

Six musical Clowns, another take-off on the Brown Brothers, closed the outside talent portion of the bill. Several Brown mimics seen around town lately, and none of them approaching the original as an act in any way. Clowns are about average. It isn't so much the routine and people of these imitating trunks, but it is the principals can't do a Brown, try as they may. The leader of the Musical Clowns works in cork, as does Brown, and never departs from the

pattern. The clowns are no slouches at the sax, but they suffer on the Brown comparison.

Usual Stratford house stuff. Ted Leary, m. c., and the Maurice Hill-burn stage band supported the bill splendidly. Also an organ-slide solo by Doris Gutow, one of the few girl organists who can persuade an audience to sing.

"City Gone Wild" on screen.

Will Brommberg, formerly a district salesman of Universal, has left for a similar position with Columbia pictures. Bob Funk of the Universal office will succeed to the position.

Paul Bush, formerly Chicago manager for Tiffany, has joined Universal sales.

Stevens-With orchestras announce the following placements: Cato and his Vagabonds from Kosair hotel, Louisville, to the Swiss Gardens, Cincinnati. Indefinite engagement; Cato's Imps from the Majestic

ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"La Gringo."
Stanley—"Silk Legs."
Virginia—"Old Ironsides."
Earle—"The Crystal Cup"—vaude.
Colonial—"Jesse James."
Strand—"A Reno Divorce."
Capito—"On ze Boulevard."
City Square—"Judgment of the Hills."

Two premieres in a row for the Apollo. Following "La Gringo" will come Tom Cushing's new drama, "Salvation," with Pauline Lord, recently seen at the Apollo in "Sunrise" ("Spelldom") starred. Also in the cast are Helen Ware, Donald Gallagher, George MacFarlane and Osgood Perkins. Deviating from the usual house policy, the opening night will be Tuesday.

"The Gateway of the Moon," originally booked for the Virginia week Jan. 21, has been switched to the Stanley. In its place the Virginia

TORONTO

By G. A. S.

Royal Alexandra—"Scaramouche" (Sir J. Martin Harvey).
Empire—"What Anne Brought Home" (Keppie Stock).
Stock—"Common Clay" (Glaser Stock).
Gayety—"Dancing Around" (Columbia).
Loew's—"Figures Don't Lie"—vaude.

Pantages—"The Gay Defender"—vaude.
Princess—"Wings" (2d week).
Regent—"Sonvil and Son" (2d wk).
Tivoli—"The Big Parade" (2d week).
Uptown—"Love" Stage show.
Hip—"The Forbidden Woman"—vaude.

Massey Hall—"Toronto Symphony Orchestra" (various).
Runnymede—"Valley of the Giants"—vaude.
Alhambra—"Les Miserables"—vaude.
Oakwood—"What Price Glory"—vaude.
Danforth—"Peau Geste"—vaude.

hooked up with the Westminster Abbey main the Westminster Glee Singers, 18, are on route to Canada for a transcontinental tour. They will play picture houses, schools, concerts, churches, etc.

"Alice in Wonderland" (pantomime), put on by amateurs of the University of Toronto at Hart House, made more money than any other amateur event ever staged in Toronto. Ran two weeks. Could have gone three. They are in rehearsal now on "Wild Birds," by Violet Pearn.

For the first time in Toronto history three picture houses are working on "runs." These are "Wings" (Par) at Princess, "Sonvil and Son" (UA) at Regent and "The Big Parade" (M-G) at Tivoli. All doing fairly.

After starring all Ontario for legit shows, the Shuberts announce an "ambitious program" for the Royal Alexandra. Sir John Martin Harvey is current with "Scaramouche" and will later play "The Cigaret Maker" (if he holds). Next comes "Oh, Kay" (Julia Sanderson and Frank Crumit). "My Maryland," Seymour Hicks in two or more plays and a return of "The Vagabond King." "Broadway," booked in several times but repeatedly shifted, has been passed by censors in the script and will come between Martin Harvey and "Oh, Kay."

The old Amphion house, dark for years, is now resurrected and occupied by the Lane Dramatic Stock with Marguerite Klein and Willie Claire as leads. Arthur Morris is manager. The Amphion company marks the fourth stock company in the borough. Stock is playing the Fulton, the DeKalb, Rivera (Werba) and now the Amphion.

Loew's Melba, Keeney's old house started Monday with new policy. Willie Creager as master of ceremonies featured with his band. Two shows a week, pet and vaude, with the house opening at 11.30 a. m.

Joseph A. Jackson, connected with theatrical publications in recent years, is now in Washington, D. C., where he has become assistant business specialist in the Department of Commerce. He will help colored business units in straightening out many problems and inquiries.

BROOKLYN, N. Y.

The District Attorney's office has started a probe to find out why part of the Kingsway theatre ceiling gave way. Several folks were injured. The vaude bill had ended, and the feature pct, "Sailor-Izzy Murphy," had gotten under way, when a section of the ceiling crashed. The orchestra played and Joseph Hanley, manager, quitted the crowd. Two seriously injured and about 20 slightly bruised.

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Frank Ghaden, Chicago agent, has placed the Kilt Kat Four (colored) at the Terrace Gardens, Morrison Hotel and, Christy and Dunn with Pantages, opening at Newark, N. J.

Harry F. Sweeney closed 13 week engagement with the McCall Bridge Players in St. Paul Jan. 20.

Ben Bentley (Bentley Theatrical Agency) is booking three acts of vaudeville in the Uline theatre at Downer's Grove, Ill.

Bob Jones has left the Gifford Robertson stock, Majestic, Springfield, Ill., to become stake director at Frank Gazezolo's Kedzie theatre here.

JULIETTE

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LOS ANGELES

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All the good resolutions the Orpheum might have adopted for the new year apparently did not materialize. It started off as much up against it as before. After laying out a real bill the week before it looked as though a new lead had been turned over. Last week found the usual thing all over again and the situation remained the same.

There were two Lidoers: John Steel and Bill Robinson. Both clicked heavily the first week and on their second former the backbone of the show. There was a good attendance and good work.

The pictorial news kept the show about 10 minutes late in starting. George and Jack Dormonde in a good laugh and a good laugh. Though programmed No. 2. This standard turn set the pace, with the cycle worker providing the fun. Reversing their hitting, the Three Vagrants, musical trio of European appearance and calibre, came next. Two men and a woman in freak make-up with guitar, violin and accordion as instruments. The audience liked the clarinet player, who displayed mugging talent as well as being a first class piper. The lone vocalist also sang well.

Class dancing next were Harry Royce and Billie Maye in the troy. The team has lost nothing of its usual speed. Harry and Billie, high kicks, splits and acrobatics were the highlight of the turn. Miss Maye attractive and a splendid dancer, scored all by herself. John Steele, handicapped by his delivery and showmanship standing him in good stead. Steele sang three numbers, all different than the previous week and accepted an encore with little apology for his voice.

Nance O'Neill closed the first section with "The Lily," a condensation of her Belasco success produced about a decade ago. Alfred Hickman, husband of Miss O'Neill, heads the supporting cast. The ending was rather abrupt and lost somewhat of an otherwise effective climax made so by Miss O'Neill's histrionic ability. Bill Willis made an effective showing. Hickman was excellent. Ferdinand Hest had little to do. Bill Robinson opening intermission, went over with as much bang as the week before. Al Trahan and Vesta E. Wallace were a pushover next to closing. This Trahan boy is clever and gets some fine laughs. Miss Wallace is a stately blonde, has a pleasing voice. Jack Redmond, golf wizard, made the closing spot, interesting, assisted by Trahan and Bill Robinson.

Mary Jane Irving, kid actress in Cecil DeMille's "Cinderella" a few years ago, has grown up and will play her first adult role in "The Goddess Girl," the producer-director's new one.

The picture was the thing at Pantages last week. "Seventh Heaven" the attraction with only two acts in the same portion and each using the same set. The short end of the stage show was a wide departure from the usual here, screen attraction notwithstanding. Not long ago with "What Price Glory," the vaude was cut to three turns, probably the first time less than that has been used here.

Monday afternoon trade was

brisker than usual. The upper tiers, ordinarily a "bugaboo" to Pantages, found themselves popular with the main floor capacity. The picture ran 90 minutes with the two acts dividing remaining 30 minutes.

"Seventh Heaven" was booked here for two weeks. Of the two turns Margaret Mores and Co., flash girl dancing act, won the margin by virtue of six extremely routinized and classy looking acts who worked like rockets. Margaret Mores, not long ago, did a two act on the Orpheum circuit. Her male companion is still with her and the routine is about the same except for the addition of the girls. The fem background helps Miss Mores appear to advantage.

Romaine and Castle, two men in high brocade and charcoal respectively, blended into the same full stage layout with a line of songs and talk marked by Romaine's colored female impersonation. This act is a Pantages standard and all-time good for a laugh of the lower variety. Romaine, besides looking ridiculous in a grotesque make-up, can yodel. Castle is a dapper straight for him at the piano.

Short screen subjects were out to help the time table.

A man reported to be Don Solovitch, former dancer and picture actor, was found unconscious in a gulley near Gunnsmith, Utah, and died a short time later. Sheldon Clark, 25, of Mant, Utah, was arrested and admitted he killed the man. Clark said he had met Solovitch and intended to go into business with him. While driving on the highway Clark said the man began acting queerly and he had a hammer. To protect himself, Clark said he got hold of the hammer and struck the other man down.

The name Don Solovitch is not known to anyone in Hollywood picture circles. It was said that he had played a part in Douglas Fairbanks' film "The Thief of Bagdad," but no one at the Fairbanks organization ever heard of the name.

Dolores Del Rio has gone up to the mountains to recuperate from a severe cold. She will be out of work for the next few weeks.

Fred J. Butler, who, in association with Ed Belasco and Gerhold Davis, produces at the Belasco here, is en route to New York with Mrs. Butler and their vacation. While there he will endeavor to arrange for the production of "The Great Neck," which ran at the Belasco here last season.

At Dick Grauman's Chinese theatre the Jan. 19 picture will have an Irving Berlin night. Berlin will take up one-half hour to sing his new and old compositions.

George Archambault's next for Tiffany-Stahl will be an Irish picture with Sally O'Neill featured.

Malcolm Stuart Doyle has been assigned by W. L. Sheehan to title "The Red Doctor of Moscow." Raoul Walsh producing for Fox.

Clyde Cook has been booked for two weeks by West Coast Theatre Circuit through Walter Meyers of the West Coast office. The initial week will be at Loew's State, Los Angeles, Jan. 20, and the second week Jan. 28 at the Warfield, San Francisco. Upon the completion of this engagement Clyde will return to the Warner Brothers lot and complete his picture work.

D. W. Griffith is in New York to attend the opening of his latest production for United Artists, "Drums of Love." He will return Feb. 1 to start production on "The Battle of the Sexes," for U. A.

John Francis Natteford is adapting the third stage London picture for Tiffany-Stahl productions.

Pearl Regan and Paisley Noon have been engaged for "A Connecticut Yankee on Broadway" at the Mayan theatre following "Sunny," which closes there Feb. 4. (Continued on page 61)

ing the numbers. "Sunny" is scheduled to follow "Cocoanuts" into the Columbia, San Francisco, upon the conclusion of their run there.

Elmer E. Smathers, 65, race horse owner and retired Wall Street broker, died at his home at the Ambassador Hotel, Los Angeles, Jan. 11 from hemorrhage of the brain. Smathers was a big holder in Los Angeles realty and the owner of the Orpheum Theatre building. He maintained one of the biggest stables of thoroughbreds in America. He is survived by a widow, step-daughter and two grand children. The remains were shipped to New York for burial.

Arthur W. Robbins, New York insurance broker, has written \$3,000,000 worth of insurance during the past four weeks in the picture colony. Those who have added to the amount of his policies include Jesse Lasky, Walter Wanger, Harold B. Franklin, Sid Grauman and Joseph M. Schenck.

Sol Wurtzel, chief executive of Fox studios, was unanimously elected as president of Temple Israel in Hollywood for the coming year. Other officers elected were: Isadore Bernstein, scenarist at Universal, vice-president; John Stone, scenarist with Fox, secretary; and Nate Libbott, treasurer.

Allan Cushman has replaced W. C. Rickart as manager of the Florence, Pasadena, West Coast House, Torrance. Rickart, manager of the Strand, Pasadena, transferred to the Wilshire, Los Angeles, to replace B. H. Markowitz with George Christofers taking charge of Jan. 26 in "Tolerance," with Joseph Swickard, Frances Cook and Lorimer Johnston in the cast.

Wendell Marshall, blackface "ukele" player, replaced Jimmie Mosley in "Sunny" at the Mayan due to Mosley taking ill. Marshall opened with the show but left later.

"Undertow" (Egan) moves to the Hollywood Playhouse Jan. 23.

Los Angeles Oratorio Society presents "Elijah," Feb. 5, at the Philharmonic Auditorium instead of the Shrine Civic Auditorium as announced.

Beaux Arts Playshop, newest addition little theatre movement here, has its premiere at Eighth and Beason streets Jan. 26 in "Tolerance," with Joseph Swickard, Frances Cook and Lorimer Johnston in the cast.

Alice Gentle, operatic singer, appeared the opening performance of the Mission Play Jan. 16. R. D. MacLean and Ruth Ellen Miller were the leads.

A movement is on foot to build an art theatre here with Reginald Pole, who has been conducting a series of special matinees at the Belmont, sponsoring the effort. An amalgamation of Los Angeles and Hollywood art theatre groups is anticipated. Pole stages two matinees at the Belmont, Jan. 25-26, with Dostoevsky's "The Idiot."

"Boccaccio," current at the Shrine Temple this week. This is the fourth of ten operas to be produced here this season. Those in the cast include Charlot Woodruff, Richard Powell, Ralph Edwards, the bandman, Alexander Gill, Chora Bird, Roland Woodruff, John Cery and Pauline French.

After three years' association with Guy Coburn, Inc., artists' representatives, Harry Wurtzel, brother of Sol Wurtzel, general superintendent for Fox studios, severs his connections.

In the future Guy Coburn, one of the pioneer agents on the coast, and Nat Levine will run the business.

Arthur Landau, former manager of the Edward Small agency, has left the premises. Landau contemplates going on his own.

Jack Duffy, short-comedy star for years, has been borrowed from Christies by First National for "Harold Teen."

Charles Buddy Rogers has been loaned by Paramount to Universal, opposite Marlon Nixon in "Cream of the Earth," which Mel Brown will direct under the supervision of Arthur Schanor.

M-G-M has selected "The Prince of Graceland" from the story by George Barr McCutcheon, with Ramon Novarro. Agnes Christine Johnson has done the scenario, and Robert Leonard is to direct it.

Paul Leoni will not be able to return to Germany upon completion of "The Man Who Laughs" to renew passport privileges but will remain here to prepare for the Universal feature, "The Last Warning."

scheduled to go into production Feb. 15.

"Hold Everything" is slated as Bebe Daniels' next for Paramount. Story is an original by John McDermott. Clarence Badger will direct.

Italian Dramatic Co. recently organized by Fannie Ferrari, Italian actress, will stage "Il Terzo Mario" at the Gamut club next month. The proceeds go toward building a new Italian theatre.

Two special matinees were given at the Hollywood Playhouse Jan. 16, 17, with Paul Spier directing and presenting "The Waltz of the Dogs." Sheldon Lewis had the lead.

The Little Theatre of Los Angeles will produce "The Jest" at the Gamut Club for eight days, starting Jan. 27. Irving Pichel, directing, will play in it, with Violet Wilson.

Whittier Community Players produced "Kempy" at the Whittier high school auditorium.

Starting date on "The Woman Disputed," Norma Talmadge's next for United Artists, has been advanced to Jan. 25, due to story changes now being made by Jules Furthman. Henry King will direct.

Hobart Bosworth signed to make "A Man of Peace," one-act playlet, for Warner Brothers' Vitaphone.

Jack Neville, formerly publicity writer attached to the Tim McCoy unit at M-G-M, has been made a member of the studio scenario staff. He will write originals and scripts for the western star.

SAN FRANCISCO

Ray Duddy, assistant house manager, St. Francis here, has been appointed by A. M. Bowles, northern division manager for West Coast Theatres, Inc., to be house manager at the State, Stockton. He succeeds Harry Hunsacker, who goes to the Visalia, Visalia, Cal. The latter house, together with the Wigwag at Reno and the Hollister, at Hollister, Cal., have just come under direction of the West Coast circuit.

Max Bradford, orchestra director, West Coast, Long Beach, for the past eight months, is being transferred to the T and D Oakland, succeeding George Stoll, who goes to the Berkeley, Hollywood, as musical director and m. of c.

"The Married Virgin," at the Green Street, has been extended for two additional weeks, making a total of 15 weeks' stay here. "The Bridal Night" follows.

Fannie Brice, headlining currently at the Orpheum, has been signed for a Vitaphone recording immediately upon leaving here.

Lenora Lane, for five months leading woman Henry Duffy Playhouse at the President here, goes to Birmingham to open Jan. 23 in "A Bill of Divorcement."

Vitaphone will shortly be "on the air" as a result of a tieup between local radio station KFBC ("The Call") and station KFWE (Warner Bros.) in Los Angeles. Each new Vitaphone recording is to be broadcast simultaneously from Los Angeles and San Francisco.

As a publicity dodge, the Embassy offered a free admission to see "A Reno Divorcement" to all parties who could prove they had secured a divorce in the Nevada city. Seven San Franciscans took advantage of the offer and submitted affidavits to show they had legally severed matrimonial alliances in Reno. Several were women.

A new picture house, costing \$250,000, will be built by Ackerman & Harris in association with George A. Oppen. The new house will have a picture play.

The Players Guild will stage "Aren't We All" Jan. 12. Frank Dawson will be featured.

West coast theatres are showing a trailer, calling upon patrons to sign petitions against the proposed Landford Sunday bill for this session of Congress, in an attempt to bring about a nationwide Sunday closing of all shows.

Nine Japanese actors arrived here aboard the "Siberia Maru" for a six months' tour of the states. The

troupe came from Osaka, Japan. They are known as "manza" or minstrels.

Following Lionel Barrymore in "Laugh, Clown, Laugh," at the Lurie, Pauline Frederick will appear in a new play yet unnamed.

For the showing at the Capitol of "Who's Your Neighbor" (picture) with diverse audiences, the orchestra floor is reserved for males and balcony for women. William Cullen, lessee, is utilizing a live balcony out front that has come in for considerable censure. It consists of a girl reclining in a large show case, the girl attired in lingerie. The same sort of a balcony was used last year in Los Angeles by S. S. Millard for his sex picture, "Is Your Daughter Safe?"

The Pasadena Community Playgroup on their visit to San Francisco Jan. 30-31, Feb. 2 and 3, will produce "Coke," with Gilmore Brown and George Bernard Shaw's comedy, "Getting Married."

PORTLAND, ORE.

By SAMMY COHEN

Oriental—"The Dress Parade." Columbia—"A Man's Part." Rivoli—"Ben-Hur" (3d week). Blue Mouse—"The Jazz Singer" (2d week). Orpheum—"The Girl From Rio." Pantages—"Come to My House" (vaude).

The Chicago Civic Grand Opera Co. plays Portland four days, commencing March 21. \$25,000 has been guaranteed the company.

Floyd Maxwell, manager West Coast's Broadway, has been appointed on the board of directors of the Portland Advertising Club.

A new realignment as concerns the Portland and Seattle branches of the National Theatre Supply Co. has been announced. Frank Harris, in charge of the local branch, leaves the organization. Roy Peacock, former manager of the local branch, representative in complete charge of the Pacific northwest territory. Harris is understood to become affiliated with Ben Shearer, formerly owner of the National Theatre Supply Co. in the northwest, who will soon open two supply houses in this territory, independently operated by Shearer.

Sam Maurice is working out of the local West Coast Theatres, office at Green Street, for the local West Coast houses. Maurice came up from Seattle, where he was assistant to Herschel Stuart, general northwest chief for W. C.

Glenn Shelley, formerly organist Liberty, is getting good returns at the new Tebbett's Oriental theatre.

A local syndicate of wealthy business people understood to be dickering to buy the old Portland Hotel. The property is assessed at \$2,000,000, and occupied one of the busiest corners of the city. Jack Charlesworth, local agent, who promoted the present Public theatre, opening in February, is handling negotiations for the transfer of the block. William Fox, through his real estate representative, A. C. Blumenthal, was here a few months and favorably passed on the location should he wish to enter the field.

BRONX, N. Y. C.

Glady's Florsheim, daughter of Manny Florsheim, manager Windor, now handling publicity for the house.

The Ward theatre (pictures), at Elder and Westchester avenues, may be operated by Charles Goldreyer upon its completion, who has a number of houses in this borough.

Isidore Casher, former Yiddish dramatic player, currently operating McKinley Square theatre as Yiddish playhouse, will stage at his testimonial performance this week. He will play regularly for balance of season besides managing.

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Hart Lyle
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Harvey Morton
Hansen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley
Hunter Geo
Iverson Fritz
Kawakami Aida
Kinney Kathryn
Kinney & Evans
Lamont Alice
Lob Larry Ent

Leo Harriet
Lee Mrs
Lee & Cranston
Lester Dora
LeRoy Dot
Lester Housen & C
Lester Wm
Long Taek Sam
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McDonald Trio
McKee Aubrey
Mole Joe
Morris Elmer
Murray H & M
Naimoli Bva
Oliver Marie
Owen Dick
Pappas Tom
Palmer Hy
Patterson Nina
Patis Wm
Pym F & P
Ray & Dayton
Reed & Lacey
Regent H
Reynolds
Rhea Mile
Robinson Charlie
Rogers & King
Rome & Dunn
Rosa Katharine
Rosa & Gilbert
Rothchild Irving
Rubini & Rosa
Rubini Sils
Russo Mabel
Seymour Grace
Sharp Billy
Shaw Rita
Shaw Rita
Sigler Edith
Sigler & Snow
Slovak Roy
Spencer Paul
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SYRACUSE, N. Y.
By CHESTER B. BAHN

Wieting—"Oh King" (1st half)
"The Play's the Thing" (2d half)
all next week. "My Maryland"
B. F. Keith—Grand presentation
policy-films (1st half); vaude-films
(2d half).
Temple—Vaude-films.
Savoy—Palace—"Burleskers"
(stock).
Crescent—Ind. vaude-films.
Strand—"Her Wild Out"—Vita-
phone.
Savoy—"Seventh Heaven."
Eckel—"The Racing Romeo"
"The Collegians."
Empire—"The Texas Steer."
Regent—"One Woman to An-
other."
Harvard—"Out All Night."
Rivoli—"Les Miserables."
Savoy—"Deauville."
Savoy—"Shanghaied" and "Frisco
Sally Levy."

Though Frank Wilcox is expected
to return to head a Wieting stock
for a fifth season, word from the
Shubert offices in New York indi-
cates that no contract has yet been
signed. Meanwhile, other stock
operators, attracted by the rich
profits of the Wilcoxians in the
past, are dickering for a local entry.
Husby Berkeley is looking over the
field. Dewitt Newing, Wilcox's for-
mer partner, would like to bring in
an opposition stock. Efforts have
been made to lease both the Em-
pire and Temple. A stock war
last season, between the Keith-Albee
and Canill interests, operating the
Temple, a loss of money.

Albert Kaufman (Sohne execu-
tive), with headquarters at the
Eckel hotel, has been given super-
vision of the Avon, Utica, which
lately has been slipping badly.
Kaufman's first move was to book
in Edna Wallace Hopper for per-
sonal appearances this week. A
change of policy at the Avon is
planned.

Preparing for the battle royal
when Loew's State opens shortly,
the Empire has signed for presenta-
tions, booked through the Consoli-
dated offices.

"Scott" gloved pianist, is being
featured as a stage offering at
Schine's Eckel here this week.

The Shubert office in New York,
according to reports, did not take
kindly to the news that the Knights
of Columbus Revue would play the
Temple rather than the Wieting
theatre, and the chance favor
attraction as "opposition" to the
K. of C. local show.

The Wieting, before the season
ends, will have at least three pic-
ture road shows. "Potemkin," the
first, comes in next month for three
days. Later "The King of Kings"
is scheduled, with "Wings" to fol-
low early in March. "Uncle Tom's
Cabin," also announced, has been
scratched.

Two hundred and nineteen life
members of the Oneida County
Agricultural Society may be as-
sessed at a meeting on Jan. 19, at
Rome, to pay the liabilities of the
Rome Fair.

Among the new faces this week
in the Palace Burleskers, Dewey
Michals' stock burlesque at the
Savoy, are Burt Carr, George Bren-
nan and Jack Hornsby, and Jac-
queline Mason.

MILWAUKEE
By HERB ISRAEL
Davidson—"Tommy."
Pabst—German stock.
Gayety—Burlesque (Mutual).
Alhambra—"The Fourflusher."
Empress—"Natural Law" (4th
week).
Garden—"Jazz Singer" (3d week).
Majestic—"The Cheer Leader."
Merrill—"The Three."
Miller—"Two Girls Wanted."
Palace—"Forbidden Woman."
Strand—"The Last Waltz."
Wisconsin—"West Point."

Dave Schuller, master of cere-
monies at the Wisconsin, is on a
two weeks' vacation. Nat Nazario,
Jr., replaces him. Billy Meyers, ill
for two weeks, returned to the Wis-
consin as soloist last week.

The recently opened Egyptian
neighborhood independently owned,
has been turned over by its owners
to the Badger Amusement Co. for
operation.

George Fisher last week opened
his new musical theatre (the Shubert
theatre) with E. W. Van Norman,
former owner, Parkway, manager.

Turkey Ruppel left the Miller last
week where he had acted as master
of ceremonies for eight weeks. Ed-
die Galbreath succeeds.

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Belasco (Shubert)—"Shanghai
Gesture" (Woods); next, "Chicago"
(Sigm. H. H.).
National (Elvanger-Rapley)—"Six
Feet Under" (new); next, "La Grin-
go" (Wagner and McPherson); Jun.
30, "Honeycomb Lane."
Poli's (Shubert)—George White's
"Scandals"; next, "Vagabond King"
(damey); Jan. 29, "Gay Paree"
(Shubert).
Keith's—K-A vaude.
Gayety (Columbia)—"Let's Go."
Columbia—Indie. Thompson;
next, "Student Prince."
Earle—"Her Wild Out"—Hymen
stage show; next, "No Place to Go."
Fox—"Must Dress Steb-
bins stage show."
Little—"Dark Angel."
Metropolitan—"Patent Leather
Kiss."
Palace—"Quality Street"—Public
presentation; next, "Love and
Lorn."
Rialto—"Cohens and Kellys in
Paris"—Rommell stage show; next,
"City Gone Wild."

Second annual one-act play tour-
nament conducted by the drama
section of the Community Center
Department takes place at the Wil-
son Normal School, Feb. 14. All
dramatic clubs of the town partici-
pate.

Meyer Davis is building a new
structure to house his bowling al-
leys on 14th street.

With the Earle safely started on
the new policy of presentation and
the Metropolitan again clicking now
with runs, the Crandall chain has
cut the Earle orchestra and added
those of the Fox and the combina-
tion. Fred Hamlin, loaned by First
National to Harry Crandall to ex-
ploit the switch at the Earle, re-
turns Feb. 4. Los Angeles.

National Press Club had a pre-
view showing of Will Rogers' "A
Texas Steer" in the club's new au-
ditorium on Friday the 13th. Two
showings were necessary to hold the
members and the invited govern-
ment officials. The show, written
by Fred Hamlin in return for the
club's reception to Will Rogers last
August, when the comedian was
here making the picture.

Jack Stebbins is now starting pre-
sentations at the Fox in addition to
being manager-director.

Though Norman Pyle has been
transferred to the exploitation end
of Metro-Goldwyn-Mayer, he
plans to occupy his old office at the
Palace (Loew pets), sharing it with
his successor, Sam Rubin, who han-
dles the publicity of the Loew
houses and the Palace-Columbia.
Pyle will also continue to an-
nounce the "Movie Club" a Tuesday
night Palace plus over WMA, local
broadcasting station.

NEW ENGLAND
The new \$300,000 Hollywood the-
atre, a Loew film with vaude on Sun-
days, has opened in Charlestown,
Mass.

Pauline B. Hinman and Ralph J.
Fitzgerald, both of Meriden, Conn.,
married. They met four years ago
when bride was member of Marty
Dunne's Palace playhouse where
bridgegroom was electrician. He is
now head electrician of William
Hodge show.

Theatres, churches and schools
were closed in Middletown, Conn.,
when epidemic of smallpox devel-
oped. The cases were mild in form
and were first thought to be chicken-
pox.

Claiming discrimination, Paw-
tucket, R. I., is seeking Sunday
movies through amending of law
which excludes that city. Business
interests contend that thousands of
dollars go to Providence instead of
to Pawtucket box offices.

R. M. Loew, operator, several the-
atres in New England, opened his
new Hollywood theatre, Charles
town, Mass., Jan. 5. Film policy
weekdays and vaude added Sundays.
M. A. Finn, general manager of the
Circuit, has charge of the new house.

Paul Parr Smith, of Waterville,
Me., engaged in the theatrical busi-
ness, has filed a voluntary petition
in bankruptcy in the United States
District Court in Portland, alleging
that wearing apparel, two wardrobe
trunks and costumes, constitute his
entire schedule of assets. He rates
this property as worth \$100 and
claims exemption. Liabilities are
listed at \$2,000; unsecured creditors
include a number of theatrical and
retail people and hotels in New
York and California.

Vaude has been added to the show-
ing at the Grand Opera House,
Waterville, Me.

Harrower and Homenway, since
they who appeared in musical
features at the Strand,
Portland, Me., for the last six
months, left there Saturday.

INDIANAPOLIS
By EDWIN V. O'NEEL
English's—"King of Kings" (1st
half), "Mitz" (2d half).
Girele—"Private Life of Helen of
Troy."
Indiana—"Silk Legs."
Apollo—"Quality Street."
Ohio—"Annie Laurie."

"King of Kings" looking at Eng-
lish's extended four days this week.

Mary Garden booked at Murat
Jan. 25.

"Indiana's Own" dance orchestra
now at the Indiana ballroom. Louise
Parcell Howell is the new dancing
instructor.

"Danzon Goods" is at the Col-
onial for an indefinite stay.

"Tommy" booked at English's for
three days Jan. 23.

Will Rogers booked at Indiana
National Guard armory Jan. 29.

Loew's new Palace opens in few
weeks with policy similar to Capitol,
New York. Band presentation of the
chain hook-up. That post has been
abolished with the change of plan,
and Carson has been appointed
assistant to Victor Watson, manag-
ing editor of the "Daily Mirror."

Patricia Lynch, Seattle, Wash., has
taken charge of the Indianapolis
Film Board of Trade, succeeding
Marion McCullough.

The Walker, colored house on In-
diana avenue, opened here Dec. 26.
Capacity, 1,500.

Frank J. Rembusch, Shelbyville,
Ind., is new president of the Screen
Club of Indiana. William W. Wilcox
(M-G-M) is vice-president. Wil-
liam Esch (Universal) is retiring
president. Other officers are: A. C.
Zaring, treasurer, and H. C. Dres-
sendorfer, secretary.

The New Kirkwood Avenue the-
atre at Bloomington opened Feb. 1,
according to D. Wells, construc-
tion superintendent.

William Fox Corp. negotiating
with Norman A. Perry, trustee, for
lease on Denison Hotel site. The
Perry estate contemplates building
a large hotel and theatre combined.

Walter D. Hickman, Times drama-
tic editor, ten best pictures for the
year: "Requiem," "The Big
Game," "The Great Dictator,"
"Stark Love," "Way of All Flesh,"
"Underworld," "Twelve Miles Out,"
"What Price Glory" and "Chang."

DETROIT
By F. L. SMITH, Jr.
New Detroit—Earl Carroll "Van-
ities."
Shubert Detroit—"Rain or Shine"
(2nd week).
Gardner to Dark.
Shubert Lafayette—"The Spider"
(3rd week).
Case—"Good News" (4th week).
Bess—"The Playhouse"—"Loose
Ankles" (stock).
Temple—Vaude.
Adams—"Underworld" (5th week).
Capitol—"The Lovelorn."
Madison—"The Jazz Singer" (4th
week).
Michigan—"West Point."
State—"Jesse James." Loew
vaude.
Fox Washington—"The Wizard."
Oriental—"The Harvester," vaude.
Orchestra Hall—"Potemkin."

New Michigan theatre, Ann Arbor
(W. S. Butterfield, Inc., 2,200 seats),
opened last week. Gerald H. Hoag,
eight years at the Majestic there, is
manager.

Nollie Revel dropped in from
Chicago this week and renewed old
acquaintances.

New Kinsky-Royal Oak theatre,
a 2,500-seater, opens last of Jan.

ROCHESTER, N. Y.
By H. D. SANDERSON
Lycium—"The Play's the Thing"
(1st half), "Guth, Kay" (2d half).
Eastman—"West Point."
Rochester—"Sorrell and Son" and
vaude.
Regent—"Les Miserables."
Piccadilly—"The Kidnapper."
Fay's—"Shanghaied" and vaude.
Temple—Vaude.
Gayety—Burlesque (Mutual).
Corinthian—Dark.

The Canadiana common council
will decide Jan. 20 whether that city
shall have Sunday movies from 3
to 11 p. m. Petitions demanding
such action are now being circu-
lated. Former Mayor William J.
MacFarlane, manager, the Play-
house (Fishing house), only theatre
in Canadiana, never made a movie
in that direction until after his re-
tirement Jan. 1. Now he has ac-
cepted the request of hundreds
of film fans.

Bernard S. Ganser, 57, former ac-
tor and Tribune impersonator, died
Jan. 1 at his home here. After pre-
siding at professional work for
over a decade at smokers and po-
litical gatherings in and about
Rochester.

A new theatre, the Dixie, is to be
built at 753 Portland avenue, Roch-
ester, by Katherine Thompson, the

first woman theatre owner in the
city.

Louis Calhern came to the Ly-
ceum last week in the new Vincent
Laurie play "Tossers." Pro-
ducer William Harris, Jr., in a
signed interview, declared he
planned to use Rochester more
often for pre-broadway tryouts.

SPACE-AND-AIR ADS
(Continued from page 56)

may be continued for the time
being.

Outside New York

The latest radio activities al-
ready extend out of N.Y. City.
The Postus station is reported
doing well, while a station at Atlanta
started last week. The other cities
will get going as quickly as pos-
sible.

Frank W. Carson, formerly in the
Chicago group of the Hearst offices,
has been in charge of the metro-
politan radio activities. He was to
have had the management of the
chain hook-up. That post has been
abolished with the change of plan,
and Carson has been appointed
assistant to Victor Watson, manag-
ing editor of the "Daily Mirror."

Radio Time Contracting

Just how radio show business
operates is exemplified by one com-
mercial chain, Columbia Broad-
casting System, which is nothing other
than a huge "time" contractor.

The Columbia system hires the
use of 10 choice hours weekly from
WOR and 15 allied broadcasting
stations. Columbia pays the sta-
tions \$50 per station per hour, or
\$800 for the use of 16 stations per
hour. The wire lines cost \$600 more
and talent costs Columbia \$1,000 ad-
ditionally, or in total an investment
of \$2,400 per hour.

The Columbia Broadcasting Sys-
tem in turn sells that network, its
facilities, and its talents, to an ad-
vertiser for \$5,000 per hour. Thus,
Macfadden Publications for its
"True Story" hour, pays Columbia
\$5,000 per hour per week, for which
a suitable radio program, including
the talent, is supplied the Macfadden
corporation without any other
expense. The advertiser pays for radio
facilities, radio "time" or radio tal-
ent.

The difference between \$2,400 and
\$5,000 at first blush represents a net
profit of \$2,600 to the Columbia
Broadcasting System which is the
radio "time" contractor. Were this
net profit to be multiplied by 10
hours a week, it would total \$26,000
net profit weekly, or \$1,300,000 an-
nual net profit to the Columbia for
the use of its 10 hours.

To offset it, the Columbia main-
tains a high-priced sales organiza-
tion, publicity men and other ex-
ecutives who eat into the net. Be-
sides which Columbia has not all of
its 10 hours sold. About 4 1/2 hours
of that is only contracted for, in-
cluding the Emerson Chemical Co.
(Bromo Seltzer), Listerine, "True
Stories," Kolster Radio (Federal
Brands Co.), and a half hour of
Columbia records. The Listerine
time is only for two stations, and
the gross on that is only \$2,000 in-
stead of \$5,000.

Columbia expects to sew up its
other open time shortly, because of
pending negotiations.

G. R. Greanan has resigned as
manager at the Commodore-Hull,
Derby, Conn., pictures and vaude.
John Wilkins, general manager of
the A. S. Friend Circuit, succeeds.

TAYLOR'S
NOW LOCATED AT THEIR
NEW STORE
115 WEST 45TH ST.
NEW YORK
Where a Larger and Finer Assortment of
TRUNKS AND BAGS
of every description are now avail-
able. When you visit our new place
ask for the "TAYLOR'S SPECIAL"
WHOLESALE TRUNK, \$50.00.
QUALITY SERVICE
Under Same Management Since 1859
28 E. Randolph St., CHICAGO, ILL.

SCENERY
and DRAPERIES
STILLER MANN STUDIO, Columbia, O.

HOTELS FOR SHOW PEOPLE

HOTEL HUDSON

ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
Telephone in Each Room
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(In the Heart of New York)
\$9 and Up Single
\$14 and Up Double
Shower Baths, Hot and Cold
Water and Telephone
Electric Fan in each room
264-268 WEST 46th STREET
NEW YORK CITY
Phone: Lackawanna 6990-1
Opposite N. V. A.

"Once a Guest
Always a Patron"

HOTEL MANHATTAN

157 WEST 47th ST.
NEW YORK CITY

TO THE PROFESSION
We offer more for
the money than any hotel
in New York

"WESTERNS" DYING

(Continued from page 1)

tures for Fox, has been known as the biggest western bet in the picture field, his salary was the highest received by any western star in the history of the industry as his yearly income has been in excess of \$1,000,000.

Mix's contract to make pictures in Buenos Aires is with the Hollywood-Argentine Cinema Company. Fred Kley, former general manager for DeMille and Fox, is associated in the South American proposition with James S. Douglas, of Buenos Aires. Kley will attend to production with Douglas handling distribution.

During Mix's absence his Beverly Hills home will be leased.

RATHER BE REGULATED

(Continued from page 3)

asked to communicate with their government representatives. Exhibitors plan to appeal directly to local friends and patrons, pointing out their danger from chain theatres and the large producing interests.

Woodhull's Statement
Clarifying his position in relation to the present Standard exhibition contract, Pete Woodhull, president of the Motion Picture Theatre Owners of America, has stated that in speaking before the contract committees in Chicago this month he intends to advocate changes which would eliminate the practices of substitution of stars, substitution, withdrawal or "theft" of good pictures from the program after the block has been sold, and prolonged protection which is alleged to be steadily killing off the smaller theatres.

Woodhull has been charged with holding views of the Standard exhibition contract entirely at variance with the interests of independent theatre owners. At no time, as far as can be ascertained, has he heretofore made his stand on this matter clear through a statement.

The president of the M. P. T. O. A. says he is emphatically opposed to the long protection terms granted chain theatres by affiliated and unaffiliated producers. Woodhull agrees that downtown theatres have limited protection rights, but in some cases chains get cumulative protection running for 52 weeks. These methods can result in the closing of numerous independent houses.

The Stanley-Pabian interests in New Jersey were given from six to nine months' protection.

Specials
Woodhull points out that if producers believe two or three program pictures of a block of 20, for

Hotels LORRAINE and GRANT--Chicago

LORRAINE
SINGLE ROOM, BATH, \$2.00 UP
DOUBLE ROOM, BATH, \$3.00 AND UP WEEKLY
DOUBLE WITHOUT BATH, \$14.00 WEEKLY
LEONARD HICKS, President

GRANT
SINGLE ROOM WITHOUT BATH, \$1.25 AND \$1.50 PER DAY
SINGLE ROOM, BATH, \$2.00 AND UP PER DAY
DOUBLE ROOM WITHOUT BATH, \$14.00 PER WEEK
DOUBLE ROOM WITH BATH, \$17.50 AND \$21.00 WEEKLY

NEW HOTEL
100 Rooms
100 Showers
and Tubs
Double Rooms
\$3-\$4-\$5
Single Rooms
\$2.50 and \$3.00

HOTEL KILKEARY, Pittsburgh

PITTSBURGH'S HOTEL FOR THE PROFESSION
Conveniently Located Within Five Minutes of All THEATRES
Announcing the Opening of New Restaurant and Coffee Shop
THE FAYETTE
In Connection with the Hotel—Something Different, Good Food, Reasonable Prices

Absolutely
Fireproof
Artistic Steel
Furniture
J. F. KILKEARY
Proprietor
NINTH ST. and
PENN AVE.

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241 WEST 43D STREET, NEW YORK CITY
PHONE LACKAWANNA 7140
Weekly \$17 Up One and Three Rooms, Bath, Kitchen Completely Furnished Month \$70 Up
In the Heart of Times Square
WRITE, PHONE OR WIRE FOR RESERVATION

The NEW FLANDERS

47th to 48th St., East of Broadway, New York
From \$2 Per Day With Bath, from \$2.50 Special Weekly Rates
Catering to the Best in the Profession
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THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
325 West 43rd Street NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.
STEAM HEAT AND ELECTRIC LIGHT. - - - \$15.00 UP

Coming to Washington, D. C.?
The LEE HOUSE
FIFTEENTH AND L
250 Rooms Each with Tub & Shower
Special Professional Rates
Single, \$17.50; Double, \$25.00
Twin Beds, \$28.00
Bob Block, Manager

ALL MODERN CONVENIENCES
200 ROOMS 200 BATHS
MARION ROE HOTEL
Broadway and Pine
ST. LOUIS, MO.
Laclede Cars at Station Pass the Door

LA GRINGO

(Continued from page 53)
can girl in the convent of Santa Ghera at La Rincona as the play opens in January, 1928. An orphan, she rebels against discipline and seizes the opportunity of marriage to escape, running away with a middle-aged sea captain, Aaron Bowditch, an old friend of her father.

Bowditch, actuated by the fact that she is to inherit a large estate, takes Carlotta to his home in New Bedford, Mass., where she is coldly received and left with his maiden sister in a Puritanical town. Faced with loneliness at the captain's departure, Carlotta meets her balls in love with Dr. Caleb Sprague, a school teacher. They finally declare their love, but carry it no further.

Five months later, Bowditch returns from a trip to Spain where he endeavored to collect Carlotta's estate but, owing to the crookedness of the executor, without success. As a result, and hearing of her love affair with Sprague, he confesses that their "marriage" was a hoax, a mere subterfuge to gain the money and orders her out of the house. Carlotta, finding herself free, flies to her lover who plans to leave town with her the following day.

Captain Jabez Spinney, a friend of Carlotta's, points out to her that she will wreck Sprague's life. As the captain is going to sea that night, he offers to take her back to the convent as the only alternative.

Realizing that Sprague's life is wrapped up in his work, she sacrifices her love and decides to go. Returning to the convent, she finds her belongings, she finds him in a drunken state and he, knowing of her love for Caleb, swears to ruin him in the town unless she accompanies him on a four-year cruise "without wedding ring." Faced with this predicament, Carlotta's violent nature asserts itself and she poisons the captain as the only way out. He offers to take her back to the convent as the only alternative.

The role of the Mexican girl proved a difficult one but Claudette Colbert carried it off successfully. George Nash was ideally cast as Captain Bowditch. Paul Wright, son of Harold Bell Wright, was

600 HOUSEKEEPING APARTMENTS

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341-347 West 45th Street. 3560 Longacre
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The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.
Address all communications to
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Apartments can be seen evenings. Office in each building.
Will Lease by the Week, Month or Year—Furnished or Unfurnished.

HOTEL CONTINENTAL

BROADWAY AT 41ST ST. New York
SPECIAL PROFESSIONAL RATES
(DAILY) \$2.50 UP WITH BATH (WEEKLY) \$15.00 UP WITH BATH

THE DUPLEX

HOUSEKEEPING FURNISHED APARTMENTS
330 West 43rd Street, New York
Longacre 7122
Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.
\$12.00 UP WEEKLY

23 West 64th Street

(At Broadway)
2 and 3 Rooms
High Class Elevator Apartments
Furnished or Unfurnished
Apply on Premises

MANSFIELD HALL

THE BEST VALUE
IN TIMES SQUARE
SINGLE \$10.00 UP DOUBLE \$12.00 UP
Our Best Front Rooms, \$16.00
226 W. 50th St., New York Phone 8170 Circle

ONE SUMMER DAY

It's the kind of tunc show that flashes new luster for such players as Jeannette MacDonald, Frank McIntyre, Lynne Overman, Billy B. Van, Carl Randall, Rosemary Clooney, Audrey Maple, and also uncovers that fiery surprise, Margie Pincoy, of more stepping energy than ever shook red curls.

Hassard Short has dressed this production with a finery to be expected from showmanship which gave us "Music Box reviews." A party-frocked chorus of lacy maidens contains the kind of girls any guy would want to hold hands with. Jack Haskell has paced them through formations which give more flow of melodious action than seen in many moons of choral maneuvering.

Jean Schwartz's composing hits its appealing height in the "Really and Truly" theme, voiced by Jeannette MacDonald, who also pantomimes a verse over them.

In one place there seems a quickened echo of the "Happy" air from No. No, Nanette, that prosperous property of a Broadway show, which "One Sunny Day" appears likely to exceed.

Clifford Grey and William Carey Dancy from the transitory from the Parisian farce, "Mlle. Montmartre," staged the three acts in a flower shop, in Chateau-Gardens and in a reception room—adding color and full framing for action that never lets down. Being a Frenchified plot, something with high temperature is expected and delivered. Frank McIntyre is now a pleasantly plump banker with swagger and round-eyed perturbation when his shop-girl, Ginevra, is adopted into his home by his wife. His

Reduction in Rates

Large Room Private Bath
\$16.50 Week
TWO PERSONS
Single Room, Hot and Cold Water, \$12.00
Hotel America
185 West 47th St., New York City
Phone Bryant 0094

Frank bookkeeper in sanctimonious frock coat is Billy B. Van, whose assimilation of liquor is fascinating. Also he defines a charming woman as one who makes you think she's taking dinner WITH you and not FROM you. Rosalie Claire is the stenog at 40 francs a week who regularly sends 200 to mother. Carl Randall and Peggy Cornell teamed in topnotch dancing that got a big hand. Charlotte Ayres on her toes was a dancing snowflake against blue sky. Lynne Overman, as an author with bow tie whose ends hung from here to there, airily spoofed his hero part.

Murphy & Brode Bankrupt

Murphy & Brode, Inc., 514 West 45th Street, New York, one of the foremost electrical sign manufacturers for theatrical enterprises, states it is a bankrupt in a voluntary petition filed this week. Schedules of debts and assets will be filed later.

SMITH SUES ZIEGGY, \$1400

Paul Clifford Smith has filed suit against Francis Ziegfeld, Jr., for \$1,400 in royalty. Skits from Smith's former musical, "Keep Cool," later taken over by Ziegfeld and incorporated into a Ziegfeld revue form the basis of the action. Goldsmith, Hancower & Goldblatt are the attorneys for Smith.

"WHEN YOU'RE WITH SOMEBODY ELSE"

Here's The
Jazz Ballad
You're
Hearing
Everywhere,
A Hot Rhythm
A Punch Lyric
Get On It
Now!

Here's
Your
Copy

When You're With Somebody Else
Words by L. WOLFE GILBERT Music by RUTH ETTING and ABEL BAER
Fox-Trot Song Moderato

In your smil - ing eyes, I see Par - a - dise, When you're close - to my heart,
All the worlds in tune, When I know - that soon, You'll be close - by my side,

Nev - er thought - I could, Nev - er dreamed - I would Miss you when - we're a - part,
Then when you - are near, Life is oh - so dear I am beam - ing with pride,

May - be you've doubt - ed me too, Here's how I feel - a - bout you,
You'll nev - er know how I grieve, Right from the mo - ment you leave.

CHORUS

When you're gone, I wan - der on, To all the world, I'm like a stran - ger, And I'm so for - lorn, when
you're with some - bod - y else Each night and day, the skies are gray, The bird, the bees, the
trees, the sum - mer breez - es, Fade a - way, when you're with some - bod - y else, It's
hard to care, and have to share, the love that I've known Oh can't you see, I want you all for my own
(I know that) Loves a game, so whos to blame, I hope and pray and keep on wondering If you
feel the same, when you're with some - bod - y else. else.

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With Any 'FEIST' Song"

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VOL. XC. No. 2

NEW YORK, WEDNESDAY, JANUARY 25, 1928

72 PAGES

BANKERS ARRANGE DEALS

NO RADIO REMOTE CONTROL IN CHICAGO, RULES LOCAL UNION

No Music Except Played in Chicago Radio Studios—
A. F. M. May Follow Suit to Bring About
Agreement With All Broadcasters

Chicago, Jan. 24.
Beginning Feb. 12 the broadcasting of orchestra music by remote control will be barred in Chicago.
This is the edict of the Chicago Federation of Musicians, suggested by James C. Petrillo, president, and prompted by a claim that through the use of the device radio stations are, at very little or no cost, able to broadcast the music of bands which ordinarily would tax them at the regular union scale.

Remote control enables transmission of sound over a wire to the studio, whence it is sent on the air. By this means stations can utilize programs of theatres, hotels, cafes and dance halls, their relative proximity or distance notwithstanding. The barring order is purely local at present, though there is a possibility the A. F. of M. national musicians' body, with headquarters in New York, will shortly follow suit. As a local ruling it is not likely to have immediate effect on the N. B. C. and Columbia chain programs, or similar entertainment transmitted from out of town. The
(Continued on page 70)

HARVARD GRADS SET

FBO Finding Spots for College Recruits—3 Now Placed

Los Angeles, Jan. 24.
The five Harvard graduates brought to the coast five months ago by FBO to learn the picture business preparatory to taking over important studio positions are beginning to get placed.
James Seymour, said to have no active newspaper or publicity experience, will succeed Earl Wingard, studio publicity director, who quit to become director of advertising and publicity for the Howard Greer, Inc., Hollywood modiste shop.
Elkay Smith is the second graduate to fall into an important executive position at this studio. He succeeds F. H. Smith, auditor and assistant treasurer of the company for over seven years.
Philip Claffin draws a less important position by succeeding George Minnick, head of the property department.
The remaining two have not as yet drawn a title, but are suping around the lot, doing odd jobs and preparing for their turn.

Brooklyn's Bum French

French in Brooklyn sounds like English in Times Square.
After the Montmartre theatre opened some months ago, the whole borough blew up on the pronunciation. Young men could not say to young women, "Let's go to that new theatre," because there are so many new theatres.
Due to the injustice done to the word and the house, its name has been Anglicized.
It's now The Momart.

Stars, Picture-Talking In 2 Vita Features

Dolores Costello and Conrad Nagel's "Tenderloin" or "Gloria's Betsy," both of which are awaiting exhibition at Warner's, New York, following Al Jolson's "Jazz Singer," will both have Vitaphone interludes. The stars will speak dialog in the movie talker, but it will not be an all-Vitaphone talker as some of the shorter subjects.
Warners have agreed that too much Vitaphone would cease to be a novelty, citing the astounding instance of the brief lines Jolson speaks in "Jazz Singer."

Only 6 Shows Rehearsing

Broadway theatres dark through sudden dropouts within the next fortnight will have to look for productions trying out on the outskirts rather than new material for tenants.
The present crop of newcomers in rehearsal this week is down to six, probably the low figure for anticipated production in several months. The list includes "The Mischief Makers," George M. Cohan, "Taza," musical, which William J. Wilson is producing; "The Bachelor Father," David Belasco; "Three Musketeers," Florenz Ziegfeld; "Quicksands," Anna Held, Jr., and "It Takes a Thief" for Beaux Arts Productions.

BUT STANLEY-W.C. PACT OFF NOW

Smith and Hayden-Stone Banking Houses Reported Desirous of Amalgamation—Latter Said to Have Changed Position—No Single Stock Control of Stanley—Bankers Proposed One-For-One Stock Exchange

STANLEY'S FACTIONS

For the first time of record in the picture industry interested bankers are reported having held conferences as to theatre movements and manipulations by themselves and
(Continued on page 3)

26 WEEKLY RADIO ADVERTISING FIRMS

Regular weekly radio advertisers on the National Broadcasting Co. stations (WJZ and WEAF and networks) include 26 commercial enterprises. All are nationally famous and the radio billing identified the enterprise.
The other exploiters include At
(Continued on page 71)

"Ladder" Angel Buys A Bank for His Pal

Brooklyn, Mass., Jan. 24.
Edgar B. Davis, millionaire a couple of times or more, who has lost nearly a million dollars in determinedly presenting his unsuccessful, but "pet" and free play, "The Ladder," in New York, has just been the means of making a former Brooklyn shoemaker the president of a bank. The former shoemaker is J. Joseph Cooper, boyhood friend of Davis.
The millionaire has bought a controlling interest in the Plymouth County Trust Company, Brooklyn, on the condition that Cooper be appointed its president. The amount involved in the transaction is believed to have been approximately \$75,000.
Davis, it is understood, was actuated solely by his interest in his boyhood friend with whom he had played basketball on the Brooklyn Y. M. C. A. team years ago and whose friendship he had kept up.

MYERS OF FEDERAL TRADE COM. INVITED TO BECOME INDE CZAR

Headed U. S. Probe of Film Industry—Think His Prestige Would Co-ordinate Unattached Exhibitors—Cohen Advocates Move

Caesar's 3 Excuses

Arthur Caesar, meeting a friend about to take the doubtful route, said:
"I'm sorry old chap, but I can give you nothing for a present excepting three excuses; how to remain out with no explanation up to midnight, 4 a. m. or all night. The third excuse does not employ a Turkish bath or club."

Aimee's Swell Cemetery

Los Angeles, Jan. 24.
Aimee Semple McPherson has pulled another wow of a publicity stunt in announcing she has bought a burial ground in Burbank, of 14 acres to be used exclusively for the remains of the members of her Four Square Gospel flock.
This cemetery will not be an ordinary graveyard, as it will be known as Blessed Hope Memorial Park. All decorated and landscaped garden, Mrs. McPherson says that when she dies she does not want to be taken to a dark, solemn, gloomy cemetery, where the atmosphere is a pall on life.
That goes for her following, too, as Aimee feels that they are entitled to the same sort of burial, and in the same spot.

Limiting Hair Cuts

Minneapolis, Jan. 24.
Because the use of electrical hair clippers by barbers is declared to be a cause of radio reception interference, the city council is considering limiting the time when hair may be clipped.
Receipt of complaints from the Northwest Radio Trades Association cited clippers as "one of the causes."

Discouraging Dancing

Los Angeles, Jan. 24.
Whittier, near here, has passed an ordinance prohibiting public dancing in any form and imposing a fine of \$300 for violation.

Commissioner Abram F. Myers, chairman of the Federal Trade Commission, investigating the motion picture industry, has been offered a proposition to head a national organization of the independent theatre owners.
It is unlikely that the commissioner will accept at the present time, though it is reported he did not turn the offer down.
Leading exhibitors behind the movement to establish Myers as the leader of the Independents see in the commissioner a figure of sufficient prominence and integrity to gain and hold the confidence of the hitherto elusive theatre owners.
There is little doubt that if Myers would consent to head a new exhibitor organization that every state organization in the country would support his office materially.
It is understood that Sydney S. Cohen, president of the newly formed
(Continued on page 3)

400 Seats Alone for Press at \$2 Film Premier

The "must" list—for opening nights on 12 pictures averages 400 tickets. This is inclusive only of newspaper reviewers, editors and owners, representatives of the trade press, fan magazines, wire and syndicate services and certain monthly publications.
In addition, those handling the openings have to worry about the executives of their own and other film companies, visiting celebrities or stars, politicians, friends of the president, vice-president and sales manager, all of whom want seats in the 12th row.
Fewer than 50 seats are for sale to the public on many openings of big pictures. There is, additionally, a very lengthy second night list.
The movie free list is about twice as big as the courtesy roll for a legit opening.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWN AND UNIFORMS
1435 N. W. 22,000 COSTUMES TO REPT. PENN.

AUSTRALIA

By Eric H. Gorrick

Sydney, Dec. 24.

"Wildflower," revived successfully at Her Majesty's by W-T, will serve until the end of the month and will then be followed by "The Girl Friend," presented by an English company. Hilda, Hone Day and Lamond dancers, were placed into "Wildflower" as a special attraction.

"The Whole Town's Talking" has been doing good business at the Criterion for W-T. Shows quite this week and will be followed by "Cuckoo in the Nest."

"Archie," at the St. James, is grossing about the biggest among the musicals. The Fullers are running this attraction.

"Business dropping off at the Empire with 'Tweekie.' New show opens here Christmas Eve under title of "The Film Girl" instead of "Bubbles." Bobby Jarvis, Loring Smith, Audrey Lewis and Edna Dare principals in cast.

"Cornered" will usher in a stock season at the Palace next week with Muriel Starr featured. Cast includes Harvey Adams, Mayne Lynton, Barry Liversly, Beatrice Day and E. N. Lewin. Under W-T management.

Maurice Moscovitch very successful in "The Terror" at the Royal. Should run well into the New Year for W-T.

Stock company playing the Opera House with "What Happened to Jones."

A corking bill at the Tivoli is drawing very good houses. Owen McGivney is featured and scored big. Tom Katz Saxophone Band went to much applause. Combination composed entirely of Australian boys plus Ted Clifford, American dancer. Lorna and Lance, child act, over to hit. Cook and Vertine Lewis, Lumas and Bertine, songs, nice. Dick Henderson, a laughing hit. Chrissie and Daley, animal impersonators, scored.

Closing bill at the Tivoli on Owen McGivney's act, entitled "The Wager," played by entire company, as in America, with Dick Henderson doing the comedy.

Jim Gerald and pop-time revue still in force at Fuller's.

Pictures

"What Price Glory" opened to big business at the Prince Edward last week and looks like cleaning up. Cut by the censor a little, but does not suffer. Reviewers state "Glory" about the best war picture screened here.

"Seventh Heaven" still drawing well at the Crystal Palace. Next attraction will be "Resurrection" for an extended run.

Corking bill at the Lyceum, grossing big, has "Man Power" as the feature, with "Time to Love" as added attraction. Dick Henderson is vaude offstage.

Haymarket playing "High School Hero" and "Time to Love." Beryl Mills appears twice daily on stage.

Lyric has "Man Power" and "Out of the Past." Stella Lamond and Harry Cash on stage.

Three attractions at Empress this week, "Time to Love," "Thunderbolt Tracks" and "Man from Red Gulch." Added to good family trade.

"False Shame" is still the attraction at Adair Hall.

Hoyt's Strand and Hoyt's theatre both offering "The Waltz Dream" and "The Red Raiders."

Paramount presenting "The Girl with a Pistol" and "A Kiss for Cinderella" will go into King's Hall for a week's run as a special Christmas attraction.

MELBOURNE

"Student Prince" still grossing well at His Majesty's for W-T.

"Our Wife" goes out of the Royal this week to be followed by "Queen High" for W-T.

Dion Bouckault and Irene Vanburgh playing in "The Letter" at King's.

The Fullers will run a panto at the Princess for Christmas.

"The Ghost Train" is being revived at the Athenaeum for the Carrolls.

Roll playing Max Moritz and Akita, Armstrong and Phelps, Angel Brothers, Ackermans, Four Collegians and Di Gattano Revue.

Bijou has Stiffy and Mo playing whole bill with pop-time revue.

Pictures

"Seventh Heaven" big success at the Capitol.

Paramount presenting "Past and Furious" and "The Last Outlaw." Playhouse has "Mons" in its last week.

Hoyt's screening "The Demi Bride" and "The Devil's Saddle." Hoyt's Gaiety showing "The Blue Lagoon" and "Rich Men's Sons."

Majestic offers "Miner Prints" and "Sandy."

Rupert Hazell featured. Vaude for first half of the show.

Ann Suter has been engaged for a tour by the Tivoli circuit. She opens here in January.

A colored show has also been booked into the Tivoli for the new year, together with a special dancing revue featuring Di Gattano, Davy Jamieson and Hector St. Clair. Ted Clifford has also been booked for a tour here.

Fullers will have a pantomime-revue as the main attraction at their house, with Jim Gerald featured. "Archie" will remain at the St. James, and a special pantomime will be staged at the Majestic, Newtown, for the Christmas season.

Van Lowe has been rebeked by Rufe Lawlor to appear in "Film Girl" at the Empire, Sydney. Van Lowe has been playing for W-T in Melbourne in a dancing revue.

Gladys Moncrelf has been engaged to play the lead in "Rio Rita," which is due at the St. James. The same firm will also present a season of opera early in March under the direction of R. J. Dolfo, Arthur and Giuseppe Gonzalez. The season will be at \$2 top.

Principals include Margaret Pior, Silvestri, Poletti, Nerra, Roma, Tam, Lazz, Peddie, Peddie, Peddie, Alzozino, Primmer, Fumagalli, Blondi and Alfieri.

Williamson-Tait will also be playing opera about this time with Toti dal Monte. Both companies may open either in Sydney or Melbourne in opposition to each other.

Carter, American magician, has been playing in south Australia, and will tour all states, finishing in Perth, western Australia.

Fullers have secured the Australian rights to "The Great New Year," which is being followed by G. B. Shaw's "The Philanderer."

Byron Bidwell, under contract to stage presentations for Hoyt's Regent, has been loaned to the Tivoli to play the attraction for a week. An orchestra of 16 colored players will be a feature.

Bobby Jarvis, playing in "Tweekie," has had an offer from Laurence Schwab to appear in a production in London next April.

A shipping strike in Melbourne and Sydney was responsible for business falling off at every theatre, and also held up many companies, and also held up many companies.

The strike ended quickly, with business again back to normal.

St. George Talles, director of W-T, stated on his return from London that he had secured "Hit the Deck," "Desert Song," "Girl Friend," "High Road," "On Approval," "The Silent House" and "The Happy Husband" for his firm.

A long pending action between Hugh J. Ward Theatre Ltd. (now Hugh J. Ward) and Williamson-Tait, in connection with a copyright infringement, will come before the court at an early date.

Williamson-Tait claim from Hugh J. Ward and H. R. Prazee of New York \$100,000 because of alleged infringement of copyright of a play called "His Lady Friends" and "No, No, Nanette."

Williamson-Tait is a copy of "His Lady Friends" of which they hold the Australian rights.

Williamson-Tait originally filed a bill with the Australian Ward, who was connected with the Fullers and the business was run under the title of Hugh J. Ward Theatres, Ltd.

Since then Ward, after being bought out by the Fuller people, retired from the theatrical game and is now confining his attentions to real estate.

Joe Coyne first played "His Lady Friends" here. The play was not a success, and closed after a few weeks.

Two American Wards, Dal Clausen and Len Roos, will quit Australia this week. Roos will go to Slim, and Clausen will return to America.

"Dempsey-Tunney fight pictures" did fairly well in Sydney, although playing a small time house. Picture has been booked well for country tour.

Palm Beach never tires of observing and discussing Mr. and Mrs. Hugh Dillman, who are occupying their magnificent estate, bought from the Cosdens for \$4,000,000.

Just prior to their marriage the lady who was at that time the widow of Horace B. Dodge employed Dillman as agent in this deal. Her husband was one of the founders of Dodge Brothers, the organization sold in 1926 for \$145,000,000.

Mrs. Dillman had inherited \$37,000,000 previously.

Hugh was introduced to Florida society by his friend, Joseph Riter, of Pittsburgh, who has had various actors as protectors and has backed theatrical ventures. Dillman, whose name was originally McGaughey, of Columbus, O., was a minor actor for a number of years, appearing with Jessie Bonstelle's stock company in Detroit and with Marjorie Rambeau, whom he married. Miss Rambeau divorced him, after a divorce.

Willard Mack, in the fall of 1926 the Dillman yacht, "Delphine," caught fire and sank in the Hudson river. Jewels valued at \$275,000 were saved, these not including the pearls that once belonged to Catharine of Russia and were bought by the late Mr. Dodge for \$325,000. The yacht, which cost \$1,000,000, was subsequently salvaged.

While Hugh Dillman has been living in inconceivable luxury at Palm Beach, his former wife has been continuing her progress, in one way or another, in Los Angeles. Late in December, when Miss Rambeau was to appear at the Hollywood Music Box in Thomas Wilkoff's production, "The Vortex," she disappeared. The cast included Barton Hepburn, the New York society man who a year ago inherited \$1,000,000 on his 21st birthday and announced his intention of continuing as an actor, having appeared in productions he backed at the Grove Street theatre.

Emerson in Villa

Mr. and Mrs. John Emerson are at their Palm Beach villa, having stopped with Addison Misher when first arriving in Florida. Addison, who inaugurated the ill-fated Boca Raton real estate venture, is the brother of Wilson Mizner, playwright, who is doing scenarios in Hollywood. It was with scenarios that the Emersons first made money. John, having been stage manager for the late Charles Frohman, if Anita Loos never earned another penny, she would live in ease for the rest of her life from the proceeds of "Gentlemen Prefer Blondes," as a book, play and movie. The volume has been translated into various foreign languages and has had stupendous sales.

Carman Remarrying Wife?

If, indeed, the bewitched lady who first divorced the wealthy real estate mogul, who married her paid escort of many years, Frank Barry Carman, later divorcing that former dancer, remarrying Carman, as is reported likely, the act in which Irene moves will not be surprised. She has long been obviously infatuated with Carman.

Before her divorce from Schloeffkopf, Frank always accompanied her about town and on trips abroad. He had shared a flat with Francis Renault, the female impersonator, and had been a friend of Brown Pierce, the rich American who settled in Paris.

More than four years ago Mrs. Schloeffkopf was brutally beaten, and robbed of jewels valued at \$350,000, after attending a party in Frank's apartment in New York. Later three men were arrested and convicted, and most of the jewels were returned. Some were found in a fruit jar in Denver.

SAILINGS

Feb. 5 (New York to Paris) Edmund Sayag (Paris).

Jan. 27 (New York to London), Dorothy Hall (Aquitania).

Jan. 28 (London to New York) Jack Stanford (Paris).

Jan. 25 (London to New York), Babe Conlan (Olympic).

Jan. 21 (London to Montreal) Mr. and Mrs. Robert Stuckey (Empress of Scotland).

Jan. 16 (Paris to New York), Lila Menzell (Aquitania).

Jan. 26 (New York to London), James Remie (Aquitania).

PARIS AGAIN!

By JOLO

London, Jan. 12.

After a trip to Paris a year ago Christmas, and a consequent contribution to Variety, I received a number of communications protesting that I was all too far from Paris as Bert Howell. On seeing me in London he voiced these protests most forcibly.

Arriving in Paris this past Yuletide, the first person I met was Howell, who playfully threatened to have me barred from the burg if I failed to see it from a different angle.

"Well, what have you got here to show me?" I asked.

"Nothing," was the reply. "Maybe he was right."

Casino de Paris

The basis of the show is the usual complement of practically nude show girls. In last year's article on this subject the editor took a portion of the description of the undress display. It referred specifically to an anatomical spot. The only change in the "catwalk" is that the "spot" is now blackened to enhance conspicuousness.

The girls are better matched in size, but still make no attempt to dance, confining their activities to nudity and Amazon marches, still to the tune of Sousa compositions a quarter of a century old. The ensemble dancing is left to 16 flippers.

Whoever tried to get an attempt to vary their monotony by essaying a new step or two. You grow weary of witnessing the same maneuvers throughout the evening—year after year.

A general impression, as a visitor, is that the Casino de Paris entertains its guests with those that have gone before, magnificent, spectacular effects and unrobbed displays, with but one stellar comedian—Chevalier—where New York would employ anywhere from three to half a dozen. There was only one "comedian" in the cast, and I shall refrain from mentioning her name. She generated no humor whatsoever.

Chevalier is the most popular revue artist in Paris, and deservedly so, and he does not improve with repetition. He almost has his numbers in exactly the same way he has done for years and has to resort to props to exact midriff laughs.

The show is a superb and runs till midnight—quality rather than quantity.

Moulin Rouge

This year the Moulin Rouge revue is, to say the least, much the one at the Casino de Paris. In the first place there are more personalities, the production stands comparison with the best of the stage management is smoother and the music more original, not only the special compositions, but the selections from America, the most auspicious of all, "Hallelujah."

The entire tempo is paced so rapidly that you have no time to think about it, further enhanced by splendid orchestrations.

The Casino de Paris show is more traditional, following more closely long Parisian French revues for the past few decades. Even the Commere and Commere are not too strongly obtruded in the Moulin Rouge presentation. Again, they do not depend too much upon nudity, though there is, of course, plenty of it.

You smile amiably when they show you a beautiful Niobe, the scenic effect peopled with Indians, but that is of little consequence and mentioned only in passing. Also when the show features a beautiful leading lady in a wreath of illuminated roses and project her out over the heads of the audience to sing a number, and distribute flowers, the effect is very good.

The show of the entertainment even offer a dress number entitled "The Book of History," the stage drop showing a huge book, the pages of which open revealing the historical characters from the time of Adam and Eve. They must have Adam and his headpiece in order to start off with undressed figures.

The show of the entertainment is carried on by Harry Plier, Dollie and Billie, Johnny Hudgins and Janie Aubert. The latter is a splendid soubert-prime donna, who works like an American girl and would score either in England or America.

Billie, of the sister team of Dollie and Billie, has developed into a nut of considerable proportions. They tell everybody now they are American girls. Harry Plier looks as young and is as agile as he was when in New York 20 years ago; and what is more, he no longer jumps upon the sides of the proscenium arch. Harry has cultivated a poise and dignity in his work and also a very valuable straight feeding for Dollie and Billie.

Harry's "pantomime singing" Hudgins does little of any particular value. The Jackson dancing girls are excellent. The show is a superb and runs till midnight—quality rather than quantity.

The "Gyp" Still Prevails

But the "gyp" still prevails. An attempt to purchase seats at the box office two days in advance elicited the suggestion that it was too far to book ahead. Upon insist-

ing, I was offered a pair pretty far back in the orchestra stalls. It is curious that at this precise moment the ticket speculator with a table in the lobby approached the window and offered seats further from at an advance of 60 cents apiece. Reminds of the days when Louis Cohen used to stand in the lobby of Weber and Fields Music Hall. During his permission, a uniformed attendant approaches the table where you are having a drink and asks if you wish a taxi reserved for you after the performance. While waiting for the affirmative and are then told the charge for same will be 40 cents, which you pay and then find he has reserved anything, but tries to call one for you and finally gets you a cab without a taximeter, entitling the driver to charge you anything he pleases, and then the gyp-her has the temerity to hold out her hand for a tip. Of course there is the charge for a program, plus a tip, a fee is demanded by the usherette who conducts you to your seat, and—

Grand Guignol

No visit to theatrical Paris can possibly omit the Grand Guignol, in the hope of getting a situation full of horror. Either there are no more horror situations, or the place has lost its cunning.

The big playlet on the current program is "L'Esclau de Vico." A girl comes to a house of assignation with her lover. It is her first offense of this kind and she has a presentiment. While alone with her sweetheart, who tries to reassure her, a gloomy, middle-aged man enters from a side door. The police arrive and ask for the identification papers of the girl. The girl shows hers and is not molested, but her lover has none with him and is taken away to the home-gow, leaving the girl with her gloomy, middle-aged man who locks her with his attentions. The curtain is lowered for a few moments to indicate this situation is prolonged hours until he finally gives her drugged coffee, and when she becomes unconscious he starts to pry her eyes open with a knife. He has jabbed one of her eyes and the blood is trickling down her face when the lover climbs into the window and shoots the madman. Too long drawn out, too macabre.

Cirque Medrano

Paris has three permanent circuses. A visit to one was deemed sufficient for a limited stay. Chosen at random was the Cirque de Medrano.

It offers an excellent one-ring program for pop priced entertainment. None of the acts is sufficiently sensational to tempt American tourists, but there are several well worth looking for our variety houses. The big animal acts are necessarily unimpressive, and the circus is coming from town to town, but there are a couple of comedy chimpanzees and a very funny slack wire comedian.

"Napoleon" Film

There is being shown at the Salle Mariavau Cinema on the Boulevard des Italiens a super film entitled "Napoleon," produced by the Gaumont Freres, and directed by Abel Gance. The production is stupendous and magnificent, but, judged by American present day standards, the tempo is too slow with too much repetition.

The only reason for mentioning it here is the introduction of an original idea in the shooting and projection. The stunt is apparently an experimental stage, for its execution is awkward and deficient in mechanical execution. It is said the idea is protected by law, that Metro-Goldwyn control the rights for the world, and it may be the same effect Paramount gets with its magnascope from a special lens on one projector.

Perroquet Cabaret

Selection of a cabaret fell to Le Perroquet, which, I am informed, is the best after theatre rendezvous in Paris. There is no admission charge, cover charge is very nominal, and the prices on the a la carte menu very reasonable. The show consisted of but two acts, Hank the comedian, and Ben Blue, an American dancer. The show was excellent, so to be reengaged until other bookings compelled a termination. Blue tells you frankly he is a flop.

An instant survey of the conditions will readily account for Blue's failure. In the first place, he doesn't speak a word of French, and as the Perroquet has a French clientele, the prices on the a la carte menu very reasonable. The show consisted of but two acts, Hank the comedian, and Ben Blue, an American dancer. The show was excellent, so to be reengaged until other bookings compelled a termination. Blue tells you frankly he is a flop.

The good bands continuously for dancing. The one at the entrance is a jazz combination, and the moment it ceases a tango unit bursts forth, and then a jazz band alternately jazz or tango. Plenty of

(Continued on page 3)

AL WOODS' "OIL" EASES MIXED ENGLISH ROW INTO HAPPINESS

American Manager Squares It Between Butt, Lonsdale and Tallulah Bankhead—Answer Is "Black-mail" for Butt, with Lonsdale Added

London, Jan. 24.

Al Woods has scored on this trip. What looked like a sweet row with Sir Alfred Butt, Frederick Lonsdale and Tallulah Bankhead all implicated, has turned out amicably because of Woods.

The source of the Woods oil lies in a play which was amongst the first 18 British authored works Al had submitted to him. He still has 382 to read as the result of the flood in answer to his request for material.

Butt was in the midst of a quarrel with Lonsdale because the playwright's "Foreigners" was unfinished and the producer had Miss Bankhead on his hands for starring purposes. The finish of this was that the manager abandoned the undertaking.

Then Woods offered Butt "Black-mail," by Charles Bennett, young London actor, and sent the boy to Miss Bankhead for a reading. Within a few hours Butt selected the piece for immediate production.

Official announcement made by Butt hints at grave trouble behind the scenes, although the windup is that Lonsdale has entered into a binding agreement which gives Butt first choice on the next play he writes. Lonsdale is quoted as saying, "And what promised to be a very unpleasant impasse has terminated in a highly amicable manner."

Butt, Miss Bankhead and Raymond Massey, who is producing "Blackmail," are all enthusiastic about the play, yet if this work had been sent to a London manager in the ordinary manner it probably never would have been read.

When news reached New York that Butt had called off "Foreigners," Miss Bankhead received several offers from there, including one to play the lead in the London version of "Excess Baggage."

50-50 IN FARCES

London, Jan. 24.

Two farces bowed in last night, one having little chance to get over and the other an undoubted success.

"Just As You Say, Dear" is a suffragette comedy at the Q. It is extremely unlikely; while "Two White Arms," featuring Owen Nares, looked very good at the Ambassadors.

Harvey Under Knife

Toronto, Jan. 24.

An hour before the curtain rose on "Scaramouche" at the Royal Alexandra Friday night, Sir John Martin Harvey collapsed. Rushed to Wellesley Hospital, it was found necessary to operate for adhesions of the intestines. Dr. Herbert Bruce said the actor-knight could not be out of bed for three weeks.

Gordon McLeod, who had been playing in the company, stepped in to the lead.

"REGATTA" NOT COMMERCIAL

London, Jan. 24.

"Regatta," by Sutton Vane, who authored "Outward Bound," was nicely greeted upon its premiere at the Prince of Wales.

It is an unlikely financial prospect and impossible for America.

GLOBE-TROTTERING LOLA

Paris, Jan. 24.

Lola Menzies sailed for New York on the Aquitania Wednesday. She had arrived the day before from Argentina, South America, and spent only a few hours in her beloved Paris.

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FRISCO'S HOLIDAY

Joe Frisco gets credit for this at the Academy of Music the current week:
"It was Christmas, and all the boys named Mary."

REMODEL FOLIES

House and Show Close While Capacity Is Increased.

Paris, Jan. 24.

The Folies Bergere closed Sunday and will remain dark until the middle of February at which time a new revue will be ready to take up its tenancy.

In the meantime the house will undergo extensive repairs. The whole auditorium will be remodelled and the seating capacity will be increased. Repairs to the exterior of the building already have been completed.

U. S. Bands Abroad

London, Jan. 24.

American bands are once more likely to be a prominent feature in the entertainment world in England. Bands that are already playing here are Freddie Rich (vaudeville and probably Cafe Angles); Ells and Band (Savoy Hotel); Leon Abbey's band, colored (Olympia Circus, and probably Covent Garden Dances); Walter Fehl and his Magic Wand (due to open vaudeville in a couple of weeks).

The number of probables include Jan Garber, Sleepy Hall, from the Mount Royal Hotel, Montreal, and Earle Carpenter.

Offer—With Board

London, Jan. 24.

Savoy hotel offered Gertrude Lawrence \$1,500 a week and free board to appear there in the cabaret entertainment, but she declined the proposition.

Miss Lawrence is scheduled to do a picture for British Filmcraft, which Mickey Neilan directing.

"Show Boat" at Drury

Toward the spring Sir Alfred Butt will produce the Ziegfeld "Show Boat" at the Drury Lane, London.

Production will be made in association by the two managers.

Titheradge's Next

London, Jan. 24.

As soon as Dion Titheradge secures his divorce decree, it is reported he will immediately take another wife.

"DESERT SONG" ABROAD

Paris, Jan. 24.

Roger Ferrel and Saint Granier are making a French adaptation of "The Desert Song," which is to be created at the Mogador in October.

MARIE GUEKERO DIES

London, Jan. 24.

Marie Guerrero, years ago a famed Spanish dancer and who later became a tragedienne, died in Madrid yesterday. (Monday).

INDIES' CZAR

(Continued from page 1)

ed Board of Trade and Commerce of the Motion Picture Industry of the United States, has been very active in creating sentiment in favor of getting Myers to lead the exhibitors in their fight against chain oppression. Cohen seems inclined to waive personal ambitions in favor of getting a man with enough strength to offset the power wielded by the Hays organization. Until the fate of the Brookhart bill and the contract work at Chicago is settled it is doubtful if Myers will consider the exhibitor proposal seriously.



WILL MAHONEY

David Carb in the January issue of "Vogue" said: "The three valuable discoveries of this season are Hal Skelly in 'Burlisque,' Helen Hayes in 'Coquette' and Will Mahoney in 'Take the Air.' Mahoney is marvelous; he is an irresistible comic with an unusually expressive face, and he commands it so well that the merest movement conquers the last row of a large auditorium. 'Take the Air' is lifted into an unusual entertainment by the talent and the personality of Will Mahoney."

Direction

RALPH G. FARNUM

1560 Broadway

U. S. FILM IN PARIS

American Production Featured in Leading Cinemas

Paris, Jan. 24.

Leading Paris picture houses are featuring American pictures of the first grade, among the recent openings being the Douglas Fairbanks film "The Gaucho," which had a successful introduction at the Marivaux Cinema last week.

"The Fire Brigade" opened Saturday (Jan. 21) at the Champs Elysees under special circumstances. The management organized a gala event Friday evening, selling the house at a high price and devoting the proceeds to a charity sponsored by the city's fire department.

The Paramount Palace offered "You Never Know Women" beginning Friday and the Gaumont Palace opened the same evening with "Captain Salvation." Metro-Goldwyn dramatic. At the Gaumont Enoch Light's orchestra continues its engagement. This week they appear in the character of Montmartre art students with appropriate settings. Last week the stage picture was in Dutch atmosphere. The bandmen change their offering weekly with frequent dancing between acts to supplement their stage band numbers.

PARIS AGAIN!

(Continued from page 2)

souvenirs such as dolls, candies containing liquors, etc., but the whole effect is spoiled by a member of each band passing round a hat begging contributions.

At Last—Heat

Coming from cold, foggy England, the most striking thing in French amusement life is the comfortable heating of the places. If the British managers would realize the importance of the psychology of making their patrons comfortable in winter instead of compelling them to sit through an entertainment in their outer wraps, they might experience a smaller percentage of failures.

Latin Quarters the Bunk

Those who have been to Paris have, as matter of course, visited the Latin Quarter, or thought they did. It was fortunate enough to be taken by an American painter who has lived there for 25 years. He took me to the restaurants and cafes frequented by the genuine students and artists where there was no Apache entertainment, and where everybody dressed and behaved normally. Even he tried to persuade me that in the old days the students dressed in comic opera fashion, and I challenged him to recall a single freak of that kind who had later developed into an artist of fame—or even note. Up to the moment we separated (four a. m.) he was unable to meet the challenge. All of which substantiates that sightseeing in Paris—not the artistic side, mind you—is pure, undiluted bunk.

Actor Denies Salary

London, Jan. 14.

Joe Termini makes the unusual request for an actor to deny the printed report of his salary over here; it's too much, says Joe, meaning the salary.

It seems someone in the States who read it wrote over to the artist asking why the presents were not more expensive.

WINNIE LIGHTNER OPENS

Bad Routing for Stage; Better in Nite Club—Sketch O. K.

London, Jan. 24.

Joseph Greenwood, who played the Hebrew father in "Abie's Irish Rose" here, presented a sketch, "Plots and Lots," at the Coliseum (vaude) yesterday (Monday) and was a decided success. Heavy heart interest in the comedy-melodrama skit.

At the Alhambra (vaude) Winnie Lightner opened indifferently on her first show, due to improper routing. She fared better at the second performance and last night (Monday) did very well at the Kit Cat restaurant.

BANKERS' DEALS

(Continued from page 1)

without showmen present. This is said to have occurred last week when the Hayden-Stone and Smith banking houses discussed an amalgamation between the Stanley Company of America and the West Coast Theatres circuit of the Pacific Slope.

Later the report, authentic, came out that Richard Hoyt, of Hayden-Stone and Co., the West Coast circuit's bankers, had reversed his position, with no Stanley-W. C. deal likely at the present time or under the exact terms proposed by the money men.

All of the bankers' conferences were not without theatre representation. One was attended by representatives of the various factions in the Stanley Company, and also Harold B. Franklin, president of the West Coast chain, now in New York. Among those present for the Stanley group were McCarthy (Earl), Wolf (Mastbaum), McGuirk (Sabolosky & McGuirk) and Jacob Fabian for the Fabian interests.

From the accounts there was talk of exchanging stock on an even basis of one-for-one according to appraisals for the two circuits, but this passed off when the deal died down.

One of the reported reasons why the proposed amalgamation did not progress to a stage where that Franklin did not wholly agree, and another is that there seems to be no single control stock control of Stanley. While it was said that the Smith banking house, the Stanley financier, had assembled stock control, this was denied in several quarters, and the shifting position in the Stanley standing appeared to endorse that report.

Started Uptown

That bankers were holding conferences of their own without regard to circuit operators kind of startled the uptown picture colony. To what extent the authority of the bankers could extend in the movements of circuits is not understood in the trade. These most-ly are governed by private agreements between circuit stage and chain operators and their bankers.

Considerable talk has revolved around John J. McGuirk as president of the Stanley Company in his position as such. One is the Fabian story, reported elsewhere in this issue. It is unknown how McGuirk is Stanley stock-backed as president.

In individual holdings, Mrs. Jules Mastbaum is reported the largest single one, having 60,000 shares of Stanley, from accounts. This is contradicted by those who place her holdings at 40,000 shares.

While McGuirk is the Stanley's president, the direction of the Stanley chain is reported in the hands of an especially anonymous executive council, embracing the several interests in representation. This is another mooted point.

Though the Stanley-West Coast matter may again be brought up, right now the story says it's cold.

COLLETTE D'ETCHERRY IS IN N. Y. NITE CLUB

Reputed Mysterious Disappearance of Parisian Revue Star 'Nubuddy's Beezness'

To the amazement of locals who know their Paris, they recognize in "Collette d'Arville," the flashing little prima donna at the Ben Bernie Club, Collette d'Etcherry, who until six months or so ago was the star of the Bouffe Parisienne, bijou revue theatre in Paris.

In the midst of an engagement, Mlle. d'Etcherry suddenly disappeared. The French papers published the story and kept it alive for days, finally letting it peter out when no trace of the young brunette soprano came to light.

A week or so ago a gorgeous girl with a distinct French dialect called Collette d'Etcherry. Sam Shannon, said she had foreign cabaret experience. She wanted an engagement. Ben Bernie took her on sight. She has been working there several nights, and has been a greatly appreciated and demanded singer.

All she is willing to say is that she has been in this country about three months, and, tiring of idleness, wanted to return to work. The rest, she naively answers, is "nubuddy's beezness." She has already had several show and vaudeville offers, but she has signed for ten weeks with Bernie, insists she will play it out.

Miss d'Etcherry is petite, dark, extremely pretty and has a trained voice.

3 OUT OF LONDON OPENINGS LOOK WELL

London, Jan. 24.

Three out-of-town openings last night all give first impressions of having likely West End chances.

Portsmouth saw two premieres, including Godfrey Tearle in "The Acquittal," melodrama, and "Sauce for the Gander," comedy, both receiving nice sendoffs. The latter play is the British title for "The Cradle Snatchers."

"Lumber Love," new musical, broke in at Birmingham and is optimistically rated.

Emma Haig Marrying

London, Jan. 24.

Art Fowler, American ukulele player, who appeared in Cochrane's Revue, will marry Emma Haig here on Feb. 5.

Miss Haig is currently appearing in "The Girl Friend" at the Palace.

English Dancer Coming Over

London, Jan. 24.

Jack Stanford, English eccentric dancer, who appeared in the last Folies Bergere revue, has been engaged by the Shuberts.

He sails for New York on the "Paris" tomorrow (Wednesday).

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COSTUMES
SCHNEIDER-ANDERSON
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ENGLISH BANKERS AFTER FULL CONTROL OF CINEMA FIELD—P.T.C. SOLE OPERATOR

Standard Film Company's Interests Organize Holding Company—Buying Up Theatres Everywhere—Now 200 and Intend to Float \$50,000,000 Concern—Lord Bearstead of Marcus Samuel and Co. Executive of Holding Concern

London, Jan. 24.

Frantic theatre buying is taking place all over the country by agents acting for the Standard banking interests on behalf of the Standard Film Company affiliations.

A holding company has been formed under the name of the 1928 Investment Trust Company, with a capital of \$6,250,000, in \$50 certificates, convertible Aug. 1 into \$30 preference and \$20 ordinary shares. Executive for the company include Lord Bearstead, head of Marcus Samuel & Co., which firm is making the issue; Col. Bertram Smith, also of the Samuel company; James Balfour, of the Stockholders Investment Trust Corp.; Rudolph De Trafford, head of Higelstein & Co., merchant-bankers, and Frederick Svarvas, head of the British Foreign and Colonial Corporation, and a big holder in the Standard Film Company.

The theatres bought include the Palladium, for \$550,000; Holborn and Penge Empires, and stock of Variety Theatres Controlling Company for \$3,850,000.

The syndicate has also purchased the Shapiro circuit in Nottingham, the Haigh circuit in Liverpool, Broadway at Stratford, and a number of smaller circuits. This gives a total of around 200 theatres.

The policy will be to run combined pictures and vaudeville and to float a public company with \$50,000,000 capital.

Current interest is that Provincial Cinematograph Theatres, through the Standard Film Company and associates, has absolute control of the picture house situation here, with the exhibitors booking circuit scheme having no chance of going through.

'Mysterious Island' Finally Set; Over Year's Delay

Los Angeles, Jan. 24.

M-G-M will resume production on "Mysterious Island" with Lucien Hubbard supervising. Picture started about 18 months ago with Benjamin Christiansen directing. After an elaborate prolog in colors and getting well into the production, officials decided the story was not suitable and stopped it. Up to that time nearly \$500,000 had been spent.

Various writers and supervisors were assigned during the past year in an endeavor to obtain a suitable screen yarn, with Hubbard coming through with an acceptable version. He is now working out his story in detail with draft approved by Irving Thalberg.

Production will start in about two months with no director yet assigned.

David Selznick Ass't To Schulberg at Par

Los Angeles, Jan. 24.

David Selznick will be executive assistant to P. V. Schulberg, producing head of Paramount studios. Selznick succeeds B. P. Fineman, transferred to the position of producing supervisor of specific units at his own request.

Selznick is the youngest son of Lewis J. Selznick, former producer and distributor.

Christie's 45-Day Closing

Los Angeles, Jan. 24.

Christie studios will have their 27-28 program completed by Feb. 15. At that time the studio will be closed for 45 days.

Halperin's Choice, "Womanhood"

Los Angeles, Jan. 24.

Halperin has chosen "Womanhood" by Rupert Hughes, as their first production for Inspiration-United Artists release. Production in March.

BRUCE GALLOP TALKS ON TRADE PUBLICITY

Pres. of A. M. P. A. Says Same Principle Now Is Business Return on Advertisements

Calling for a series of discussions on picture publicity and advertising, Bruce Gallup, president of the American Motion Picture Advertisers, stated at the meeting of the A. M. P. A. Jan. 19, that the time had come for a closer study for the purpose of adopting sounder, stronger and saner basic business principles.

From what Gallup said a week before, it was thought his subject would touch on the restriction of trade paper advertising. But Thursday last the A. M. P. A. head proposed that in discussing publicity and advertising it would be only for the ideas which advertising and publicity that must be done.

Outlining the present position of the picture trade papers Gallup went back to the era when some trade papers found it advisable to donate free publicity space to get advertising and the feeling of distrust which followed when the space buyers became keener judges of merchandising value, discounting free trade publicity.

Gallup's Arguments

"But," according to Gallup, "this distrust is unwarranted and came only because of a lack of understanding of the tremendous value of the trade journal. Such a distrust springs, not from the fact that the papers were not good, but because few had had a clear understanding of the values that were there and how to use them in order to obtain the advantages of such values."

"Make no mistake upon this point," continued the speaker, "trade papers are of vital importance to any industry. But the ratio of the value of their advertising pages to the manufacturer depends entirely upon the ability of the individual placing such advertising to analyze it correctly and use it correctly."

Making Money Work

"More than ever before," Gallup pointed out, "it was plainly shown that advertising must now be sold on the basis of the return value of the publications as advertising mediums—not the 'give' idea of the publicity columns."

"More than ever before the advertising man finds himself thinking less of the number of pages of trade publicity he has and more of how he can get as much results from a \$500 expenditure as he did formerly from \$1,000."

The speaker stated that the picture industry today finds itself in a movement backed by a desire to conduct business on a more solid basis, and that the public men are therefore finding a difference in the marketing of their handwork: that chain bookings, more discriminate buying of pictures, a larger output of pictures were driving publicity men to a keener and more practical study of facts as they are and not as they look under the cloak of "showmanship."

"3 Sinners" for Negri

Los Angeles, Jan. 24.

Pola Negri's next for Paramount will be titled "Three Sinners." Doris Anderson is writing the adaptation.



ROScoe AILS

K. T. Rochester "Courier," said: "Roscoe Ails at Fay's theatre this week takes the largest smax at Old Man Gloom this writer has ever seen at this house. About thirty minutes of hilarious comedy, then his band and retinue of incomparable dancers. Then Roscoe unleashes his panting puppets. When they start to purr the show is over."

Direction of WARD & SINGER.

CHAPLIN FILMS NOT UNDER BRITISH QUOTA

Los Angeles, Jan. 24.

Charley Chaplin evades the British Quota Compulsory Films bill by virtue of being a British subject, producing and starring in what is considered by England as 100 per cent British production, though in America with mostly English workers.

Director Craft's Patent To Stop Speed Cars

Los Angeles, Jan. 24.

William J. Craft, director at Universal City, received 26 patents, protecting his rights to an automobile speed control device. Craft has spent many years perfecting the regulator that will not permit a car to exceed the speed limits in any zone.

Certificate of patents arrived at a time when 2,000 traffic violation tickets were issued in Los Angeles county over a period of 24 hours, mostly for speeding.

"Our Gang" Competition

Los Angeles, Jan. 24.

Jack Irwin, in association with Jack Kelly, former manager of Thomas E. Ince enterprises, will start producing two-reel kid comedies at the Tec-Art studios.

They will be known as "Us Kids Comedies" and will be distributed by Herman Garfield.

They will produce eight in competition with the "Our Gang" variety.

High and Low Newsreel Grosses

High pressure sales methods are reported to have sent the M-G-M newsreel to a weekly sale figure of over \$15,000. This total is said to have been partly achieved by the refusal to sell Metro-Goldwyn-Mayer feature product unless the newsreel is also included in the contract. There is also the tieup with around 26 Hearst newspapers for publicity, exploitation and news contracts, direct and indirect, all of much value.

These inroads of what was believed to be an airtight field are considered phenomenal. It required the other Hearst newsreel, International, distributed by Universal, four years, or almost eight times as long, to reach \$8,000 weekly sales.

A general canvass shows that Pathe has been mainly affected by the M-G-M and Paramount reels, and at a recent meeting of news men declared itself to be off in weekly gross. Pathe is reported turning out about 320 prints a week, giving an income figure of approximately \$12,500, while Paramount is believed to be turning out 270 prints for around \$10,800 weekly.

It is said that since the advent of the two new reels, Fox News has increased its sales \$1,000 a week. This is partly due to improved feature product and the demand for combination exhibiting contracts taking in the newsreels, but excluding Fox's Movietone.

It is evident from this that Kinograms has also dropped off in sales to a considerable amount.

These figures do not appear to leave much of a margin to slow gains of actual new business by either the old or new newsreels.

An average price per print returns to the maker about \$40, as the prices return from \$35 to \$45 per print.

WEATHER FORECAST

Washington, Jan. 24. For the week commencing tomorrow (Wednesday), the weather outlook for the country east of the Mississippi is mostly fair, except for possible rains around next Sunday or Monday.

Temperature will be somewhat below normal Thursday (Jan. 26), followed by a rising temperature the latter part of this week.

AFTER B'WAY HOUSES

Hammons for Talker and Lannigan for All Short Program, Cheap

Earl Hammons, of Educational, is in search of a Broadway house for another try by Vocafilm. This is the talker jointly shown with "Boke Come Home" film, at the Longacre last spring.

Another after a Times Square location with an idea is Jack Lannigan, former restaurateur. Lannigan wants a small capacity house to run an hour's show consisting of a newsreel and specially selected short subjects at a low admission scale.

This undertaking is patterned after a couple of small theatres in Paris, which follow such a routine at an eight-cent fee and which Lannigan claims play to capacity on about a 12 or 14 hour "grind."

Reinhardt With U on Optional Agreement

Max Reinhardt has signed for \$20,000 with Universal to produce one picture. It is understood that Reinhardt has the final say on story and is not obliged to produce unless he approves. So far he has turned down from 15 to 20 scripts.

Since signing with Universal, Reinhardt has received an offer from United Artists. If Universal fails to supply a suitable script Reinhardt may take the U. A. offer.

Stern Bros. Must Deliver 65 Shorts, '28-'29, to U

Los Angeles, Jan. 24.

Stern Brothers, producing short subjects for Universal, have finished the '27-'28 program.

Their studio will remain idle for three weeks while preparing for the '28-'29 program. It calls for 65 short subjects to U.

Nellie Revell Commuting

Chicago, Jan. 24.

Nellie Revell has become a commuter between here and Detroit.

Miss Revell is taking care of the publicity for the two new United Artists theatres, one in each city, with the Detroit house shortly to open.

"DETECTIVES" AS COMEDY

Los Angeles, Jan. 24.

Metro-Goldwyn-Mayer is preparing an original for the next Karl Dane-Johnny Arthur comedy.

It is based on boob detectives and will be released under the title of "Detectives."

Production will start this week. Direction of Chester Franklin.

STUDIO TALENT OFFER PRIZES FOR SALES

U's Forces Found Fund to Urge on U's Exchanges

Los Angeles, Jan. 24.

Featured players and directors of Universal have contributed a substantial sum to create a fund for a prize to be awarded the exchange office making the highest percentage of sales between January and May.

This is the first time in the history of any picture company where the employees have taken a personal interest to stimulate the sales department.

There will be 42 branch offices competing, and each office will be sponsored by a player or director during the contest.

MANKIEWICZ GRABS 7 WRITERS IN NEW YORK

Although planning to return to Hollywood later in the week, H. J. Mankiewicz was recalled Monday. The Paramount's author-contractor engaged seven writers on a three-month basis, with options for another year, while in New York. This tops his former stint of five weeks' tryout.

Mrs. Thyra Samter Winslow, Willard Keefe, "Sonny" MacLaren ("American" reporter), Sam Ornitz, novelist and anonymous author of "Haunch, Paunch and Jowl"; Lester Cohen, novelist-author of "Sweepings" and "The Great Bear"; Wells Root of the "World"; and Ernest Culbertson, playwright, are the Mankie captures.

Story material shortage is acute in filmdom and Paramount considers the experiment very worthwhile while considering the one outstanding example of Ben Hecht's original story, "Underworld" as one of Mankie's prior put-overs.

Sheldon's Par Contract Gives 7 Mos. Vacation

Los Angeles, Jan. 24.

E. Lloyd Sheld, production editor in chief at Paramount studios, has signed to continue with that company for five years.

Sheldon will work five months of the year and rest the remaining seven. His first vacation period starts in May.

Ruth Roland's 2-Reelers

Los Angeles, Jan. 24.

Ruth Roland, former Pathe serial star, may return to the screen in two-reel novelty dramatic subjects under the title of "What Would You Do?"

Associated with Miss Roland will be Oswald Brooks, recently production manager for Pathe in the east. Negotiations for distribution are now under way.

Miss Roland last made a serial about six years ago, and since then has made a fortune in Los Angeles real estate. Two features in which she appeared were released by Tiffany about three years ago.

Tim Whelan Directing

Los Angeles, Jan. 24.

Tim Whelan, gang man the past five years with Harold Lloyd, M-G-M and First National, has left for England to direct Monty Banks in his first picture to be produced for a British film company.

Warners Starting Feb. 1

Los Angeles, Jan. 24.

Warner Brothers studio, dark for the past month, will reopen Feb. 1, with the start of "5 and 10 Anne," featuring Louise Fazenda and Clyde Cook.

Roy del Ruth will direct.

VILMA BANKY'S VACATION

When the latest Column-Banky picture, "The Passionate Adventure," now still in production, opens in New York, Vilma Banky will see it on her way to her home in Hungary, on vacation.

FOX-WEST COAST HOOK-UP

SHARP RAW FILM STOCK BATTLE WITH EASTMAN AND GERMANS

Anso Co. of Binghamton, N. Y., Line Up With 2 German Concerns—International Merger Composes Combination in Fact—Germans' 1st Chance

Announcement of the amalgamation of Anso Photoproducts, Inc., of Binghamton, N. Y., with two German corporations, Agfa Photoproducts and the Agfa Raw Film Corporation, is the opening of what promises to develop into a sharp trade battle for raw film stock sales.

While officials of the Eastman Kodak here had nothing to say regarding the amalgamation, it is expected the present leader in the industry is taking steps to protect its own interests.

Just how much capital is involved in the international merger that really means a combination of corporations that will give the German film makers a crack at American markets is not known, although it easily runs to considerable millions. The Agfa Raw Film is the marketing organization for the I. G. Farbenindustrie, the largest chemical concern of its kind in the world.

As announced by Horace W. Davis, president of Anso Photoproducts, the deal just closed probably will mean the creation of Binghamton of a plant to cost \$2,500,000 to carry out big scale production of film in this country.

The plan contemplates the formation of a new corporation to take over the business and the manufacturing and selling organizations of the Anso and the two Agfa corporations, and will also obtain the benefits of the research work of the Agfa interests.

The deal gives the two German corporations a chance to get a hand in the American market from the inside. The market at present is pretty well in control of Eastman-Kodak and the Germans have been looking for a chance to cut in on that business for some time past.

That the combine hopes to challenge the supremacy of the Eastman Kodak is unofficially, but at the same time contained in the publicity handouts, that Anso produces the best paper for photographic printing in the world, while Agfa has a similar reputation for films.

The new corporation will be under the active management of the present Anso organization with headquarters in Binghamton.

"AM. GIRL" STARTING; HAS \$750,000 CAST

Los Angeles, Jan. 24.

Paramount has finally decided to take the rubber band off and go ahead with "Glorifying the American Girl." A script by Wilson Mizner, upon which Dorothy Anderson also worked, will be the basis. Bernice Fineman will supervise. Dorothy Arzner, loaned to M-G-M to direct Lew Cody in one picture, has returned to the Paramount lot without working on the Cody production, and will direct the glorification.

The picture will start about March 1 with \$350,000 already assessed against the cost sheet. Actual shooting will cost another \$400,000 with the present hope that it will make a special.

'American Set of Titles For English Production

Ralph Spence is writing a new set of subtitles for American consumption on "Mademoiselle From Armentieres." M-G-M will distribute on this side.

The picture was directed by Maurice Elvey for Gaumont of London. It co-features Estelle Brody and Alf Goddard, both English.

FLOTATION JAM

London, Jan. 24.

Six picture promotion schemes now scheduled, all waiting for the other fellow to issue a prospectus to the public so they can gauge the reaction.

The result of this is that all flotations are in a jam.

HAYS RETAINS STEUER IN SAMUELSON CASE

N. J. Exhibs Conspiracy Action Due for Trial in Federal Court March 5

Due to the possible consequences of the action brought by Sidney A. Samuelson, New Jersey exhibitor, who charges conspiracy and restraint of trade, the Motion Picture Producers and Distributors' Association (Hays) have retained Max D. Steuer to head the defense. Trial of this case has been set in the Federal Courts for March 5, with Judge Julian Mack presiding.

Hays has been ordered to bring his contract with the producers into court for examination. It is reported that the plaintiffs insist. The plaintiffs contend that the contract between Hays and the members of the M. P. P. D. A. will show just how much authority Hays really has and what he has undertaken to do for the producers to fulfill his obligations.

The reason for retaining Steuer is that the producers fear the possible danger from exhibitors all over the country who have grievances if Samuelson is awarded a verdict.

Steuer is being paid by the M. P. P. D. A., and only a few members of the organization such as Paramount, Metro-Goldwyn-Mayer and First National, Universal, and other members of the Hays organization concerned in the litigation are not represented by Steuer directly, as far as can be ascertained, possibly because of the heavy legal fees involved.

Agents representing the producers have been conducting an investigation in New York to determine the possible business of the Samuelson house there with a possibility of showing that the amount asked for by Samuelson, \$150,000, is out of proportion to his losses.

U. S. Sunday Bill Up

Washington, Jan. 24.

First business to come before the initial plenary of the Judiciary sub-committee of the district committee was the question of hearings on the Lankford Sunday closing bill which bill is aimed to be an opening wedge to close everything everywhere on Sunday.

Chairman McLeod postponed anything in the way of setting a definite date for two weeks.

Committee has received thousands of petitions against the bill these said to be inspired by the Seventh Day Adventists.

\$1,000 Wkly. for Lois Moran in England

London, Jan. 24.

W. P. Films, Ltd., is trying to engage Lois Moran for around May 1 at \$1,000 a week for six weeks.

WILLIAM FOX AND FRANKLIN IN DEAL

Particulars Vague, but Effect May Be Sweeping—Gives West Coast Stands in Fox's Theatre Drive Only 4,000-Seaters or More—

TAKES IN THE ROXY

A momentous deal under way and reported closed yesterday is between William Fox and Harold B. Franklin, whereby the Fox theatre chain will be linked with that of the West Coast Theatre circuit of the west, of which Franklin is president.

No particulars have been released. A Variety reporter spoke to Franklin Sunday, but at that time he no more than casually mentioned Fox or other eastern picture men.

It is presumed that Franklin will remain at the head of the joined circuits, which will be headed by the Roxy, New York.

Fox's drive for theatres has been for big houses in key cities. His present campaign contemplates new 4,000-seaters or more in Chicago, Brooklyn, Newark, Detroit, St. Louis and Pittsburgh, besides his present Fox houses of similar size in Washington, Philadelphia and New York.

The Fox-Franklin association will make an eastern and western connection, with other possibilities. Another story is that Keith-Albee has offered to buy in on West Coast circuit, and that offer has been considered. The Keith-Albee-Orpheum merger was, finally, closed last Saturday.

Public and Loew

Into the Fox-Franklin affiliation will enter Public and Loew's, also United Artists, through those chains having Pacific coast theatres of first-run size now under operation by West Coast (Franklin) under what is reported to be on 26-year leases.

It is said that when Franklin lately arrived in New York he found (Continued on page 14)

CONRAD NAGEL CALLS PICTURES 'TAWDRY'—'BATH TUB DRAMAS'

Screen Actor Tells Women's Clubs Better Films Will Come With Co-operation—No Money for Class Stories and Productions

Los Angeles, Jan. 24.

Speaking before the president's council of the Federation of Women's Clubs at Pasadena, Conrad Nagel started his address by saying:

"Pictures are more or less tawdry no one can deny, yet they are the most important factor in Americanizing the entire world. At a meeting of the British cabinet it was decided officially that it is as important to maintain the film industry as it is to maintain methods of communication. The ruling of one home picture for each foreign film released in England was tried unsuccessfully and rescinded after it failed to function."

After explaining the effect of American pictures on creating demands for modern merchandise throughout the world, Nagel got back to the problems of producers. "Producers deplore the cheapness of our pictures just as much as you club women do," said Nagel. "I do not think there is a producer, an actor, or a director who has not dreamed of the sort of picture he would like; one of high artistic standards of beauty and sincerity."

"In every instance I have known, that picture when released was a box office failure. In my case it was 'Tess of the D'Urbervilles.' My role in that picture satisfied me, gave me happiness and assurance of achievement. Yet the public reacted to it less than many a more common role."

Nagel then pointed out the experience of Cecil DeMille, who was making fine pictures and no money when he started making bathtub dramas. When he could afford it, he returned to making fine pictures, according to the actor.

In closing, the actor declared there was one thing missing at least one fine picture a year and charging his losses to better pictures' account. He asked for co-operation of women members of the clubs, and declared that proper education of better pictures would eventually bring them in the majority.

A "RED" PICTURE

One of the visiting picture mob from the Coast rises to remark: "As we had Now We're in the Air and Now We're in the Navy, somebody may make Now We're in the 'Red'."

RAPF TAKES PLAYS AND MCGOWAN WEST

M-G-M Producer Has Tests of 20 Girls—Buys Film Rights to '4 Walls,' 'Ex. Baggage'

Harry Rapf, associate producer with Metro-Goldwyn-Mayer at Culver City, has really mixed business with pleasure on his first vacation trip to New York in two years. He is leaving this week on the return, taking back with him the screen rights to two Broadway plays, "Four Walls" and "Excess Baggage"; the author of the latter successful comedy, Jack McGowan, and film tests of 20 girls, taken yesterday (Tuesday).

McGowan is under contract to M-G-M through its emissary, to write originals, titles and do gags for M-G-M pictures.

Nearly all of the girls taking the Rapf picture tests were either choristers, with the majority from the nite clubs, or dancers in stage and floor shows. Rapf would like to locate a No. 2 Joan Crawford, as would other film producers.

Upon Mr. Rapf's arrival at Culver City, Irving Thalberg, with his bride, Norma Shearer, will come west starting their deferred honeymoon trip abroad.

"Call Me at 3:15"—Film Critic

"Greet 'em, smile, seat 'em—and run."

Psychology of the ushers in charge of the mezzanine section which the Paramount theatre holds out for the press Saturdays. A privilege for the reviewers and a problem for the house, the latter because some critical scribes of the New York dailies make it so.

The uniformed boys now spot the critics by instinct and know what's coming. The majority of the daily reviewers must have first row seats and solitude—nobody on either side—to meditate. Two or three are regular and just as soon mingle with the public on the lower floor or balcony, but the "important" boys and girls!

Especially one man from a morning paper, not a tab. Fussy, finicky, soft hat, flowing tie, a grouch, and squawks if he can't be king.

In fact, most of the reviewers are quick on the trigger with complaints to the management or head ushers.

One incident is a press reviewer walking in with three friends. When an usher politely protested, the newspaperman hit the ceiling, calling for all house managers and Kalz. That was some time ago. But the prize imposition was last Saturday. With the house trying to take care of a peak load, the ropes even being up outside, ushers trying to seat everyone and keep the public out of the vacant seats in the two "reserved for the press" rows—one girl reviewer summoned an usher to leave a call for 3:15. The usher didn't come back.

Maybe the Paramount's reserved section is a hotel suite. Or maybe it should be conducted as one. Maybe there won't be a press section in a little while. It's a privilege that won't stand too much abuse.

Two rows of 14 seats each, held out from opening until 9:30 p. m. on Saturdays and Sundays and causing patrons of the theatre much irritation when they unknowingly take these seats, only to be ousted when informed, "for the press."

"Handle 'em with kid gloves" are the unofficial instructions. A piece of cardboard as a special pass and a typewriter often goes to the head, is the moral.

"Call me at 3:15."

60 FILMS YEARLY IN B. I.'S NEW STUDIO

London, Jan. 24.

British International Pictures is building an additional studio at Elstree to sublet with a capacity for 60 pictures annually.

Blattner tried to swing Maxwell, of British International, into his scheme but the latter is going on his own.

Blattner claims building will start next month. He is registering a private trust company this week to promote a public company of £2,500,000 capital.

Political Argument Camed

Washington, Jan. 24.

Appears Democrats are to be the first to get a controversial issue on the Fox Movietone even if the squabble is within their own ranks. Saturday last a lambast against the Cuthbert along the same lines as leveled on the floor was canned and photographed of Senator Heflin of Alabama.

The answer from Senator Robinson, Arkansas minority leader, telling why Heflin was all wrong was also recorded. Two scheduled to run together.

Not only does the shot give a new twist to the newsreels, but also secured front page stories sent out by the press associations.

"WINGS" 2 WKS. IN TORONTO AT \$2, BABY PEGGY BESTED TOWN, \$13,400

Good Pictures Bring Good Trade—Big Weeks Since Holidays—Uptown Changes Stage Policy—Quebec Premier Would Bar All Under 16

Toronto, Jan. 24. (Drawing Population, 700,000.) Despite weather that swirled around from two days of mid-rain to a week-end of zero blizzards, picture biz held above average with first string houses going higher than \$3,000 combined. The year's first three weeks since New Years as high as the best ever done in a similar period. Good pictures seem to be the reason.

With a change of policy from routine one week programs to suppers in for a run Tom Daley has more than doubled business at the Tivoli. Prices jumped from 50c to 60c, with "The Big Parade" over the previous week was better than \$20,000 in two weeks. This is almost a record in a 1,400 seater with no stage show and a six day run.

"Parade," "Sorrell and Son" and "Wings" all built from their first week but only the Paramount super, "Wings," was held for a third week. Jack Spurr, who is road showing "Wings" for the first time, has secured publicity by a hook-up with Captain A. Roy Brown, the Canadian ace who shot down Baron Von Richtofen, headliner on picture under the name "Kellerman."

Shown on a 32-foot screen in the Princess, Erlanger legit house, this one went about \$1,000 over "Parade" for the fortnight. Excellent sound effect making equipment and the smarting band under Gustav Hinrichs were bright additions. This is the same musical setting going for the air picture. "Parade" of the same sort arranged by John Zamekine. Ottawa is next spot for "Wings," then London and Hamilton.

"Sorrell and Son" with better than \$11,000, giving way to "My Best Girl," which in turn will be followed by "Saddle Thompson." "Sorrell" could have gone another week but a fortnightly schedule has been set for the house for the season. The house will run until Lent.

Sullivan, pinch hitter rushed in to manage the house when Eddie Sullivan (no relation) collapsed, is now permanent on the job.

The stage band policy was chucked at the Uptown and Jack Arthur again put the band in the rear under his own direction with four fifty stage numbers and a musical result was better than \$1,000 for "Love" (M-G), most of which piled up the first two days. The censors had decided that the picture couldn't be so long and the picture was a bit jerky as a result, but the audiences, mostly females, didn't mind. "Helen of Troy" (F-N) which opened Saturday night, was also mangled by the official viewers.

The real sufferer at the censors' hands was "The Gay Defender" at Pantages, badly mangled for particular reason. With a weak stage bill this big F. P. house climbed aboard the toboggan to go under \$10,000. Pretty awful.

Baby Peggy in person on the stage was 30. Draw at Loew's where \$13,400 came in. Town's leader but the picture "Figures Don't Lie" didn't mean a thing. Except for hope and prayer, the result would have been nearly perfect despite the fact the dailies apparently clubbed together to lay off Baby Peggy.

"The Forbidden Woman," originally booked for the Uptown, went into Shea's Hip and held to fair biz at \$2,000, after weak reviews. The Quebec notoriety have the children under sixteen barred from picture theatres whether accompanied by adults or not is not echoed here where parents are free to denouncing Taschereau's plan. At the same time the drastic action planned by the Quebec premier is not expected to pass the legislature which has just opened its session.

Estimates For Last Week
Loew's (2,300; 30-60) "Figures Don't Lie" in this case they did, horribly, because \$13,400 means that Baby Peggy on stage and not Eddie Brown in the town in face of heavy competition and bad weather.

Uptown (F. P.) (2,965; 30-60) "Love" (M-G). Opened to sumptuous and held strong until mid-week. Good at better than \$12,000 with cost of stage show reduced. Band back in pit. "Sorrell and Son" (U. A.) (1,400; 50c-\$1). Slight drop over first week at \$11,300. Sold out last half. Could have gone three weeks but gave way to "My Best Girl." Good stage show for both of these by Lloyd Collins.

Princess (Erlanger-Par.) (2,200; \$2 top) "Wings" (Par.). About \$11,000, \$500 over previous week. Held

\$15,000 WITH "KID" IN MET., WASH.

Stage Unit and "Quality St." Jumped Palace to \$23,100—Fox at \$18,500

Washington, Jan. 24. (White Pop., 450,000)

Palace took a wild shot upward of \$23,100 over the preceding week with "Quality Street," aided by the usual Hearst plug in his two local dailies. A first Public stage unit of value as extra.

Metropolitan, now a run house, did considerable with "The Patent Leather Kid." Management hoping for three to four weeks with the picture. Toward the end of the week has placed the house on a competing basis with the Columbia (Loew) from a different angle. If it can get pictures like the last two, "Jazz Singer" and "Kid," should give Columbia quite a run for it.

Barie, other Stanley Randall house, now a legit theatre with the Edward L. Hyman presentation, and Colleen Moore in "Her Wild Oat" found this always assured star box office draw not drawing so forte.

Fox went back into the dumps after a considerable rise the previous week with a John Barrymore (Warner) picture. Drop came with "Ladies Must Dress," which couldn't get them in to any great extent, even on the last day.

Estimates for Last Week
Columbia (Loew)—"Saddle Thompson" (U. A.) (1,232; 35-50). Best Swanson money-getter; \$12,500 first and \$5,500 last week. Final. Earle (Stanley-Crandall)—"Her Wild Oat" (F. N.) and stage presentation (2,300; 35-50). Even Colleen Moore must have really good picture. \$13,000.

Fox (Fox)—"Ladies Must Dress" (Fox) and stage presentation (1,832; 30-50-60-75). Down again; \$18,500.

Little (Theatre Guild)—"Dark Angel" (200; 35-50). With this rivalry business not starting. "Patent Leather Kid" (F. N.) (1,518; 35-50). First week on run to \$15,000. Long, fine time since house counted so much money in a week.

Palace (Loew)—"Quality Street" (Cosmo, M-G-M) (2,363; 35-50). Big final count actually not expected. "Quality Street" (F. N.) plus newspaper backing, ran count to \$23,100. First Public stage unit, "Banjo Man," assisted.

Rialto (U. A.) and stage show (1,978; 35-50). Up a little to \$7,200.

"ST. ELMO" REISSUE GOOD

"Arabian Knights" Broadness Not So Fancy in Topeka

Topeka, Jan. 24. (Drawing Population, 85,000)

"Arabian Knights" got a panning because of broadness of gags but it hit with the younger and more sophisticated of the fans, doing a good gross, however.

Estimates For Last Week
Jayhawk (1,400; 40) (Jayhawk) "St. Elmo," reissue, got business of town first half. "Crystal Cup" last half. "Arabian Knights" three days. Week's take, about \$3,100.

Orpheum (1,200; 40) (National) "Two Arabian Knights" didn't do the expected. No repeat and much panning locally. Topeka likes "clean comedy"; \$1,900.

Cozy (400; 25) (Lawrence) "Tea for Three" first half did little better than "Arabian Knights." Second Round Hogan's last half fell off; \$900.

for third week. Future policy of house indefinite for this season: "Arabian Knights" (F. P.) (3,300; 35-60) half day. "Arabian Knights" (F. P.) (3,300; 35-60) half day. "Arabian Knights" (F. P.) (3,300; 35-60) half day.

Pathe (F. P.) (1,400; 30-60) "The Big Parade" (M-G). \$10,000 means that the capacity here is not being fully used. "Arabian Knights" (F. P.) (3,300; 35-60) half day. "Arabian Knights" (F. P.) (3,300; 35-60) half day.

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"SORRELL" BETTERS 1ST WK. BY \$1,000

\$11,000 at Valencia—Stanley, \$17,300—Century, \$18,500—Balto. Biz Off

Baltimore, Jan. 24. (Drawing Population, 850,000)

The Rivoli, making no attempt to enter the competitive field of elaborate stage entertainment, leaves that race to be run by the Century and Stanley, and is devoting its energy to setting its pictures in an elaborate musical frame. With Felice Iula back at the conductor's desk, plans are under way for an orchestra of 35, augmented by eight vocal soloists and a chorus of 16. The stage band idea has apparently caught on at the Century and the Stanley. Sammy Kahn and Leon Navara, respective masters of ceremonies, have scored personal successes.

Last week's business was generally off, the outstanding exception being "The Jazz Singer" at the Metropolitan. "Sorrell and Son" surprised at the uptown, jumping by turning in a second week above its opening seven days.

"Quality Street," at the big Century, failed to swing the ticket feet. It wasn't a flop, but it wasn't a sensation, either. "Sailors' Wives" at the Stanley ran behind "Valley of the Giants" that preceded it, and the Sili film, "The Last Days of Pompeii," at the last two, "Jazz Singer" and "Kid," should give Columbia quite a run for it.

Barie, other Stanley Randall house, now a legit theatre with the Edward L. Hyman presentation, and Colleen Moore in "Her Wild Oat" found this always assured star box office draw not drawing so forte.

Estimates for Last Week
Stanley (Stanley-Crandall)—"Sailors' Wives" (2,350; 25-50). Picture pleased, but failed to start any stamped; business didn't recover from the drop suffered during "Valley of the Giants." \$17,300. Leon Navara's debut as stage bandmaster a success.

Century (Loew-U. A.)—"Quality Street" (2,300; 35-50). Reported consistent, but not outstanding; film got usual big Hearst tie-up; Sammy Kahn and stage show scored, but film didn't hold down to about \$18,500.

Valencia (Loew-U. A.)—"Sorrell and Son" (Par.) (1,300; 35-60). Picture meant to draw big crowd; start was light and wasn't until weekend that word of mouth began to get results; second week continued to draw big crowd; Friday night there was a jam in spite of bitter weather; stood out as a second week draw; about \$11,000.

Rivoli (Metropolitan Picture Guild)—"The Last Days of Pompeii" (250; 35-50). Shown here long while ago to good but not sensational business; in more congenial atmosphere of this house went off finely; maintained theatre's good average of about \$1,500.

Metropolitan (W. B.)—"The Jazz Singer" (2,000; 35-50). Continued near record business; second week neck and neck with opener; two more to go; around \$14,000.

"Wings" (Par.) (60-150). Two-a-day schedule; Tuesday matinee was on account of previous booking of the Newman Travelogue; heavily advertised in press and got nice publicity break; business, however, not remarkable; big capacity film was a success; "The Jazz Singer" (2,000; 35-50). Continued near record business; second week neck and neck with opener; two more to go; around \$14,000.

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"SUNRISE" GETS CRITICAL RAVE IN PHILLY; \$14,000, 1ST WK. AT \$1.65

Stanley Did \$29,000 and Fox, \$24,000, Both Over Previous Week—"Wings" at \$2, \$19,000 and Still Strong—Karlton for Runs

SAENGER, 1ST, \$20,000 IN BOX OFFICE HANDICAP

State With \$14,400 Up, 2d—Orpheum Bad 3d at \$8,100—Tudor Outclassed

New Orleans, Jan. 24.

"Helen of Troy" was a stand-out among the film entries that faced the barrier in this town's weekly box office handicap. "Helen" was away to a flying start suffered no interference and came home flying, bringing the Saenger \$20,000. The Loew entry, "Baby Mine," was a bang-up second, gaining many shouts of approval.

Orpheum, with "Silk Legs," was a distant third. Bringing up the rear in the following order were Strand's "West Point," Palace's "Silent Avenger," Liberty's "Spotlight" and Tudor's "One-Round Hogan."

The Form Chart
Saenger (3,568; 65)—"Helen of Troy," honest favorite that rewarded its backers. Drew \$20,000.

Loew's State (3,218; 50)—"Baby Mine." Different better than anticipated and made sterling effort. Drew second money, \$14,400.

Orpheum (2,400; 75)—"Silk Legs." Extra admission poured in kept it from doing better. Lucky to show and get \$8,100.

Strand (2,200; 50)—"West Point." Had much to overcome, but split on \$4,200.

Palace (2,300; 40)—"Silent Avenger"; \$3,900.

Liberty (1,800; 50)—"The Spotlight." Everybody seemed to be writing their own ticket; \$2,300.

Tudor (800; 40)—"One-Round Hogan." Outclassed; \$1,300.

Prov's Twin Bills High; "Helen" Big at \$10,000

Providence, Jan. 24. (Drawing Population, 300,000)

Business last week was good. A strong lineup of attractions drew consistently throughout the week. Double features clicked better than usual, many pairings being naturals for box office.

The Majestic with "French Dressing" and "Gateway to the Moon" led the Pay chain of houses. "Helen of Troy" was a weak second, and didn't meet "Gun Gospel," a second feature, to register a great week. After a record week, the Uptown fell off, but kept above average.

Estimates For Last Week
Uptown (Ind.) (1,500; 10-25) first half, "Hard Billed Haggerty" (F. N.) and "Figures Don't Lie" (Par.); second half, "East Side, West Side" (Fox) and "Jesse James" (Par.). Stage specialties helped to \$2,855.

Carlton (Fay) (1,474; 15-50). Vaude fair, with "Aflame in the Sky" (F. P. Q.) piled with hokum, and absolutely dud; \$3,500.

Majestic (Fay) (2,500; 15-50). Good twin film bill clicked; "French Dressing" (F. N.) and "Gateway to the Moon" (Fox) lifted gross above par; good at \$7,400.

Strand (Ind.) (2,200; 15-50). "Helen of Troy" (F. N.) a knockout and never in doubt; "Gun Gospel" filled in; great at \$10,000.

Rialto (Fay) (1,448; 10-25). Second loop house plugging along; just average at \$1,900.

Fay's (Fay) (2,000; 15-50). Roscoe Ails on stage a big draw while "First Auto" (W. B.) just all right; good at \$5,900.

PEERLESS ON "SHACKLES"

Los Angeles, Jan. 24.

Dallas Fitzgerald "producing" for Peerless started shooting "Golden Shackles" at Tec-Ar studios with Frisella Bonner, Le Roy Mason, Ruth Stewart, John Dillon and Joseph P. Mack in the cast.

Screen-story-written-by-Gladys Gordon and Ada McQuillan from an original by J. Marion Burton.

Stein's Man Made Woman
Los Angeles, Jan. 24.

Paul Stein will direct "Man Made Woman" from the novel by Ernest Pascal, for Pathe De Mille.

Screen adaptation by Alice D. G. Miller.

Philadelphia, Jan. 24. Opening of "Sunrise" at the Fox-Loeust outstanding feature last week the film house "Sunrise" got glowing notices and although not the kind of a picture figured for smash dimensions in its appeal to the rank and file of film fans, looked promising in its first week. Gross was around \$14,000 and it is probable that the picture can coax a run of about eight weeks locally. A better line on its chances can be obtained after this week.

"Wings" continued strong at the Aldine, although down to \$19,000, a drop of about \$1,000 from the previous week.

"My Best Girl" dropped to about \$13,000 in its second week at the Stanton, but even at this the Mary Pickford picture looks stronger than anything she has had here in several seasons.

Fox had "Silk Legs" as the film feature and a stage show. Got about \$24,000. A little better than the previous week.

The Fox has "The Gateway to the Moon" as the film feature. Del Rio and an elaborate presentation offering called "Syncope Revels" with a company of 50, headed by Harry Hines, as master of ceremonies.

The Karlton is changing its policy next week when it will enter into competition with the Stanton, playing its big feature for runs. The first will be Greta Garbo in "Love."

Estimates for Last Week
Stanley (4,000; 34-50-75)—"Dress Parade" (Pathe). \$29,000.

Stanton (4,000; 34-50-75)—"My Best Girl" (25-50). Off considerably from previous week. Got \$13,000, and held over.

Fox (3,000; 99)—"Silk Legs" (Fox). Madsen Sellamy came out rated as a big picture. Fox's picture helped considerably. \$24,000, gain over preceding week.

Fox-Loeust (1,800; 15-50)—"Sunrise" (Fox) (1st week). Critics raved over it and although not type of picture to achieve smash proportions, should stick it out for eight weeks here. \$14,000 or thereabouts first week.

Aldine (1,500; 32)—"Wings" (Par.). 8th week. Aviation special, still very strong at \$19,000 claimed last week.

Arcadia (800; 50)—"The Fighting Eagle" (Pathe). Rod La Rocque. Picture clicked comfortably with \$5,000.

Karlton (1,100; 50)—"The Forbidden Woman" (Pathe). Jetta Goudal picture not so lively. About \$3,000 claimed.

"SORRELL" STRONG IN HUB

Other Films Did Big in Beantown Last Week

Boston, Jan. 24. State banged off \$25,000 last week with "Sorrell and Son." Either Boston is still a little more bookish than Manhattan critics would have believed or the word-of-mouth advertising carried the film to new heights.

Picture biz was big around town, although the Metropolitan took a tumble with "Wide Savers." Paramount, Beery and Hatton. From an average gross of better than \$45,000 the Met dropped to \$40,000 on screening of Lon Chaney in "London After Midnight" (M-G-M).

"Wings" in the Tremont, replacing legitimate, conducted to tick runs in a first-run prices, and showed \$18,000, better than the previous week for the latest count.

The New Boston, with "The Irresistible" average business.

Estimates for Last Week
Met (Public) (4,000; 50-60)—"Wide Savers" (Fay) (2,000; 15-50). "Wide Savers" (Fay) (2,000; 15-50). "Wide Savers" (Fay) (2,000; 15-50). "Wide Savers" (Fay) (2,000; 15-50).

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GRETA GARBO, ALONE, TO \$77,700 AT CAPITOL AND HELD OVER

Last Week Not So Hot—Chaplin Went to \$70,100 at Strand, 2d Week; Drop of \$10,000—"Wife Savers" Blamed for Paramount's \$66,300

Just one of those mid-January weeks in the New York picture houses. Not so hot and not so cold, although the weather took in both phases. A bitter Saturday in supposed to have hurt matinee business that day, but Sunday the throngs were back in the picture walks in front of those houses they wanted to enter.

Probably the feature of the week was Greta Garbo holding to capacity in one house and doing enough to stay a second week in another. Greta, plus Jack, kept the Embassy above \$100,000. Alone at the Capitol, she pushed that theater to \$77,700, the second week. The leap in gross of \$16,000 marked the winner of the broad jump for the week, most of the other houses stumbling on the take off.

Chaplin went back \$10,000 at the Strand, but still potent at \$70,100. "Circus" continues a tough picture to see during regular hours. Many thinking it best to slip in around dinner time, or for the 11:20 performance.

"Wife Savers" halted the Paramount's recent \$70,000 pace, to run up a final tally of \$66,300. That total is okay for the Beery-Hatton comedy, but didn't cause a celebration. The picture, which had no complaints, and this feature, shown only at the Capitol, is likely to continue.

Seymour Hicks has arrived with his company, including his wife, Billaine Terris, and daughter Betty. He will play here two weeks if gross permits and then tour Canada from coast to coast.

Estimates for Last Week
Capitol (2,700; 60-85)—"London After Midnight" (M-G-M). Lon Chaney always a draw; also short vaude, \$15,000.
Palace (2,600; 55-85)—"Ben-Hur," 2d week (M-G-M). Held up well, but will not go third week; \$11,000.
Loew's (2,200; 45-75)—"Tell It to Sweeney" (Par). With good vaude bill; \$4,000.
Imperial (1,900; 30-35)—"Isle of Forgotten Women" (Col). Filler for vaude; \$5,500.
Strand (800; 30-40)—"Sally in Alley" (Col). "Spoilers of West" (M-G-M), who has syndicated, and "The Coward" (F. B. O.). All together, \$4,000.

BERT ENNIS' AUTO-CAST
Bert Ennis is going to Hollywood to write originalities. The author, publicist who has syndicated, column through the George Matthews Andrews service and has been freelancing extensively, will drive from New York to the coast, to reach Hollywood March 1.

Estimates for Last Week
Astor—"The Enemy" (M-G) (1,200; \$1-2) (5th week). Holding on for "Trail of '98"; reported M-G-M hasn't another picture to show in here before that; about \$9,000.
Cameo—"Plastic Age" (Com.) (519; 50-75). Clara Bow film; all right all right at \$4,600; currently playing "Texas Rangers" with "Helen of Troy" to follow.
Capitol—"Divine Woman" (M-G) (4,600; 35-50-75-110) (1st week). Garbo picture held on strength of \$77,700; drew mixed comment on merit, but star's strength plus "Love" at Embassy offset doubts; pushed b. o. to \$15,000 over last week of \$81,800. Held over for this week.
Carroll—"Simba" (997; \$1.55) (1st week). Marjorie Johnson's animal film here indefinitely; claims heavy advance sale; natural history society's sponsoring big factor at this time; specs more to house top ticket house starts to think about cutting overhead; if necessary can make money with gross short of five figures; on that score, practically sure to sail through summer.
Embassy—"Love" (M-G) (666; \$1.15) (9th week). Continues at first pace; no sign of having a \$10,100, Gaiety "Chicago" (Pathe) (308;

\$17,000 FOR 1ST WK. "SADIE THOMPSON"

"Rain's" Screen Prototype Does Big Opening in Frisco
—Dull Wk. at Granada

San Francisco, Jan. 24.
(Drawing Pop. 756,000)

Picture grosses generally off last week, the first full spell since before the holidays. Unusually cold spell hit the town the first of the week, lasting for three days. When it gets cold in these parts it suddenly sends the natives hurrying to cover, and the cover in this instance was not the picture houses. Despite the general drop, Granada was only house to hard hit.

The sophisticated bunch who play this Market street house evidently are not interested in Harold Bell Wright or any of his stories: "The Shepherd of the Hills" was generally liked by those who sat through it, but the card wasn't strong enough to draw in the more popular numbers. Stage show good but not sufficiently strong to make it a magnet. "Two Run" pictures got under way last week. At the California, Mary Pickford in her latest, "My Best Girl." Plenty of evidence around the box office that "America's Sweetheart" still is a big draw following hereabouts. Opening week highly successful, running at least \$1,000 ahead of the Granada.

Three weeks' run, "Sadie Thompson," the screen version of "Rain." Generally admitted that Gloria Swanson in the title role gives her best performance. But the angle word of controversy has come up over this filming.

Warfield's "Baby Mine" probably cost the house over five cents. Just a picture, and the old stage title didn't mean much for the regulars. Credit for much of the draw must go to Ruth, more popular than his former engagements here.

Embassy got back into its stride, and with a crook melodrama, "The Girl from Chicago," aided by an unusually satisfying Vitaphone program, was well up in the money. "The Girl from Chicago" is big draw at Pantages, and figured for a trifle better than \$22,000 on the week. About \$8,000 above normal.

Estimates for Last Week
Warfield—"Baby Mine" (M-G-M) (2,300; 35-50-75-90). Led down, but through no fault of screen feature. Around \$24,000, satisfactory.
California—"My Best Girl" (U.A.) (2,200; 35-55-80). Mary Pickford still sure in this town. Opening week at \$21,000, exceptional.
Granada—"Shepherd of Hills" (F. N.) (2,785; 45-65-90). Lowest revenue many weeks. Most of the plays this house knows what it wants, and Harold Bell Wright story much to divide with "Rain."
St. Francis—"Sadie Thompson" (U. A.). (1,375; 35-55-90). Better than \$17,000 augurs well for remaining two weeks.
Embassy—"Girl from Chicago" (War. B.) and Vita (1,837; 35-50-85). Presence of Rosa Raisa on Vitaphone program heavily broadcast through Italian districts and song lovers out. \$10,600 showed substantial profit.

TACOMA OFF "HELEN"
B'way Did but \$6,200 Without M. C. on Stage—Whole Town Dropped
(Drawing Pop. 125,000)

Town has dropped somewhat since it was \$10,000 total of two weeks ago. 'Twas a big drop. "Metropolis" at the Rialto showed some life, this foreign exotic getting over with a gasp. Broadway felt the need of a master of ceremonies with Dave Gude due to open next week.

Fanchon seems to be holding up. Blue Mouse big for third week with "The Jazz Singer." Stepping for Tacoma.
Estimates for Last Week
Broadway (W. C.) (1,600; 25-50). "Helen of Troy" (M-G-M). Sorta died. Fanchon and Marco show flat without m. o. of c. \$6,200. Light.
Pantages (1,450; 35-50). "Publicity Madness" (Fox). Steady biz; \$7,000. Good.
Blue Mouse (Hamrick) (650; 50-75). "Helen of Troy" Vita good; \$3,200 in four days.
Rialto (W. C.) (1,200; 25-40). "Metropolis" (Par). Very well; \$4,000.
Colonial (W. C.) (850; 25). "Cat and Canary" (U). Fair; \$1,800.

Petroff, Capitol's Prod.

On his return from Indianapolis in about three weeks, Boris Petroff, Public presentation director, will assume charge of production of units for the Capitol.
Petroff was slated to go out on "The Girl from Chicago" as a feature of the "Havana" unit.
His wife, Dorothy Berk, is being starred in his lead.

'GAUCHO' IN U. A., AT 75c, \$34,000; ANOTHER BIG WK., CHICAGO, \$55,000

Cold Week-End Hurt Some Grosses—Oriental Off to Low, \$38,000—"Love" Lasted Four Weeks—Blackface Film Goes Two Weeks

FORCED "CO-ED" ON 2D WK. ONLY \$5,000

Funny Booking of Davies Film in Milwaukee—Cold Weather Break Hurt, but Auto Show

Milwaukee, Jan. 24.
(Drawing Population, 650,000)

After hovering around 60 above for two weeks, mercury took a nose dive here last Thursday and with the dive went grosses. The Wisconsin coasted along with Nat Nazario, Jr., subbing for Duffy Schooner as m. c. and the Garden kept the Rialto busy with gossip when it broke all existing records for holding a picture in a straight month. The hope, by cancelling "The Girl from Chicago" and holding "Jazz Singer" over for a fourth week.

The Automobile Show, which closed Saturday, is responsible for some of the movie business. The attendance at this show broke all records.

Estimates for Last Week
Alhambra ("Four Flushers" (U) (1,800; 30-50). Grosses slipped after good start. Billy Maine musical show on stage failed to register as well as might be expected from big troupe; \$8,500.
Garden (Brin) "Jazz Singer" (War.) (1,200; 25-50-75-99). In third week picture continued to pile up and holds over for record of four weeks. Touched \$10,100, bringing three week total to \$35,000.
Majestic (Orph.) "Cheer Leader" (Gaiety) (1,500; 10-25-50). Vaude and pictures; \$8,000.
Merrill (Midwesco) "Fair Co-Ed" (M-G) (1,200; 25-50). Picture in second week for no good reason. Scarcely \$5,000. First week was only \$6,300.

Miller (Midwesco) "Two Girls Wanted" (Fox) (1,400; 25-50). Stage show and picture name gross as usual. About \$7,500.
Palace (Orph.) "Forbidden Woman" (Pathe) (2,400; 25-50-75). Stage show and picture; \$17,200.
Strand (Midwesco) "Last Waltz" (Par.) (1,200; 30-50). Opened to big German picture, but trailer as well were on. Not over \$6,000.
Palace (Midwesco) "West Point" (M-G) (2,400; 35-50-60). Big stage show and picture clicked handsily. Close to \$15,000.

St. Louis' Good Grosses
—With Films About Even
St. Louis, Jan. 24.
(Drawing Pop. 900,000)

First three weeks of the new year have proved most successful from the standpoint of St. Louis motion picture houses. Each of the four largest theatres has broken hard. Al Johnson's "Jazz Singer" Vita, holds over for its fifth week at the Grand Central.
"The Shepherd of the Hills" was one of the great takers of the week.

Estimates for Last Week
Grand Central (Skouras)—"Jazz Singer" (Warner) (1,100; 50-75). Stage show and picture; \$17,200.
Ambassador (Skouras)—"Cohens and Kellys in Paris" (3,000; 35-65). Adjudged success of series. Admitted success, but credit goes to Ed Lovely and his ever-amusing stage show; \$35,500.
Loew's State (3,300; 35-65). "Sorrel and Son," fine picture, and modern film industry may be justly proud of it. Teddy Joyce, m. c. still pulling in big haul; \$28,900. House record here \$45,000, held by "Big Parade."
Missouri (Skouras)—"The Harveysters" (3,800; 35-65). Gene Stratton Porter's story of man, his dog, and lonely girl, pretty little film, well done; \$21,800.
St. Louis (4,250; 35-65)—"The Gateway of Mo" and vaude. Typographer and her "Hollywood Red-Heads," featured stage headliner, called "sadly disappointing" by one reviewer.
Orpheum (2,200; 25-50-75)—"Opening Night" (Annapolis). Babe Egan and her "Hollywood Red-Heads," featured stage headliner, called "sadly disappointing" by one reviewer.
Orpheum (Skouras, small downtown house)—"Sallor Izle Murphy," photoplay. Also Mary Philbin in "Surrender." Double bill drew some good crowd of shoppers into downtown box office.

Chicago, Jan. 24.
Big weeks at the Chicago and United Artists theatres, but not otherwise off. Several stands lost, weight of exceptional early business when a severe cold wave blew in from the north.

One of the worst victims of the icy ozone was "The Jazz Singer," only super here and running into ninth week.
The Chicago played one of its best bills in months and the reward was \$55,000, \$3,000 over the previous week, also a high one. Monjous' latest on the sheet and Clark and Mabel, both in the stage unit were the magnets.

United Artists saw consistently good trade for the first time in its four weeks of existence. Fairbanks' "The Gaucho" pulled 'em in and is still pulling. The belief that the house should have chosen this as the opener rather than "The Dove" is now better founded than ever, despite the local managers' protests to the contrary. While, on true value, "The Gaucho" seems no more, or no less than a 10-day attraction, a fast start and exploitation build up will probably keep it in for more than two weeks. Chaplin's "The Circus" is set to follow.

noticeable backward swing by the Oriental last week can't be figured. Good comedy on the screen with "Baby Mine" and usual Paul Ash show. Perhaps just one of those things.
"Shepherd of the Hills" retired after two weeks, the last one low, at McVickers. Technically beautiful, but not a strong straight film attraction. Would have fared better with stage support. Roosevelt also topped off a run, though a more pretentious one, "Love" winding up a great success. The picture, as big as expected. With "Helen of Troy" in now, it is obvious B. & K. are trying mightily to lift the State street place out of its rut.

Chicago (Public)—"Sallor" (Par.) (4,100; 50-75). Menjou and Clark and McCullough, also splendid surrounding show; picture secondary. "Sallor" did okay on that angle; another big week at \$55,000; Jesse Crawford, still at organ, credited with large personal draw.
Garick (Shubert)—"Jazz Singer" and "Vita" (W. B.) (2,500; 50-75) (8th week). Regular good billing continued until Friday and stopped with entrance of cold; week-end off; reached \$15,000 with aid of early biz.

McVickers (Public)—"Shepherd of Hills" (F. N.) (2,400; 50-75). Fell off in second week to \$14,000 and finished; now playing "The Last Command" (U. A.).
Monroe (Fox)—"Woman Wise" and Movietone (Fox) (975; 50-65). Dipped again to \$3,500.

Oriental (Public)—"Baby Mine" (M-G) (2,900; 35-50-75). Cincinnati and normal high powered stage bill; Paul Ash did not warrant low \$38,000.
Orpheum (Warner)—"Ham and Eggs" and Vita (W. B.) (775; 60). Excellent. Wardrobe field; always gets quantity of stroller attraction notwithstanding; hoke war comedy, in blackface, held up for two good weeks, going to \$7,500 in second.
Playhouse (Mandlin)—"Mons" and "Grass" (575; 50-110). Double bill but gross still singular; house could charge for alleged coffee, now free, and make payments on percolator \$3,400 last week, enough for first payment.

Roosevelt (Public)—"Love" (M-G) (2,400; 50-75). Holding firm; beam at \$12,000 in fourth and last week; profitable run but not what it might have been; "Helen of Troy" current and looking good for three weeks, probably four weeks.
State-Lake (Orpheum)—"Let 'er Go Gallagher" (P. D. C.) (2,800; 25-50-65). No reliable attraction on screen, but again to \$17,000; not a slump at this house any more—natural.

United Artists (U. A.)—"The Cavalry" (U. A.) (1,025; 25-75). High and wide—tride for first time; Fairbanks clicked at start; Friday opening and \$34,000 on seven days; top possible gross for this house \$40,000; "The Circus" follows.
"Sally" Starts.
Los Angeles, Jan. 24.
"Sally of the Seabirds," written for a Ralph Ince P. B. O. special, is making a big picture with Lynn Shores directing.
Bessie Love, Margaret Quimby, Jerry Miley and James Phillips are in the cast.

FOREIGN TRADE MENACED

CANON CHASE OUT FOR FEDERAL CENSORSHIP AND EXHIB. SUPPORT

Wants Federal Picture Commission—Has Own Bill, but So Far Has Not Asked Anyone to Introduce It—"Hopeful Outlook," Canon Says

Washington, Jan. 24. "It looks to me as if we were succeeding better than ever before. The outlook was never so hopeful as now," says Canon William S. Chase, backed by the reforming element of the country, of Federal censorship of the pictures.

The Canon does not like to see the Brookhart regulation placed under the Federal Trade Commission. He thinks he can convince Congress the bill should place the control under a Federal motion picture commission, such as is provided in his former proposal.

The reformer is in no hurry to seek out a sponsor for his bill now that Upshaw of Georgia, is out. He states he has not as yet questioned, or requested, a single member of either house to introduce it for him. No hurry, he says.

Questioned as to the possible results from the Hearst editorial, he was frank in stating that its political reaction in several sections represented by former opponents of his proposal, should throw their influence his way if not to a favorable vote in the committee room, at least to the point of lessening their outspoken objections.

Those of the industry here are known to be paying more attention to the Canon's federation. Previously his meetings and his attempts for publicity have been dismissed with little or no interest. Now the two story yellow house at 206 Pennsylvania avenue, S. E., where the Supreme Court met in 1814, with its brass plate, "International Reform Federation," is being taken into consideration.

The statement from Senator Brookhart that he would not tie-up with the reformers is interpreted here as indicating that someone, seeing the support given his measure, has pointed out the opening being given the reforming federation that for a long time has fought for what they term "regulation."

Chase's Expectations.
Canon Chase says the independent producers have long approved his bill. He now hopes to draw the independent exhibitor support and behind this sees the expected Brookhart hearings opening the way for a Congressional investigation of the entire industry brought about by a Democrat resolution favorably acted upon through the vote of the independent Republicans. He believes that vote will be forthcoming because of the Brookhart interest in his own regulatory bill.

He also lays claim to another "break" which has not yet come to the surface—the promise of the screens of the country to the Republican party. "When it is found that that promise cannot be fulfilled because the man who made it does not control them, but that the exhibitors now asking for Government regulation do, will bring more advocates in Congress for Government regulation," said Mr. Chase.

"When the Democrats fully realize," he continues, "the empty boasts of the controlling factor now in the picture industry, any resolution offered for the investigation of all phases of that industry will be speedily adopted."

Meanwhile "the arch enemy of the pictures," as Canon Chase has been termed, is waiting.

Bronx Studio Default

At the Jackson film studios in the Bronx, formerly owned by Tec-Art, there were actual moving pictures last week.

Eugene Spitz, who took over the plant recently for the production of a series of short subjects, had his pictures and all moved out into the street when he failed to pay rent. Spitz formerly owned the Estate studios in Harlem.

No. 2 Beat No. 1

Los Angeles, Jan. 24. After one of the big studios on the coast had spent thousands of dollars for specially constructed sets for a big picture, one of the writers on the company's staff suggested an idea for a comedy which could use the sets already standing. The story was developed and the picture put into production.

When the production was half completed, it was found that the picture looked like one of the biggest things made on the lot and likely to surpass in popularity the film for which the sets were originally constructed. As a result, the company has pulled the picture off the regular program and will hold it out as a likely special with bigger sales quota.

Sheehan's Park Row Street For Fox Lot Writers

Los Angeles, Jan. 20. Winfield R. Sheehan has built a section along the western streets on the Fox lot to be known as Park Row. Jan. 27 Will Hays and a number of notables in pictures and politics will be present to see its dedication.

The buildings on the Row are all newly erected and occupy the sides of a hollow square with an artistic courtyard. They will be occupied by the writing staff of the Fox organization, most of whom are graduates of Park Row in New York.

In these buildings also will be the headquarters of the directors of the company.

"Our Gang" Contest Kid With Roach's \$100 Wk.

Los Angeles, Jan. 24. Jimmy Farnen of Santa Ana, Southern California's entrant in the "Our Gang" contest promoted by Hal Roach studios in co-operation with West Coast Theatres, walked off with first prize in the finale held at the Metropolitan here.

The kid now has a three-month contract with Roach and will be paid \$100 a week.

Three runners-up in the contest will receive the same amount of salary for one week's work.

Robert McGowan, director of the "Gang" comedies, is preparing a story in which the four contest winners will be featured.

\$2,000 for Anita Stewart Weekly in Vaudeville

Anita Stewart's salary has been set at \$2,000 a week, opening as a singing single Monday at Fox's Academy and Audubon the last half.

The picture star is handled by Lyons & Lyons.

Priscilla Dean, also from flickers, is another Lyons act Fox-ing it around New York.

Contingent Alternative

Washington, Jan. 24. A cabled correction from George Canty, motion picture trade commissioner, Paris, states that the 20 for one continent of Hungary offers an alternate proposal which involves a special tax of 20 filers per meter for foreign films censored, in addition to the existing taxes.

3 NATIONS SET UP CONTINGENT

England, Germany, France Forcing U. S. Product Out, Own Pictures In—Warning Against Foreign Investments

WORLD SHUT-OUT SEEN

Washington, Jan. 24. What is looked upon as constituting a real menace to the foreign trade of the American film makers is slowly forming with a complete shutout not entirely a remote possibility.

This is a European entente with its clearing house in Paris.

An American official but recently returned from Europe, and familiar with the picture situation, sees the gradual spread of the film contingent system, reaching into France. This will complete the list of European countries whose feature films, unsuccessful in securing suitable foreign markets, involved in an exchange process for the purpose of guaranteeing the exhibition of European made pictures in the European countries.

With Great Britain, Germany and France, the leading, and in fact the only serious American film production competitors, restricting their markets to foreign films this official sees, without a doubt, something that will actually cause a decided decline in the American prestige.

It is further magnified, it was stated, by the leading companies of the European countries in question entering into special agreements for the exchange of productions.

Summing up the situation tending toward the three-power combine, which combine will be picked up by the lesser nations if successfully carried through by the leaders, the official said:

"Recent enactment into law of the British Films Bill, which places a sliding scale upon exhibitors and distributors alike, will compel, even if other means fail, a gradual increased feature film production in order to meet the demands of the law. Since distributors are involved, it will be necessary for American distributors in that market to release a certain portion of British made features in their annual output. These must be acquired by purchase, or American money must control them otherwise. In any event American films shown will be lowered to make way for the British films."

"Late film happenings in Germany, where the so-called 'one-for-one' contingent was abolished in favor of a system restricting to a definite number film imports, not only makes impossible an expansion of American business by added releases, but will further tighten that market to the American feature makers."

"And now France, the last of the triumvirate, which has held off from such repressive action for ten years while trade agitation for protection was taking place, threatens to create by legislation or decree foreign markets for its feature film product."

Leaders of the French industry were said to have made no attempt to conceal their favor for government protection.

They do not like the terms at which their productions are being sold throughout Europe, they being forced to sell their films at the terms of the buyers in Great Britain and Germany—all because of the lack of government protection as applied in those countries.

The French are now pointing out to their government that if protection is granted satisfactory agreements with leading companies of the other two large European film makers can be reached. They will be able to create an exchange system, it is claimed by the French, This will inspire confidence in in-

JEWS ARE MY FRIENDS, SAYS BUSHMAN—REPUDIATES REPORT

Editor Variety:

Oakland, Cal., Jan. 13.

My press agent, Norman L. Sper, recently sent over the A. P. a story to the effect that I was retiring from the pictures because of the unshowmanlike manner in which the producers were juggling with the name players. He referred to them as pants pressers and buttonhole makers.

Some papers must have unwittingly added the word Jew. I received several letters from different sections threatening me with a boycott. The writers stated I had spoken slightly of the race and of their religion.

Not having read the article, I was shocked to think Norman Sper, who is a Jew, would say aught against his own race. I ordered him to suppress the article where possible and to retract his statements, but Sper insisted he said nothing derogatory and was amazed that the press had misconstrued his article.

He said, "I used the term Pants Pressers, etc., figuratively. I meant that certain floundering picture producers had mistaken their calling—that they were mentally equipped to make successful buttonhole makers but not mentally equipped to serve a great nation with its dramatic fare."

Grief Enough

Now I have had grief enough lately without adding criticism of any race and want to very definitely state that I never wrote nor saw the article in question, that I could not possibly have uttered any word against the Jews who have always been my most loyal friends.

In fact, I owe whatever success I have attained on stage or screen to the great Jewish sculptor, Isidor Konti, of New York. In my early struggles back in the days when the legitimate theatres shut down all summer I found myself in New York at the age of 23 out of work and with a wife and three children to feed. I had married at 18. My wife urged me to turn to more steady and lucrative work, but Konti for whom I was posing at the time—knowing my love for the theatre—urged me to continue, furnished an apartment for us and financed me until I secured a good engagement.

I can still say like Forbes Robertson, in the play, "The Passing of the Third Floor Back," "My dearest friend is a Jew," and he is Isidor Konti. I have not forgotten.

The next Jew who contributed to my advancement was Louis B. Mayer, who has become estranged, as one of my former valets unknown to me, had offended him—but I have not forgotten his kindnesses in the early days. Next came that wonderful man among men, Marcus Loew, and Carl Laemmle, Henry Henningson, Walter Stern and scores of others.

My agents, Lyons & Lyons, are Jews. My business manager, Wm. Rowland, is a Jew. My press agent, Norman Sper, is a Jew, and all my business dealings are done with and by Jews.

Therefore, in justice to me and in consideration of the deep regard I have for these friends, I beg you to clearly state—I have judged no man, nor any race or creed.

Francis X. Bushman.

Francis X. Bushman's record as an actor on the stage and screen entitles his statement to full credence by the show business. If phrasing by a publicity seeking agent for him has involved Mr. Bushman with the public, that is unfortunate, but it should not alter his position in the theatre or its trade.

vectors and result in a three way entente that will save each of the participants and shut out the American films now controlling its screens.

"The next six to 12 months," continued the official, "will see many mistaken financial investments in the film situations in Great Britain, Germany and France. It is the duty of the American companies to observe and study their opportunities critically before leaping in 'where angels fear to tread.'"

"Government regulations; politics, taxes, tariffs, production possibilities; financial conditions of European companies desiring aid; cinema situations in the respective countries; the vast differences in the tastes of the European people, and general economic trends, all are important questions worth studying before investing large sums of money."

Combine this with the indicated three nation entente, plus its possibilities of appealing to the other nations, and, it was said, indications are that the 30 per cent. of the entire returns that is realized abroad looks to have a good chance of dwindling.

DOT MACKAYE'S ONE DAY

Los Angeles, Jan. 24. Dorothy Mackaye, serving a sentence to her concealing facts in the killing of her husband, Ray Raymond, by Paul Kelly several months ago, was allowed one day's freedom to settle private and urgent business matters. She was accompanied by deputy sheriffs.

Dolores Del Rio Is Now U. A. Star, With Carew

Los Angeles, Jan. 24.

Edwin Carew will produce seven pictures for United Artists under his new contract. The agreement, for two years, involves \$500,000 production cost per picture.

The first film, with Dolores Del Rio, will be based upon Konrad Vernivich's novel, "The Bear Tamer's Daughter." Production will start within a few weeks.

Under the new arrangement Miss Del Rio becomes a full-fledged United Artists star, rating equally with Pickford, Talmadge and Swanson.

Le Baron May Supervise Swanson's Next U. A. Film

Los Angeles, Jan. 24.

William Le Baron, head of the FBO studios here, may supervise Gloria Swanson's next United Artists picture, "La Plave." It will not take him away from his duties at FBO.

The report has its basis in the understanding within the trade that Joseph Kennedy, president of FBO, has assisted Miss Swanson in the financing of her productions.

"La Plave" may be made on the FBO lot.

BELL D'ARRAST BACK

Los Angeles, Jan. 24. Monta Bell and Harry D'Arrast have returned from vacations in Europe. Both are directors. Bell under contract to M-G-M and D'Arrast with Paramount. Neither has been yet assigned to a new picture.

DRASTIC FRENCH BILL TO FOSTER OWN FILM TRADE; CHECK IMPORTS

Full Quota Aid Given to All-French Product—Foreign Pictures Subjected to Severe Censoring—Elastic Quota Scheme—Lighten Exhib Tax

Paris, Jan. 14.

At the last meeting of the special commission called together to consider measures for the protection and betterment of the French picture industry the following recommendations were submitted to the government:

Resolution No. 1. For the signification of a "First class French film" to be given full advantages of the quota clause, the picture must (a) be produced entirely by a French company or producer; (b) scenario written by a French citizen; (c) manager and assistants to be French; (d) photographs to be French; (e) all scenes for reconstructed sets to be of French manufacture, built in French-owned studios on French territory; (f) the leading roles may be held by foreign players, but the proportion shall not be more than 25 percent. A foreign actor must not be principal part even if the number of leading roles is not divisible by four.

Resolution No. 2. Second category French films, with a right to 50 percent of the quota clause, must include not less than half of the previous resolution excepting the management, which should be French. For the distribution of films of the second category among producers of the first class it is stipulated each producer have the right to release films of the second category to a number proportional of the first class of French pictures he has produced.

Resolution No. 3. Government intended to protect only films which are a credit to the industry. It submit all productions to a commission comprising three federal delegates, three censors, three scenario writers, three producers, three directors, three actors (all to be appointed by the Ministry of Fine Arts). This commission will decide, by a majority, whether the picture shall be protected. It will also have the right to issue a permit for foreign players to exceed 25 percent of the cast, provided for in Resolution No. 1, if the picture renders such a course necessary.

Resolution No. 4. The quota for the two classes of pictures shall be fixed each year by the government on the recommendation of the commission provided for in Resolution No. 2. The quota may vary according to the total length of the films of first and second category produced each year beginning September 1, the quota for the first year being fixed at nine foreign pictures for one French, as provided for in Resolutions 1 and 2. Pictures of first and second category for quota purposes must not have been shown commercially prior to September 1, 1928, exceptions being made for exclusive exhibits for special reasons. To avoid the abusive importation of foreign films prior to the present regulations being put in force no picture shall be exhibited in France after Sept. 1 without permission of the censors and inclusion in the quota figures. At the end of the 12 months, if certain producers have not made use of the quota at their disposal, the commission is to have the right to dispose of it according to the best interests of the trade. Foreign pictures already exhibited in a regular manner prior to Sept. 1 will not be subjected to the quota formalities. All claims to be submitted to the commission provided for in Resolution No. 3.

Resolution No. 5. Short reels not exceeding 450 meters, without titles, not to be included in the quota measures.

Suggestions
The commission also made the following suggestions: In order to follow the spirit of foreign films and obviate incidents reported to have already arisen, it is proposed all foreign pictures intended for exhibition in France shall be presented before the censors in the exact version they have been released in their country of origin, with similar titles (a translation in French being supplied) and false statements to be severely punished.

Second. The programs in picture theatres to be fixed at a maximum of 4,000 meters.

Third. The house manager shall be responsible for the enforcement of measures in theatres for the proper preservation, negatives (proving tanks, moisteners, etc.) by the staff, as the number of times a copy may be exhibited is, to a great extent, an asset of the future of production and renting.

Fourth. The project for the repairs, upkeep and effective inspection of projectors in all cabins shall

YOUNG BLACKTON OWES

Warrant for Unpaid Salaries Out for Him in San Diego

Los Angeles, Jan. 24. Sheriff Bill Trager is on the look out for J. Stuart Blackton, Jr., son of Commodore J. Stuart Blackton. He wants to send him to San Diego where they have a warrant for his arrest. There young Blackton is charged with violation of four counts of the state labor law due to failure to pay picture extras salary for labor. Blackton was making pictures at the Grossmont studios in San Diego recently. Now no one seems to know where he is though his mother and sister still live in Beverly Hills.

Kerman Paid \$2,000 for Picture and Wants It

Moe Kerman, head of the Emblem Film Exchange, 729 1/2 avenue, appeared in West Side Court and obtained a summons for Seymour Gould, of The Film Arts Guild, 500 5th avenue. The summons was issued by Magistrate Edward Weil and is returnable tomorrow (Thursday).

Kerman told newspapermen that Gould is unlawfully withholding \$2,000 from him. Kerman added that he paid Gould \$50 in cash and gave him a certified check for \$1,500 for a picture, "Husbands or Lovers."

The picture is a German production. He was to have delivered the negative to Kerman, the latter claimed, on Sept. 5. When the film was not forthcoming, Kerman said he hurried to the bank to stop the certified check.

Kerman arrived at the bank 30 minutes after Gould had cashed the check, he said. He then went to Gould and demanded the return of his money or the picture. He stated he received neither.

Last week, Kerman had a film cutter arraigned in court on a larceny complaint and the defendant was held for the Grand Jury.

Thalberg Next Pres.?

Los Angeles, Jan. 24. The annual meeting of the Association of Motion Picture Producers will be held Feb. 6 when elections will be held.

There is a possibility that Irving Thalberg will succeed Jesse Lasky as president.

Carolynne Snowden Film

Los Angeles, Jan. 24. Carolynne Snowden, colored artist and cabaret entertainer, will be featured by Tiffany-Stahl in a film production.

Gil Pratt is writing an original story for the proposed picture.

3-Year-Old Child Actor

Los Angeles, Jan. 24. Hannah Oatmeal Washington, three-year-old niece of Mildred Washington, a local colored night club entertainer, will play in Christie comedies.

McLaglen REPLACES FARNUM

Los Angeles, Jan. 24. After working one day in "Hogan's House" for Fox, William Farnum was stricken with rheumatism and could not continue. Victor McLaglen replaced him. John Ford is directing.

be taken up immediately. In the interests of the trade, as the life of a picture is increased 50 percent if projectors are kept in good order.

Fifth. The sub-commission hereby requests that the special rates and taxes which are a burden on the French picture industry be lightened, to enable exhibitors to pay a better price for their programs, enabling French producers to pay off a larger part of producing costs from the home market.

"Uncle Tom" in Ga.

"Uncle Tom's Cabin" has shown in Georgia for the first time.

It occurred on the Presidential train, when returning from Havana. Universal's picture on the subject was exhibited to the President's party as the train traversed that state.

"JAZZ SINGER" IN 4TH WK., SEATTLE

"Helen" and "Love" No Riots Last Week—"7th Heaven," 3d Week, \$12,900

Seattle, Jan. 24.

(Drawing Pop. 450,000)

Only two first-run houses changed programs and others holding over. "Seventh Heaven" went into its third week at the Pantages, record heretofore unthought of at the Pantages. "Jazz Singer" strong in third week and will be held five weeks.

"Love" had average on second week at United Artists. With Liberty closed and new Seattle about Feb. 17, only the Columbia, with "The Irresistible Lover," and Fifth Avenue, with "Helen of Troy," had changes. Orpheum and President, of course, also had new bills. "Troy" not so hot at box office. "Opinions" mixed regarding it. Newspaper critics liked the modern gagging and satire. "Helen of Troy" and "Love" show headed by Frank De Vere, who went big. Hermine King building as m. o. e.

Estimates for Last Week
Fifth Avenue (W. C.) (2,700; 25-65)—"Helen of Troy" (M-G-M). Clever, gag and good acting helped; \$16,500.

United Artists (U. A.-W.C.) (2,100; 25-65)—"Love" (M-G-M). Management slightly disappointed on 2d week. Cold weather cut in. Just fair; \$7,000.

Columbia (U) (1,000; 25-50)—"The Irresistible Lover" (U). Nice program pleaser. "The Circus" booked for early showing.

Blue Mouse (Hamrick) (950; 25-75)—"The Jazz Singer" and "Vita" (W. B.). Ready to go into fourth week. Mob likes it; \$12,300. Big.

Pantages (1,500; 50-65)—"Seventh Heaven" (Fox). Third week held up well; \$12,900.

Orpheum (2,700; 25-75)—"San Francisco Nights" (Pathe). Feature liked. Sundays on grind find 75c seats. Established up first; \$13,000.

President (Duffy) (1,350; 25-51)—"Blood Money" (Henry Duffy Players). Biz improved as play is stronger, of type that usually stirs and clicks. Some good advertising; \$5,500.

VARCONI RETURNS

Los Angeles, Jan. 24. Victor Varconi has returned to Hollywood from Budapest and Vienna, called back by Pathe-DeMille to play in "Tenth Avenue."

HAL ROACH TURNS CHANCE TO JOIN "SHORTS" ECONOMY MOVE

Increasing Minimum Instead of Setting Maximum Production Cost—Wants to Restore Shorts to First Runs and De Luxes

Los Angeles, Jan. 24.

Sam Goldwyn Lands John Colton for "Lovers by Command"

Los Angeles, Jan. 24.

No title writer around Hollywood or the DeMille studio in Culver City who could give Sam Goldwyn titles hot enough for his latest Colman-Banky picture, first called "The Passionate Adventure." It was changed to "Lovers by Command."

Goldwyn was worried when the thought struck him that a fellow who could provide the stage stuff for "Rain" and "The Shanghai Gesture" was the guy. M-G-M loaned him John Colton who is now at work for captions that may even sign asbestos.

Trade Com. Report Soon

Washington, Jan. 24.

Appropriation for another year of the Federal Trade Commission has been approved.

Much opposition was heard during the closed hearings with reports having it that the dietary methods in handling the motion picture case (Famous Players) was utilized as one of the chief arguments why the appropriation should go out, or at least be materially cut.

Questions today as to what had happened to Commissioner Abram F. Myers' report on the trade conference brought the reply that something "ought to come out within the next two weeks."

The conference was held last October.

Kids Elevated

Los Angeles, Jan. 24.

C. B. DeMille is drawing upon the list of juvenile film players for "The Godless Girl" and has selected six graduates from kid parts to play high school students.

They include Pat Moore, Mickey Moore, May Grauel, Peaches Jackson, Bud McQuill and Valentine Black.

IN T-S FILMS

Los Angeles, Jan. 24.

Leatrice Joy, who leaves De Mille this month is negotiating to make one picture for Tiffany-Stahl. Norman Kerry, who leaves Universal next week, is also dickering with T-S.

EXPERIMENTAL LAB.

M. P. P. A. Establishing It—For Camera, Lighting and Effects

Los Angeles, Jan. 24.

An experimental laboratory for development of camera and various effects and lighting improvements for film work will be constructed and made available to all producers and their employees. The entire cost of building, equipping and operating the plant will be furnished by members of the Motion Picture Producers' Association.

The decision to establish such a laboratory came after suggestions by members of the Technicians' Branch of the Academy.

The laboratory will have a permanent staff.

Talking Newsreel Eds

Six newsreel editors have been invited to address the members of the American Motion Picture Advertisers Thursday. All with the exception of Cohen have signified intentions of accepting.

Truman Talley, Fox, will speak on the future of the newsreel; Ray Hall, Pathe, public demand; F. Izard, Kinograms, prints; E. R. Hatrick, International, specials; M. Ciofine, M-G-M, foreign production, and Emmanuel Cohen, if present, domestic production.

Must Stand Trial

Los Angeles, Jan. 24.

William Nigh, M-G-M director, and his chauffeur, Earl Trowbridge, will have to stand trial on a charge of trying to ruin the earthly career of Edward Usher, former football player. It's all over Jean Jarvis, stage actress.

The director and his mechanic were released in \$5,000 bail.

Kenneth Casey, Agenting

Kenneth Casey has been appointed in charge of the band and orchestra department of the Alf T. Wilton agency in New York.

Casey when a kid was a Vitagraph star and later appeared on the vaude stage. He is now the youngest musical booker.



Addison—FOWLER and TAMARA—Florenz

HELD OVER A THIRD WEEK AT THE ROXY, NEW YORK

These ultra artistic dancers were immediately engaged by Mr. S. L. Rothafel (Roxy) upon their return from European triumphs. FOWLER and TAMARA have been abroad two seasons, during which time they established a record run at the Kit-Cat Club and Piccadilly Hotel (doubling both engagements) in London for four months. Another record was established at Cannes (5 weeks), in Nice and on the French Riviera. FOWLER and TAMARA came direct to America from Paris, where they co-starred at the Folies Bergere (8 months).

JUST HOW AND WHY "WESTERN" FILMS COMMENCED TO SLIDE—AND NOW!

Los Angeles, Jan. 24. With the doubling of Western releases during 1927, the entire bottom of the market for this type of picture has fallen to the extent that two-thirds of the proposed expenditures for this product were suspended for the present year.

It is claimed that one of the reasons for the decline of Westerns is that producers have run out of material and are unable to supply the fans with new thrills. There is a demand for Westerns in practically nil market at present to the extent that they hold up throughout the South and Middle West.

The foreign market, including Europe and South America, has fallen off about 75 per cent. in the demand and gross. The leaders in this market have been Tom Mix, Fred Thomson, Hop, Gibson and Buck Jones. The pictures made by every one of these are said to be drawing only 50 per cent of what they did a year ago.

The Mix pictures have cost Fox around \$175,000 each, and formerly grossed anywhere from \$300,000 to \$375,000. The Hop Gibson product ran from \$50,000 to \$75,000 and formerly grossed around \$125,000. Fred Thomson received \$85,000 per picture from FBO, which included his own salary and operating expense. The gross on his pictures ran up to \$175,000. The Hop Gibson pictures, \$175,000 each, are said to be grossing at present about \$100,000, almost half of what they did a year ago, when the production cost was about the same.

At the present time there are actually no independent producers of Westerns for the state right market. It is due to all of the big releasing organizations going into the Western market and are practically giving their productions away. FBO has a number of new stars it has been developing and making productions which run from \$7,500 to \$12,000 each. The matter of rental does not amount to so much as it is easy enough to get out at these figures and keep the good will of the exhibitor. The best seller on the FBO program since Tom Tyler, but the other stars as yet have not gotten anywhere.

Pathe Spending \$15,000. Pathe is getting pictures costing around \$15,000 at present from Leo Maloney. In the past they had four or five producers turning out pictures for them. Paramount has brought Fred Thomson up into the feature class with Thomson reputed to get \$100,000 a picture for himself, exclusive of production costs, said to be around \$150,000 a production.

Paramount had intended going into the cheap Western field by making "Junior Westerns" with new talent, such as Gary Cooper and Lane Chandler. This idea never got very far, due to the fact that the sales organization could not find a market.

M-G-M has been making Tim McCoy's Westerns for about \$75,000 each, with the M-G-M prices for them reported very nominal. First National has Ken Maynard, who made six pictures during the past year. None hit the actual deluxe or first run houses, but were usually up to such a gross as to pay distribution and production cost, allowing the company to compete with others that have this type of product. These pictures were estimated to cost around \$85,000.

Universal in the past averaged its cost on Westerns at \$18,000, cut to \$15,000, and at present around \$12,500, using Ted Wilde and Fred Gill. They have been grossing between \$10,000 and \$20,000. In the past Universal got as high as \$35,000 gross on these pictures, while on the Gibson Westerns they grossed around \$130,000.

Material Exhausted. Producers are of the opinion that material has been exhausted on the western market, as suitable stories are scarce. Many of the producers have paid anywhere from \$500 to \$2,500 for stories. At the present time, nothing is being spent on stories at all, with the idea for the pictures generally being concocted by the directors and the stars.

The Westerns, including Mix's and Thomson's, have had very little key city or deluxe showing, as most of the exhibitors claim that these pictures, in comparison with fea-

tures now made, are not classy enough for their theaters. Several years ago the outlet for distribution of Westerns was combination vaude theatres, which played feature pictures. The poppriced houses were the ready bet for the Westerns, as the prices asked were within the reach of the theatre's appropriation. On account of the large influx of pictures by standard companies on the market and waning of the interest of the public in Westerns, the same money paid for these pictures is now being expended for program feature pictures which seem to give the picture better satisfaction.

The quality of the Western productions naturally have deteriorated with the vast competition that came about in the field during the past year. Exhibitors who in the past played the pictures, as Saturday and Sunday offerings, now fight shy, claiming that they are not on a par with pictures of this type that were made years ago.

Reports have been current that stories have been rewritten and old pictures have been recut. None of this has been done by any of the companies which have been including Westerns on their regular program. Some of the quickie companies which, during the past year, turned out these pictures for between \$5,000 and \$7,000, did rewrite stories made by other companies a number of years ago, and even went so far as to dig up old prints of these pictures and insert cutouts from them in the pictures which they made.

Gaumont Process Alleged Infringed—Par. Suing

Los Angeles, Jan. 24. Paramount has filed suit against the Chester Bennett Laboratories for alleged infringement of the patent rights of the Gaumont process for development, toning and treating of film prints.

An accounting is asked for, the plaintiff asserting damages might run over \$1,000,000. Similar suits have been prepared against other laboratories.

Paramount acquired the patent rights two years ago from the Societies Des Etablissement Gaumont.

Badger, Mendes, Loring And Glazer-Par Renewed

Los Angeles, Jan. 24. Paramount will renew contracts with Clarence Badger and Loring Mendes, directors; Hope Loring, scenarist; and Benjamin Glazer, production supervisor.

It is understood Glazer's contract calls for the adapting and supervising of two stories within the next six months. He will receive \$75,000 for his work.

3 Pathe Starting

Los Angeles, Jan. 24. Pathe-De Mille has three feature productions in preparation to start about Jan. 26. They are "Walking Back," from a "Liberty" story, directed by Rupert Julian, with Ivan Lebackoff, Richard Walling and Warner Richmond in cast. "Tenth Avenue," from the stage play, will go into production with Victor Varconi and Phyllis Haver featured and, William C. De Mille directing.

"The Cop," original by Elliott Clauson, will feature William Boyd, under direction of Donald Crisp.

DAN HETRICK CLEARED

Los Angeles, Jan. 24. Dan B. Hetrick, 28, former film cutter for Fox, has been cleared of charges of appropriating a quantity of film cut outs from the Fox picture, "Sunrise."

After a trial lasting two months Superior Judge Hardy dismissed the case for lack of evidence.

"Lucky" Humberstone Marrying
Los Angeles, Jan. 24.

"Lucky" Humberstone, assistant director with Fred Niblo, will march to the altar of St. James Church Feb. 10.

Bride will be Virginia Marie Williams, non-professional.

1ST "WESTERN" STAR IN S. A.—MORRISON

Los Angeles, Jan. 24. Pete Morrison, independent "western" star, will precede Tom Mix to Buenos Ayres and will have produced two pictures by the time Mix gets there. Morrison leaves New York Feb. 1.

The Hollywood Argentine Film Co., Mix's new boss, also signed Morrison. Mix is under a two-year contract in the Argentine.

"KATHERINE" IN COLORS

Los Angeles, Jan. 24. Colorcraft Pictures, headed by Dr. Herbert Kalmus, president of the Technicolor process, started producing "Katherine the Great" as his fourth two-reel colored subject in a series of six to be made and released through Metro-Goldwyn-Mayer.

Samuel Bischoff, understood to have engineered the release of these subjects with M-G-M, acted as supervisor on the first three. He is replaced by Aubrey Scott, who made the screen treatment of "Katherine the Great."

The cast includes Olga Baklanova, Lucio Flamma, David Mir, Fred Malatesta, and Irwin Renard. Roy Neil is directing.

Piper's 8 Society Dramas

Los Angeles, Jan. 24. Milton Simon started producing "Into the Night," original by George Piper, as his first of a series of eight society dramas for Rueligh Pictures. Duke Worne is directing, with Agnes Ayres, Forrest Stanley, Corliss Palmer and Allan Sears in the cast.

Production is at the California studios.

RORK PICKS "THE WHIP"

Los Angeles, Jan. 24. "The Whip," the Drury Lane melodrama, made by World Film 10 years ago, will be Sam Rork's next for First National.

John Francis Dillon will direct.

"STOCKS AND BLONDES"

Los Angeles, Jan. 24. "Stocks and Blondes," original by Dudley Murphy, has started at the FBO studios with Jacqueline Logan, Gertrude Astor, Skeets Gallagher and Albert Conti in the cast.

Murphy is also directing.

Reek's Talking Tour

Eddie Reek, news editor of Fox News, on the last lap of a nine-weeks' tour, during which he will visit every Fox cameraman in the country. Reek, a former active lens expert, is discussing photography in general and camera angles in particular with his men. This is believed the first trip of the kind to be undertaken by a newsreel for emphasizing photography. Reek is expected back in about three weeks.

Releases Up to May 1 Set for Par Films

Release dates have been set by Paramount up to May 1 next.

February slate is: 4, "The Secret Hour," with Pola Negri, Jean Hersholt, Kenneth Thomson; "Under the Tonto Rim," Richard Arlen, Mary Brian; 11, "Sporting Goods," Richard Dix, Gertrude Olmstead, Myrtle Stedman, Ford Sterling, Philip Strange; 18, "Doomsday," Florence Vidor, Gary Cooper, Lawrence Grant, Charles Stevenson, Tom Ricketts; 18, "Tillie's Punctured Romance," W. C. Fields, Chester Conklin, Louise Fazenda, Doris Hill, Tom Kennedy, Mack Swain; 25, "Honky Tonk" (tentative), George Baneroff, Evelyn Brent, Nell Hamilton, Fred Kohler, Arnold Kent; 25, Bebe Daniels, Richard Arlen, William Powell.

March: 3, "Old Ironsides" (general); 10, "Red Hair," Clara Bow, Lane Chandler, William Austin, Jacqueline Godsen; third Thomas Moighan yet to be titled; "The Legion of the Condemned," Gary Cooper, Fay Wray, Lane Chandler, Ivy Harris, Barry Norton; 17, "Partners in Crime," Wallace Beery, Raymond Hutton, Mary Brian, William Powell, Arthur Housman; 24, "Devil-May-Care" (tentative), Esther Ralston; 31, "Adventure Mad," UFA production.

April includes the following: 7, "The Street of Sin," Emil Jennings, Fay Wray, Olga Baklanova; 14, "Speedy," Harold Lloyd; "Sunset Legion," Fred Thomson; fourth Pola Negri, subject to be selected; 21, fourth Adolphe Menjou; fourth Bebe Daniels; 28, "Behind the German Lines" (tentative), the fourth Florence Vidor.

Bill Dooley's 16 2-Reelers

Los Angeles, Jan. 24. Bill Dooley, former vaudeville star, made 16 two-reel comedies for Christie within two years under the same director, William Watson, who will be replaced on the next by Arvid Gillstrom.

The latter signed a long term contract to direct for Christie beginning this week.

DEMONSTRATING BULB VS. ARC IN SERIES

During Engineers' Convention—Arc Equipment Valued at \$2,000,000

Los Angeles, Jan. 24. Another step toward complete standardization of motion picture equipment was taken when the technician branch of the Academy of Motion Picture Arts and Sciences held a meeting to discuss the value of incandescent lighting. The purpose is to devise means of making a series of demonstrations to show the practicality of bulbs over present lighting methods.

After a general discussion by about 50 representative technicians of the various studios, it was decided that a week of demonstrations and exhibitions of incandescent equipment be made when the Society of Motion Picture Engineers convene here April 11. This will then also enlighten the visiting engineers.

If producers find it is more economical to operate incandescents in place of the arcs it will ultimately mean the scrapping of about \$2,000,000 in present equipment.

A committee of technicians appointed to make preparations for these demonstrations are: George Volk, chairman; George Barnes, Karl Struss, Fred Felton, Louis Kolb, J. A. Ball, Victor Milner, J. M. Nickolaus, Frank Murphy, William Whisler and Irvin Willat to represent the directorial phase. Fred Beeson will represent the producers and Frank Woods, secretary of the Academy, will act in a similar capacity for the committee.

Title Infringement on "Wild Oats" and Phrase

Two film title infringement suits are pending in the Federal court, one by Samuel Cummins and the Public Welfare Pictures Corp., producers of the "hygienic" film, "National Wild Oats," against First National Pictures, Inc., which is releasing "Her Wild Oat," a Colleen Moore subject, being decided in F. N.'s favor with the denial of a temporary restraining writ.

In the other suit, Moore and Frye, color and vaudeville comedians, who are proceeding against the F. B. O. for the alleged infringement of their trade-mark, "How High is Up?" has an unusual defense by F. B. O., which states the "how high is up" phrase is no longer in advertising, the exclusive property, in view of their "Vocalfilm talker" which they "canned" for a consideration of \$1,500. F. B. O. also defends on the ground Moss and Frye have been doing their stuff since 1917 and have never copyrighted the act.

National, the latter contends that the "Wild Oats" title is not unique and has been used innumerable times for plays, books, pictures, novels and sketches. The Colleen Moore film, "Her Wild Oat," is contended to be remote for Cummins' sex hygiene picture and no infringement. Judge Charles W. Goddard sustained the defense on this.

F. N. sets forth its picture cost \$350,000 to produce and that it expended \$300,000 in advertising. Cummins estimates his ad campaign cost since 1926 as a film trade name at \$500,000.

F. N. deprecates the nature of the Public Welfare Pictures Corp. production and states that its own star, Miss Moore, is "the most popular motion picture star in the United States."

E. L. Delaney in Hospital

Chicago, Jan. 24. E. L. Delaney, publicity man for M-G-M, is confined at the St. Austina hospital with a severe attack of double pneumonia.

Grace Darmond Weds

Los Angeles, Jan. 24. Grace Darmond, picture actress, married Rudolph Jennings, Mexico City theatre owner, Jan. 22 at Beverly Hills.

COSTUMES FOR HIRE

PRODUCTIONS EXPLORATIONS PRESENTATIONS

BROOKS COSTUMES 143 W. 40th St. N.Y.C.



REAL HEADLINERS
MARY AND MARGARET GIBB.
AMERICA'S ONLY NATIVE BORN JOINED TOGETHER
SIAMESE TWINS

with their mother, Mrs. John R. Gibb, the only mother in history to survive the birth of such twins. They sing, dance, are pianists, and are assisted in their novel offering by RAY TRAYNOR and the SHERR BOYS.

AND THEY ARE BREAKING RECORDS

AMUSEMENT STOCKS SPEED UP; FOX MAKES NEW TOP OF 88 1/4

**Pathe Passes Dividend, but Holds to 17 Level—
Stanley Weak on Reported Abandonment of
Merger Move—Orpheum Again Slips Below 24**

Amusement stocks took on a more cheerful aspect with the new week. All the active issues broke out on the up side from their listless narrow range, with Fox leading the way. Yesterday (Tuesday) the Fox issue touched 88 1/4, making its third successive top in as many business sessions.

At the same time Loew got out of its doldrums, climbing to 59 1/2 and Paramount was sold at 115, a recovery of nearly 4 points from its recent low on the movement.

All in the Market
Nothing in the show business itself accounted for the betterment, but rather it was in response to surrounding market conditions. The refusal of Fox to dip in sympathy with receding prices in its group and its sturdy advances of the last month or more, gives reason to believe that it has the backing of powerful market sponsorship. On the way up from the middle 60's the issue has had to meet a good deal of short selling, but all offerings have been absorbed and the covering of defeated bears has contributed materially to its forward march.

In the case of Paramount yesterday, it was obvious that the shake out of the past 10 days or two weeks has greatly improved its market position by forcing the retirement of weak trailers. Also minor realizing by associates of the clique appeared to have put the operators in a position to take on new long lines. Gossip has been busy lately with reports of some favorable

able statement to be expected in the stock within a few weeks.

Loew, which has been a severe disappointment to its friends, many of whom came in around 60 on the touted move to 75, got into action yesterday, moving up nearly two points from its recent bottom at yesterday's best. Many observers have been of the opinion lately that Loew was being held back, or at least that its sponsors were standing aside. Daily turnover has been small and the range extremely narrow between 57 and 58 1/2, a range that does not offer much possibility for in and out transactions.

Pathe did about as expected. The directors omitted the quarterly dividend, announcing a policy of husbanding cash. The stock, which previously had pretty well discounted such action, held at a little better than its late level of 17 and yesterday about repeated those quotations.

Orpheum Has Relapse
Orpheum gave way in small sales from its level of 24. There were no sales up to the third hour yesterday, but Monday it had been at 23 1/2, within a fraction of its previous low for the year. Orpheum deferred its last monthly dividend.

Stanley continued to sink gradually, getting close to 51, a new bottom since its admission to trading. No explanation is forthcoming. Company reports continue to be optimistic. Reports were about during the week of the failure of bankers to undertake a merger of Stanley with West Coast, but there appears no surface indication that this had anything to do with the stock's market fortunes.

Summary of trading for week ending Saturday, Jan. 21:

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net	Change	Change
100 1/2	98 1/2	1,700	American Sec. (4)	40 1/2	39 1/2	40	...	...	...
100 1/2	98 1/2	1,800	Eastman Kodak (6)	103	102 1/2	103	...	...	...
100 1/2	98 1/2	1,800	Eastman Kodak (6)	103	102 1/2	103	...	...	...
87 1/2	87 1/2	27,200	Fox Film Co. (A)	87 1/2	85 1/2	86 1/2	...	...	...
87 1/2	87 1/2	15,000	Loew's Inc. (3)	59	57 1/2	58 1/2	...	...	...
87 1/2	87 1/2	10,000	Madison Sq. Gard.	61 1/2	60 1/2	61 1/2	...	...	...
25 1/2	25 1/2	900	Metro-Gold 1st pref. (1.89)	25 1/2	25 1/2	25 1/2	...	...	...
7 1/2	7 1/2	800	Orpheum	24	24	24	...	...	...
24 1/2	24 1/2	800	Orpheum	24	24	24	...	...	...
117 1/2	117 1/2	30 1/2	Pathe	113 1/2	111 1/2	112 1/2	...	...	...
18 1/2	18 1/2	2,800	Pathe Ex. Cl. (A)	18 1/2	17 1/2	17 1/2	...	...	...
4 1/2	4 1/2	300	Pathe com.	4 1/2	4 1/2	4 1/2	...	...	...
60 1/2	60 1/2	1,400	Shubert 8's	60 1/2	60 1/2	60 1/2	...	...	...
90 1/2	90 1/2	270	Univ. Pict. 1st pref. (5)	90 1/2	90 1/2	90 1/2	...	...	...
29 1/2	29 1/2	29,900	Warner Bros. Cl. A	29 1/2	29 1/2	29 1/2	...	...	...
BONDS									
4 1/4	4 1/4	100	Film Imp. Mach.	4 1/4	4 1/4	4 1/4	...	...	...
1 1/4	1 1/4	100	D. W. Griffith	1 1/4	1 1/4	1 1/4	...	...	...
22 1/2	22 1/2	5,500	Fox Theat.	21 1/2	20 1/2	20 1/2	...	...	...
10 1/2	10 1/2	10,500	Warner Bros. B	10 1/2	10 1/2	10 1/2	...	...	...
CUB									
25	22 1/2	300	Univ. Pict.	25	24 1/2	25	...	...	...
103	103 1/2	447,000	Kodak 6's (Stk)	103	102 1/2	103	...	...	...
107 1/2	107 1/2	80,000	Loew's 8's (Stk)	107 1/2	106 1/2	107 1/2	...	...	...
94	92 1/2	28,000	Shubert 8's	94 1/2	92 1/2	93 1/2	...	...	...
81 1/2	81 1/2	50,000	Pathe 7's	81 1/2	81 1/2	81 1/2	...	...	...
102	95 1/2	100,000	Warner Bros. 6 1/2's 1928 (Curb)	101 1/2	101	101 1/2	...	...	...

Pathe Not Releasing for Sennett—New Connection

Los Angeles, Jan. 24.—Pathe has refused to renew a releasing contract for the '28-'29 program with Mack Sennett for two reel comedies.

Sennett has three short subjects in production. Upon their completion he will enter into new releasing arrangements can be made with another organization.

By the time a new connection is made, Sennett will be in his new plant at Studio City.

"Tempest" at \$2 in N. Y.

"Tempest," John Barrymore's latest U. A. picture, will open at \$2 top in New York within a few weeks, probably following "Drums of Love."

It is a story of Russia in a modern setting.
Camilla Horn, Emil Janning's leading woman in "Faust," opposite Barrymore.
Sam Taylor directed the picture.

THOMSON'S 2 DIRECTORS

Los Angeles, Jan. 24.—Fred Thomson's next for Paramount will be "The Sunset Legion," to be directed by Albert Werker and Lloyd Ingraham.
Edna Murphy will have the femme lead.

FOX—WEST COAST

(Continued from page 5)

Nick Schenck and Sam Katz not any too nicely disposed to the then reported coming Stanley-West Coast merger. The Stanley-W. C. merger has been declared off for the present, as reported in this issue.

In an association of West Coast with Fox is the Roxy, New York, now under the Fox direction, and which would naturally go to the head of the circuit.

William Fox some years ago invested \$1,000,000 in cash in the West Coast Theatre circuit, buying out some interests. It was before Franklin ascended to the presidency of West Coast. The Fox purchase left Fox a minority stockholder. He had not benefited by his purchase up to the time of Franklin's entrance, either through return or sale of Fox film product.

Public has some new houses under construction in northwestern cities and, with its Pacific coast theatres now under operation by West Coast, will have within the next theatres shall have opened by the summer time a transcontinental chain.

Chaney's "Marine" Sequel

Los Angeles, Jan. 24.—M-G-M has assigned Laurence Stallone to write a sequel to "Hell to the Marines" as a starring picture for Lon Chaney.

RUSHING PRODUCTION FOR PUBLIX-LOEW

In order to fill the additional eight weeks now on Publix's 27-week itinerary, an augmentation resulting from the new Loew houses allied with Publix, Publix unit producers are working overtime to send out shows to take up the slack.

The new routing from New Haven to Boston to New York, and then to Baltimore, Washington and west to Pittsburgh, St. Louis, etc., does not take into consideration the Buffalo, Detroit, Chicago sequence.

Accordingly Frank Cambria and Paul Osgood in the east, and Boris Petroff in the west, are rushing production to fill the void.

Cambria's unit opens Feb. 11 at the Capitol, followed by the stage presentation going from the Loew theatre in New York to Buffalo, while the Paramount, New York, units diverge south. This procedure will be in force only until there are enough presentations in the field to travel their usual course. He Sopranos will open Feb. 4 to replace the pencilled-in Paul Whiteman date at the Paramount, New York, helps some, since Miss Tucker will take the place of the unit form of presentation. Whiteman, preferring not to return so soon to Broadway, is playing a fortnight for Stanley, followed by a fortnight's dance tour, and then out again for Publix.

Par's Supers Assigned

Los Angeles, Jan. 24.—A realignment of production supervisor assignments has been made by B. F. Shubert at Paramount. B. F. Shubert, who has been executive assistant to Schulberg for the past 18 months, will be executive supervisor of the bigger specials to be made by Paramount this year. His first will be the initial team picture with Gary Cooper and Fay Wray.

Louis Light will be editorial supervisor of the Esther Ralston, Clara Bow and George Bancroft units; Ben Zeitman will have the Wallace Beery-Raymond Hatton, Will Fields-Chester Conklin and the Zane Grey units under his supervision, while J. G. Bachman will be in charge of the Emil Jennings and Richard Dix companies.

David Selznick, Ernest Vajda, and Benjamin Glazer will also continue to supervise individual productions. It is likely that A. S. LeVino, who joins the scenario staff, will be given a production to supervise.

D'Arcy and Molars

Return to M-G-M Field

Los Angeles, Jan. 24.—When Tiffany-Stahl did not come through with their starring proposition as scheduled, Roy D'Arcy, the boy with the big molars who has been featured for two years with M-G-M, returned to that company under a new one-year contract.

M-G-M had released him at his request so he could take advantage of the Tiffany-Stahl thought.

Lipsitz for Fox 'Westerns'

Los Angeles, Jan. 24.—Harold Lipsitz, editor-in-chief of the Fox studios, will have general charge of Fox westerns, starting Feb. 1. At that time Chandler Sprague steps into the editorial job. It was at first intended that Lipsitz would go to the home office in New York.

Lipsitz's particular concern will be the development of Rex King, Fox's new cowboy actor.

"SKY LARK" IS JAPANESE

A five-reel picture, "Sky Lark," made for Universal in Japan with a Japanese cast by Tachibana, Jap producer is ready for release.

If getting over it will be run over the Little Theatre group managed by Michael Mindlin.
The co-operative producing is a good will proposition.

SPECIAL OF MIZNER'S STORY

Los Angeles, Jan. 24.—Caddo (Howard Hughes) intends making a special of Wilson Mizner's record price (\$2,500) original story, "Titanic." Carl Harbaugh collaborated on it.
Lewis Milestone will direct.

Mizner's \$25,000

Los Angeles, Jan. 24.—Wilson Mizner has received \$25,000 for an original story of Alaskan life. The film will be produced by Productions for Thomas Meighan.

70 JERSEY INDIES FORMING BOOKING COMBINE FOR ACTION

**Move Against Extraordinary Protection Given the
Fabian Houses—Other Indies Expected in—
Labor Unions Also Figured Upon**

H. NEAL EAST CLEARED

A story appearing in Variety Dec. 23 to the effect that H. Neal East had taken 75 feet of amateur film of the Hickman capture in Portland, Ore., and then wired all news-reels in New York for offers on his "exclusive," was in error.

East is branch manager for Paramount in Portland. He wired Paramount News that he could secure 75 feet of film on the subject and asked for instructions. East neither "shot" the picture nor offered it to other news reels.

BONDHOLDER STARTS FORECLOSURE SUIT

**Theatre Fixture Maker in Chicago
Alleges Default on Some
Belmont Theatre Bonds**

Chicago, Jan. 24.—Victor S. Pearlman, supplier of theatre lighting fixtures, has filed a bill to foreclose \$150,000 in bonds in the Lincoln Belmont Building Corp., holding company for the Belmont theatre, against Lubliner & Trinz, Harry Lubliner and the Chicago Title & Trust Co. The last named is a technical defendant, executor of the estate of the late Joe Trinz. Suit is in circuit court.

The bill, stated in the complainant's papers, is to cause foreclosure on bonds totaling \$150,000 for default of payment on three bonds, representing \$1,600, and six per cent interest accrued to the date of expiration, March 1, 1927.

The bonds were an issue of the year previously and sold for the purpose of financing the Belmont theatre, built and now leased out by Lubliner & Trinz. Entire issue amounted to over \$1,000,000. While the three bonds numbered expired March 1, last, the balance of Pearlman's holdings is not yet due.

Pearlman supervised some fixture work on the Belmont, and though it has not been intimated he accepted the bonds as payment there is talk to that effect.

L. & T. operated the Belmont for some time after opening, but has since leased it to Orpheum circuit.

Likes Dorothy Revier

Los Angeles, Jan. 24.—Moguls on the Fox lot have decided that the Fox roster would be brightened by Dorothy Revier, loaned to them by Columbia, to appear in one picture, "Red Dancer of New York," which Raoul Walsh is directing.

Fox is now negotiating to buy up the balance of Miss Revier's contract from the Cohn boys.

Al Selig Doubling

Al Selig, director of publicity and advertising for Tiffany-Stahl, has been appointed eastern scenario editor for the company.

He has been given supervision over all material submitted locally.

Corinne Griffith's "Divine Lady"

Adolph Fletcher, formerly of the "Motion Picture Magazine," is now doing special publicity work for Corinne Griffith's picture.

Miss Griffith's first picture for First National is called "The Divine Lady" as a working title. It is subject to change through M-G-M's "Divine Woman" (Garbo), now in circulation.

Carlos Indie "Romance"

Los Angeles, Jan. 24.—A. Carlos will produce as his second independent feature "Romance of a Rogue," a novel by Ruby A. Ayres, now being adapted by Chas. Logue.
Production will start in two weeks with James Horne directing.

George L. Record, public utility and corporation attorney, has been retained to form a booking combination in New Jersey which is to include 70 independents in that state, mainly members of the M. P. T. O. of New Jersey.

Joseph M. Seider, president of the New Jersey M. P. T. O., has been trying to get united action from the exhibitors against the producer-distributors for the past six months. Failing to impress the large body of independents that the continuation of excessive protection granted Stanley-Fabian would eventually close the independent houses, a plan was proposed whereby the more substantial independent theatre owners would form a booking combination.

The independents combined can offer producers as much playing time as the Stanley-Fabian circuit. In its present state the combination has not enough members but the founders are certain that the constant pressure of the chain theatres will eventually drive the other independents to protection in the combine. Or, if independent theatres are forced out the combination will raise sufficient funds among its members to buy the houses intending to close and operate mutually, at the same time gaining more play dates to offer producers when buying film.

As a combination the independents can demand better terms from producers or exclude entirely those from whom they cannot get satisfactory treatment.

While no serious difficulties have yet been encountered from labor sources the independents feel they can work better against possible attempts at wage increases if combined.

New Zealand's Quota Bill

Washington, Jan. 24.—Bill, not unlike the British quota bill, has been introduced in the New Zealand parliament, reports Consul General W. L. Lowrie, Wellington, to the Department of Commerce.

It provides that all film renters will be licensed after Jan. 1, 1929, with these renters required to use at least seven and one-half per cent of New Zealand and British films. This quota to be gradually increased until 1936.

Exhibitors will be required, after Jan. 1, 1929, if the bill becomes law, to show at least five per cent of New Zealand and British films. This increase applies to 1937.

Mr. Lowrie reports he does not expect the bill to pass this session, but that he anticipates it will be actively pushed at the next session.

Greene Placing 1st

Los Angeles, Jan. 24.—Walter E. Greene, former head of the Artcraft-Pictures, is now in New York arranging for the release of his first independent feature, "Port of Missing Girls."

He will return to the coast next week and resume production on the balance of a series of six for the state right market.

Joseph Schief, who is now in Hollywood, will act as production manager.

EDDIE O'FEARNA DIRECTING

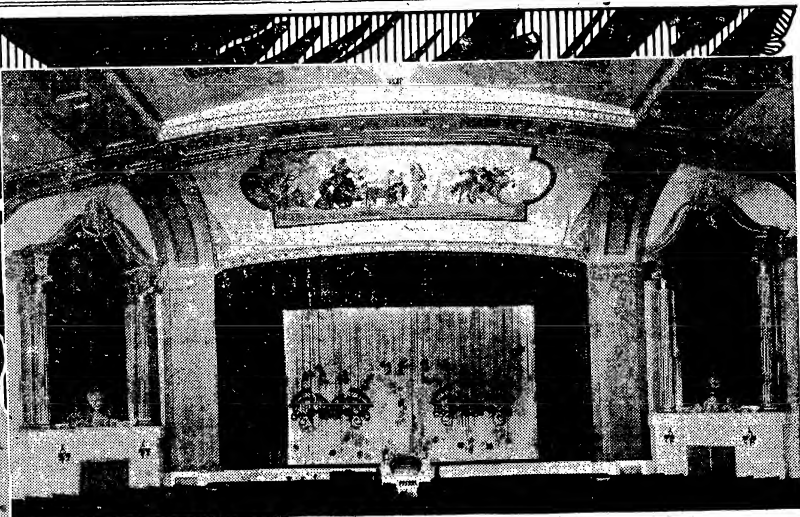
Los Angeles, Jan. 24.—Eddie O'Fearn, brother of John and Francis Ford, directors, will have his chance at the megaphone on "Wild West Romance," Rex King's first for Fox.
O'Fearn has been assistant director to John Ford.

9,500 FT. FOR "CHICAGO"

"Chicago," at the Gayety, New York, at \$2.45 being out from 11 reels, general release, to about 9,500 feet.

PAR TAKES LE VINO

Los Angeles, Jan. 24.—A. S. LeVino has been added to the Paramount scenario staff.
LeVino was scenario editor at Tiffany-Stahl.



The New
GENESEE THEATRE

BUFFALO, NEW YORK

Features the

Marr and Colton

AMERICA'S FINEST ORGAN

MATCHED with the beauty of construction is an organ of equal beauty in tone and workmanship. The owners, like other prominent exhibitors, chose the Marr and Colton for its marvelous volume, richness of tone and great box office value.

Let us make careful analysis of your musical problems. Thus you will secure intelligent application of all that is practical in organ building and installation. Send coupon for catalog.

The Marr and Colton Company

GENERAL OFFICE AND FACTORY
WARSAW, NEW YORK

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Suite 2015, Paramount Bldg., Times Square
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708 Congress Bank Bldg., 506 Wabash Ave.
Chicago, Ill.

The Marr and Colton organ is used as one of the feature attractions in this theatre and is played by a prominent organist.

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WARSAW, NEW YORK

V-JAN.

We are interested in a Marr and Colton organ. Will you please send us further particulars and catalogs. We understand this does not obligate us in any way.

Name _____

Address _____

City _____

Theatre _____

Seating Capacity _____

5th WEEK in CHARLOTTE, N.C. And Going Stronger Than Ever! Charlotte Is a One Week Town



AL JOLSON "The Jazz Singer"

Warner Bros.' Supreme Triumph

**NORTH==SOUTH==EAST==WEST
BREAKING RECORDS EVERYWHERE**

5th WEEK IN COLUMBUS, O.
*And Going Stronger Than Ever!
Columbus Is a ONE-Week Town!*

4th WEEK IN READING, PA.
*And Going Stronger Than Ever!
Reading Is a ONE-Week Town!*

4th WEEK IN SEATTLE, WASH.
*And Going Stronger Than Ever!
Seattle Is a ONE-Week Town!*

3rd WEEK IN BALTIMORE, MD.
*And Going Stronger Than Ever!
Baltimore Is a ONE-Week Town!*

AND ONE HUNDRED OTHER CITIES, DAY AND DATE
THRILLING THE WORLD

NO SUNDAYS IN QUEBEC PROV. WITH COURT TEST BY GOV'T

Premier Announces It—Common Custom for 20 Years—Managers Will Contest and Appeal—Amusement Taxes Figured to Deter Action

Montreal, Jan. 24. Closing of theatres in the province of Quebec Sundays is looming up with a new menace to picture theatre managers. Not content with the promised law barring children

under 16, accompanied by parents or not, from the theatres, Premier Taschereau, head of the government of Quebec Province, has announced that the courts will be appealed to to decide the question of Sunday shows.

The government will launch several actions against theatre owners who keep their houses open on Sundays, said the Premier. In the way of test courts will be appealed to to decide the question of Sunday shows.

"It will then be for the courts to decide whether or not such presentations should be allowed. The law against Sunday opening is a Dominion government law and not one passed by the provincial parliament," the Premier added.

The Lord's Day Alliance—Protestant body—has no sympathizers in the Catholic government of Quebec. However, the Church in this province also favors Sunday closing and, in fact, closing seven days a week, so it works both ways.

The theatres will of course fight the action through the courts and if necessary up to the highest court of appeal, namely the Privy Council in London. Their defense is that custom overrides law and that since the custom has permitted theatres to open on Sunday for the past 20 years in Quebec province, the letter of the law ought not to prevail. The big cities will think a lot before enforcing the law to the limit. It would be too costly in loss of fees and amusement tax, when a number of theatres were forced out of business and the balance heavily cut down in their receipts.

Clara Bow Reissue Universal has reissued "Wine," a picture Louis Gasnier directed some years ago, with Clara Bow.

"Still" or Moving Trailers Subject of Recovery Suit

Hartford, Conn., Jan. 24. Whether a "trailer" in moving picture parlance must have animation or may be a "still" or a "fade-out," has much to do with the suit of the Continental Screen Service Corp. of New York against Nathan Siskis and the Franklin Theatre Co. of Thompsonville, Conn. The action was partially heard by Judge Molloy and continued indefinitely until more details can be brought into court.

The screen service company had a contract with the Franklin theatre in 1924 to show a "day's news service" which in its "trailers" included advertising by Thompsonville and nearby concerns, paid for at \$3.50 a week to the screen service corporation. Trailers were film advances.

The theatre showed the trailers for 28 weeks and abandoned the re-rolling 24 weeks. Plaintiff says discontinuance cost it \$240 on contracts with advertisers, that some of the reels were not returned and damages were fixed at \$325.

Defendants alleged the trailers were to be animated but those furnished were stills.

Cedar Rapids Closed Houses for Receiver

Cedar Rapids, Ia., Jan. 24. Majestic and Isis theatres here, operated by the Frank Amusement Co., of Waterloo, merged recently with the West Coast Theatres' circuit, are closed pending the appointment of a receiver for the company.

Along with the Cedar Rapids houses, two theatres in Waterloo and one in Clinton, operated by the Frank concern were also closed.

Majestic has been vaudeville for many years while the Isis was picture house. Owners of the theatre building announced here that the two houses will probably open shortly under new management.

Rather Write Than Supervise. Los Angeles, Jan. 24. Albert S. Le Vins, scenario head at Tiffany-Stahl, has asked to be relieved of his supervising duties, and continues with the organization as a writer.

Third Title. M-G-M has given a third title to Norma Shearer's next picture. First it was "The Traveling Saleslady." Then "Pullman Partners." Currently it is "The Latest from Paris."

Texan Anti-Trust Suits

Dallas, Jan. 24. One result of the Trade Practices Conference in Texas was to hold up the anti-trust suits which the U. S. Attorney-General had under advisement. Most of the complaints in Texas was over the operation of Film Board of Trade and the enforcement of the arbitration awards by joint action.

It was previously proposed by the department as an anti-trust proceeding against Loew and Publix, charging that these companies were in control in Texas through the collusion of the Film Board of Trade.

Competition Battle Due Among Omaha Houses

Des Moines, Jan. 24. Indications are that a battle royal will be staged in Omaha in the next few weeks as has been staged in Des Moines, with the new Blank-Publix Riviera increasing its stage band from 14 to 26 pieces; Rialto establishing Vitaphone with features and short subjects; World using both Vitaphone and Movietone and rumors that the Strand, which closed with the opening of the Riviera, will reopen.

For many weeks competition was keen here between the Orpheum and Capitol, with the establishment by Blank-Publix of the stage band policy, which policy has been enthusiastically accepted to the detriment of the Orpheum.

German Gov't War Film

Los Angeles, Jan. 24. Nearly 20 reels of official war film from the German Government files are being edited and titled by Paramount at the local studios.

The material is being whipped into shape in order to get a line on possibilities for general release of a subject in about six reels, with distribution depending entirely upon how the film looks after.

Newmeyer Back With Par. Los Angeles, Jan. 24. Fred Newmeyer returns to Paramount in March to direct Richard Dix in "Knocking 'Em Over," baseball yarn.

Eddie Hearn in Serials Again. Eddie Hearn has gone back to his first love—serials. He will play opposite Allene Ray in a new Pathe serial, "The Yellow Cameo."

Cambria's New Dept.

Frank Cambria has re-assumed a department for Publix he had been in charge of in Chicago for Balaban & Katz, that of supervision of new theatres as to their physical, artistic and stage decorations.

Cambria is currently concerned with the new 4,300-seater in downtown Brooklyn, the Paramount, which has its steel construction all in place but will not open for another year.

Fox's new downtown Brooklyn house will open about the same time.



COSCIA and VERDI

"For Laughing Purposes Only"
The DETROIT "FREE PRESS"

"A knockout resulted somewhat unexpectedly in the fourth round when Al Verdi, of Coscia and Verdi, pounded home a few high ones to the neck of an old bull fiddle. Verdi is a genuine comic, blood brother to Charlie Chaplin and others with this delightful fancy for slapstick. Verdi is there for some direct hits on the funny bone."
Now playing for FANCHON AND MARCO. Week Jan. 23, Strand, Vancouver, B. C.

BENNY MEROFF

and ORCHESTRA

THE MOST VERSATILE OF LEADERS



OKEH RECORDS
WURLITZER INSTRUMENTS

NOW
MARKS BROS.
\$3,000,000

MARBRO and GRANADA
THEATRES
CHICAGO

AN OUTSTANDING HIT FOR WEST COAST THEATRES

FRANK JENKS

"Handsome Funny Face" and the Band
NOW—CALIFORNIA THEATRE, SAN JOSE



A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music

HOWARD EMERSON

and His ORCHESTRA
10th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

HENRI A. KEATES

The Originator Who Introduced Community Singing
and Made It Popular

BACK HOME AGAIN

Returning Week Jan. 30 to Balaban & Katz ORIENTAL, Chicago

INDEFINITELY

2 MORE MAKERS OF HOME PROJECTORS

Two big film makers are getting ready to invade the amateur film field by making narrow gauge projection machines for the homes. Four companies are already active in the amateur end.

Two more picture interests may reduce the price of projectors. With the Kodascope sold as low as \$50, this price is considerably less than many of the standard radio receiving sets.

At present the Eastman people, with their Kodascope, have effected a tieup with Paramount, First National and Warner Bros. supplying them with film subjects that can be

projected on the narrow gauge projectors.

Apparently the amateur end is in its infancy, with no one forecasting as to how strong it will become.

M-G-M's Salesmen

An international sales convention, bringing about 30 of its sales managers from all over the world, will be held by M-G-M.

It's for one week starting Feb. 15 at the Hotel Astor, New York.

"SATURDAY NIGHT" STARTED

Los Angeles, Jan. 24.

Tiffany-Stahl has started production on "Saturday Night" with George Archambaud directing. Story is an original by Raymond Schrock and Curtis Benton, with continuity by Vera Clark and Frances Guihan.

Sally O'Neil will star, with cast including Ralph Graves, Eddie Gribbon, Sylvia Ashton and Jean Laverty.

Olive Hasbrook Opposite Hoot

Los Angeles, Jan. 24.

Olive Hasbrook has been selected to play opposite Hoot Gibson in "The Society Cowboy."

Interpreting "Protection" In Exhibiting Clause

Orpheum, Jersey City, brought suit against the Fox Film Exchange of New Jersey before the arbitration board of the T. C. C. C. and N. Y. Film Board of Trade January 13 for interpretation of a clause in a contract that hinged on the meaning of the words "to follow" and "only."

The board held that the clause meant the exhibitor could play the picture in the contract ahead of anybody else except the theatres mentioned in the clause.

This interpretation on the part of the board is held as important to all exhibitors who have signed similar contracts.

The exact wording was "to follow Keith's, Ritz, Capitol, Rialto, Monticello, Cameo and Palace only, etc." All these houses are in Jersey City.

MAKING CLASSICS WEST

Los Angeles, Jan. 24.

Tiffany Colored Classics, one-reel subjects released by Tiffany, will hereafter be made at Tiffany-Stahl Studios here. The pictures previously have been made in the East.

Curtis Nagel and Howard C. Brown founded the color classics unit with M. H. Hoffman, of Tiffany.

ED KENNEDY DIRECTING

Los Angeles, Jan. 24.

Ed Kennedy, film actor for many years, has been assigned to direct the comedy team of Stan Laurel and Oliver Hardy for Hal Roach.

Kennedy worked with this team on their last three pictures as the "heavy."

BENNETT-LANDAU, AGENTS

Whitman Bennett and Arthur Landau have formed an agenting and representing combination, for plays, authors and talent for pictures.

Mr. Bennett will be the New York representative with Landau at Hollywood.

CAREY WILSON MOVING

Los Angeles, Jan. 24.

Carey Wilson, production supervisor for First National, will join Metro-Goldwyn-Mayer shortly. He made the adaptation of "Ben-Hur" for that organization.

Watters in Hollywood

Los Angeles, Jan. 24.

George Manker Watters, co-author with Arthur Hopkins on "Burlington" is in Hollywood to negotiate for original screen material.

Walcott Leases Thomas Studio

Los Angeles, Jan. 24.

W. Walcott, producing short subjects for J. R. Bray, has leased the Richard Thomas studios. He will sub-lease space in addition to making his own product.

Pettijohn's Statement On Brookhart Bill

C. C. Pettijohn, general counsel for the Hays organization, has issued a statement on the Brookhart bill, mainly mentioning control.

Pettijohn's statement is as follows:

"Senator Brookhart's statement to exhibitors who called on him in Washington leaves no doubt either as to the meaning of the Brookhart bill or the intent of its sponsors. He is quoted, speaking of the bill, as follows:

"This will surely provide for government control and that to take this out would remove its strength."

"The issue is now clean-cut and everybody in the business understands its meaning and purport. The question now plainly is:

"Are you in favor of government control of the motion picture business or against it?"

"Those who advocate the Brookhart bill are for government control. Those opposed to the Brookhart bill are against government control."

"Now is the time for everybody to take a positive stand one way or another—in the open—and be responsible to his fellows for all time in the future for his position."

"C. C. Pettijohn."

"BODY PUNCH" STARTED

Los Angeles, Jan. 24.

"The Body Punch," with Jack Daugherty, Virginia Brown Faire, Arthur Millette, George Koton are and Monte Montague in the cast. Leigh Jason directing.

SAMETH MINING

Los Angeles, Jan. 24.

J. Joseph Sameth, former state right producer and distributor, is now head of Armstrong Mining Company.

"Little Arcady" Prep

Los Angeles, Jan. 24.

Howard J. Green and Harvey Thew are writing adaptation of Harry Leon Wilson's "The Boss of Little Arcady," slated as Charles Murray's next for First National. E. M. Asher will be production supervisor.

Gotham Buys Old Play

Los Angeles, Jan. 24.

Gotham has purchased the screen rights to "Turn Back the Hours," an old stage play by Edward Rose. Jack Jungmeyer will adapt it for early production.

CONTRACT AS FIRST CLAIM

Vitaphone Recovers on Arbitration—Spiegel Had Given Notes

A case before the New York Film Board of Trade, tried in the latter's rooms Jan. 13 was that of the Vitaphone against Edward Spiegel, operating the Utica theatre, 1410 St. John's place, and the Rugby, 823 Utica avenue, Brooklyn, N. Y.

Vitaphone was the victor. Spiegel represented himself, while the Vita interests were represented by Attorney Louis Nizer.

It was Spiegel's contention that notes had been given in payment and that part had been liquidated and that the suit should be brought on the notes and not the picture contracts. He averred the board of arbitration had no jurisdiction and that it should be tried in the civil courts.

Nizer argued that Vitaphone was suing under the contract and not on the notes; that Vita could not be precluded suing on the original obligation and that even in the subsequent payment made in the form of notes, that suit could be brought before the arbitration board because notes were obligations arising out of contracts which had an arbitration clause.

The board granted judgment against Spiegel and his operating company for \$1,250.

GASNIER WRITING ORIGINAL

Los Angeles, Jan. 24.

Paramount has engaged Louis Gasnier, film director, to write "Apache Love," an original, for a Clara Bow picture.

Gasnier directed a number of films with Bow a few years ago when B. P. Schulberg was making Preferred Pictures.

U RE-SIGNS WRIGHT

Los Angeles, Jan. 24.

Universal has re-signed William Lord Wright for another long term. Wright is supervisor of all Universal Westerns, serials and short subjects.

Has been with the company for more than 10 years.

"SHOW BOAT" STARTS IN MAY

Los Angeles, Jan. 24.

William K. Howard is to direct "Show Boat" for Universal, instead of Harry Pollard. Production starts in May.

Hagen's "Silver King" Idea

London, Jan. 24.

Julius Hagen, promoting a film producing company here, is dickering with Paramount for the rights to "The Silver King," the old Wilson Barrett melodrama, made years ago by Paramount.

Woods Directs Haines

Los Angeles, Jan. 24.

Sam Woods is assigned to direct William Haines in his next picture for Metro-Goldwyn-Mayer. Working title will be, "He Learned About Women."

Egli Succeeds Ryan

Los Angeles, Jan. 24.

Joe Egli, formerly assistant casting director to James Ryan, at Fox, has been promoted to the latter's job.

Ryan is now a studio executive.

THE JESSE CRAWFORD ORGAN CONCERT

MRS. JESSE CRAWFORD

AT

PARAMOUNT THEATRE GRAND ORGAN

Week Beginning Saturday, Jan. 21, 1928

FEATURING

"THE SUNRISE" (Lester Santly)

"SHADY TREE"

"AMONG MY SOUVENIRS" and

"HE IS MY BOY FRIEND" (Dedicated to My Husband)

ANOTHER COMEDY SENSATION!

At the ORIENTAL, CHICAGO

BILLY

DICK

ZECK and STEWART

"TWO MINDS WITH NOT A SINGLE THOUGHT"

NORSHORE—WEEK JANUARY 29

HARDING—WEEK FEBRUARY 6

SENATE—WEEK FEBRUARY 13

Thanks to PAUL ASH for a pleasant engagement

Direction MAX TURNER—WILLIAM MORRIS OFFICE

Jack Lait, Variety's polysyllabic "guest reviewer," chooses a few simple words to okay the Capitol's "guest conductor":

"the coast bandsman-entertainer is all over the show. The boy does everything, and the way he sells up-to-date songs marks him as an individual. Whatever he does is original, or looks that way in this neck of the arts."

"California's Aristocrat of Syncopation"

WALT ROESNER

Wintering at the
CAPITOL, NEW YORK

NO ADVANCE IN PRICES!

FLORENCE

GILBERT

BRADY and WELLS

Playing the Greater Cinema Theatres

(JAN. 16) LAST WEEK, FOX'S, PHILADELPHIA

(JAN. 23) THIS WEEK, OPENING NEW FOX THEATRE, JAMAICA, L. I.

(JAN. 30) NEXT WEEK, RETURN ENGAGEMENT, FOX'S, PHILADELPHIA

Direction: JERRY CARGILL, LYONS & LYONS



THEY SCREAMED
THEY ROARED
THEY APPLAUDED

FOR

HARRY ROSE

"The Broadway Jester"

AT THE

Paramount, New York

THIS WEEK (JAN. 21-28)

Management---WM. MORRIS



A GRIPPING
DRAMA



"The TRAGEDY of YOUTH"

ONE OF THE 24
GEMS FROM
TIFFANY-STAHl

With WARNER BAXTER-PATSY RUTH MILLER
BUSTER COLLIER-CLAIRE McDOWELL
HARVEY CLARK-MARGARET QUIMBY
STEPPIN FETCHIT-BILLIE BENNETT

DIRECTED BY
GEORGE ARCHAINBAUD

By ALBERT
SHELBY L. VINO



TIFFANY-STAHl PRODUCTIONS, INC.

M. H. HOFFMAN, VICE PRES.

1540 BROADWAY

NEW YORK CITY

MINN. EXHIBS. WITHDRAW FROM BOARD

**Warners Going to Court
Precipitate Action—Had
Been Barred**

Minneapolis, Jan. 24.
Exhibitor members of the Minneapolis Joint Board of Arbitration threw the body into an uproar when announcing their temporary withdrawal from arbitration in disputes involving exhibitors and distributors until such time as they can confer

with their executive board for further instructions.
The exhibitors' action was prompted by the fact that Warner Brothers have gone into court to prohibit the board from excluding the latter from board meetings and further participation in arbitration until the civil suit brought by Warners against H. J. Peterson, Jamestown, N. D., exhibitor, is settled in court.

This step, by Warner Brothers was construed by the exhibitors to be a denial of the arbitration board's power to make decisions in such cases as that of Peterson and to have the effect of turning arbitration into "a farce."

The board had barred Warner Brothers from any further hearings after the latter refused to abide by its decision in a case arising over Peterson's refusal to accept three pictures for which he is alleged to have contracted. Judge T. H. Salmon in district court issued an order to compel the board to show cause why it should not continue to admit Warner Brothers to its sessions.

Warner Brothers claim that at the consent of both parties and the board the Peterson matter was referred to C. C. Pettijohn, Hays office, for settlement, and that the latter decided the contracts were valid and enforceable.

Reversed Pettijohn
Then Warner Brothers allege, Peterson succeeded in having the board reopen the case. The board reversed the Pettijohn ruling, deciding in Peterson's favor. Warners declined to accept the board's findings and started suit in civil court to compel Peterson to pay for the pictures.

The arbitration board asserts that Peterson had canceled the contract with Warner Brothers before receiving any service on it.

In asking his conferees to withdraw from the board, J. B. Clinton asserted that "an attempt has been made by Gabriel L. Hess to intimidate the arbitrators and officers of the arbitration board, including the secretary," and that "Mr. Hess has attempted to set himself up as a disinterested seventh arbitrator."

Movietone Back First— Search for Lost Plane

Washington, Jan. 24.
Fox Movietone beat the regular newsreels into town with the sight and sound record of the opening of the Havana conference. Film was taken under the supervision of Jack Connolly, who also arranged for the airplane trip back with the finished print and canning.

Government is co-operating in the search for Ted Mosely, aviator lost with the International and M-G-M reels of the conference. The flight which ended in tragedy marks the first time that Pathe had doubled with International on the use of such facilities, the former having its shots also in the lost plane.

U'S TALKER BUG

Universal, has been bitten and is after a "talker."
Just which of the sound devices U will eventually tie up with is uncertain right now. Negotiations are being opened up for such an affiliation.

Bernstein as U Manager

Harry Bernstein has been appointed general manager for Universal Chain Theatres exploitation houses, about 12 in number, succeeding Newton T. Rockney. Bernstein is from Richmond.

In assuming charge of U's exploitation houses Bernstein may also be given charge of all U houses, including the Colony, New York.

PROD. DEPT'S. OFFICES

Advertising and publicity staffs for Public are now located on the eighth floor of the Paramount building with A. M. Botsford in the head office.

The vacated ninth floor has been taken over by the Public stage production executives and music department. This includes the Loew representatives who will also turn out units for the Public-Loew production amalgamation.

EXHIB'S DECISION

Contractual protection over opposition came in for argument Jan. 18 when the Fox Exchange filed a complaint against the Grand, Newark, before the arbitration board of the T. O. C. C. and the N. Y. Film Board of Trade. The decision was given in the favor of the exhibitor, the finding declaring the exchange guilty of a booking error.

The contract had a clause that the Grand was to have protection over its opposition on all pictures. It happened that "What Price Glory" (Fox), was played in the opposition house at the time the Grand contract was made.

The exhibitor denied he knew this was so. The defendant was represented by its owner, while the film interests were represented by Joe Lee, New Jersey manager Fox exchange.

In the award the board held that since the mistake in the contract was made by Fox and the exhibitor did not know of it at the time it occurred, the exchange must suffer the damages and the exhib awarded the percentage amount due the exchange as damages.

Pa.-W. Va. Meet April 15-17
M. P. T. O. of western Pennsylvania and West Virginia will be held April 15-17, at the William Penn Hotel, Pittsburgh.

Musical Stage Policy In U Theatre Chain

A new stage policy of condensed musical comedy and operetta is scheduled to be tried out at the New York Colony (U) in about five weeks.

The first tryout will be at the Rialto, Washington, Jan. 28. The first four musicals will be "Little Jessie James," "Marie," "Tangerine" and "Queen High." Following four weeks at the Rialto, these productions will be staged at the Colony, while four others will go into the Rialto, the companies alternating every four weeks thereafter.

Dr. Stevens, heading the Chain Vaudeville Exchange (Universal), is responsible for the execution of this idea. Harry Krivit is producing.

"Wedding March" 12 Reels
Paramount will have a 12-reel print of "The Wedding March" in New York in two weeks.

The picture comes in for a \$2-twice-daily run with no specific legit house selected as yet.

They're still changing editors on "Liberty." The latest is Sheppard Butler, who succeeds Ronald Miller. Butler has been with the weekly for some time.

PAUL ASH



CREATOR OF
STAGE-BAND
ENTERTAINMENT

Known as the
"PAUL ASH POLICY"

BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

Paul Ash Presentation Staged by
LOUIS McDERMOTT

There Is No Substitute for
Paul Ash Entertainment



COLONY NEW YORK

Held Over Indefinitely
Russian Jazz Conductor

JOSEF CHERNIAVSKY

We think Josef Cherniavsky has the best orchestra in New York. Long may he wave!
—Harriet Underhill, N. Y. "TRIBUNE."

Josef Cherniavsky's Jazz Band is a riot! Applauded eleven solid minutes of scenic.

—B. J., N. Y. "MIRROR."

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"THE" Radio Star of the Northwest!

MAURICE J. GUNSKY

EXCLUSIVE VICTOR ARTIST

FABIAN OFFERS MILLION FOR CONTROL BACK

Either Wants to Be Stanley's President or Out—
No Action Taken

Philadelphia, Jan. 24. Jacob Fabian of Newark, N. J., and of the Stanley-Fabian chain in and about that city, is said to have

proposed to the directors of the Stanley Company of America that he be elected president of the company or permitted to withdraw the Fabian chain from the Stanley association for a profit payment of \$1,000,000 to Stanley.

No action has been taken upon Fabian's offer.

Fabian joined with Stanley's when the Stanley company made several merging connections, including the Crandall houses of Washington and Mark theatres of New York and New England.

Should Fabian succeed to the office of Stanley's president, he would displace John J. McGuirk, now Stanley's head at a reported salary of \$65,000 a year. McGuirk stands solidly with Abe Sablosky, his show partner for several years.

What may be Fabian's objective or reason for preferring to discontinue his theatres from Stanley, provided he can not rule the entire chain, is not disclosed. The offer of a million dollars in profit to Stanley, together with the original price Stanley may have paid for the Fabian circuit, bespeaks how strongly Fabian feels over it.

N. Y. to L. A.

William Le Baron.
J. Leo Meehan.
Tim McCoy.
Monta Bell.
Sam Sax.
Tim McCoy.

CINCY, DOWNTOWN, SEWED UP

Cincinnati, Jan. 24. Cincinnati is now sewn up for pictures, downtown, through the Keith-Albee interests, including the local men, having taken over Gift's 600-seater at 6th and Vine streets.

TAKES L. A. ALHAMBRA

Los Angeles, Jan. 24. S. Lazarus has leased the Alhambra on Hill street (downtown) from West Coast Theatres, Inc. He will remodel it and install Vitaphone and Movietone, to reopen on a weekly change second run policy.

Standing-Hamilton in Act

Los Angeles, Jan. 24. Wyndham Standing and Mahlon Hamilton have joined the ranks of picture actors, going to vaudeville. They are breaking in a three-men sketch preparatory to a fling on the Orpheum circuit.

PICTURE POSSIBILITIES

"Red Dust"—Unfavorable

(Hugo Romberg, Daly's 634 St.). One of the white-men-in-the-Orient single-setters, but not up to the run of the mine. No story to speak of and what there is glorifies a street-walker and damns a freshly-weeded widow. No conflict worth mentioning. The big scene, a girl being horsewhipped, would probably be censored. Unless the title gets a Broadway value, or someone wants to wander far afield to rewrite this into nothing like what it is, nothing much doing here for filmland. *Lois.*

"She's My Baby"—Unfavorable

"SHE'S MY BABY" (C. B. Dillingham, musical comedy, Globe). Slow moving book of the "Baby Mine" type. Almost every studio has filmed similar scenario. *Ed.*

"Show Boat"—Favorable

"SHOW BOAT" (Ziegfeld-Musical-Ziegfeld). Smash musical version of Edna Ferber's novel of same name, and basically, corking film story. Rights for film held by Universal.—*Abel.*

"Restless Women"—Unfavorable

"RESTLESS WOMEN" (Anna Held, Jr., Morosco). Thin story with scant possibilities for pictures. Nothing wallop to recommend it for the cinema.—*Edna.*

"The Royal Family"—Favorable

"THE ROYAL FAMILY" (Comedy, Jed Harris, Selwyn). Story built around a family of famous actors. Keenly humorous and with possibilities of using more than one screen star.—*Idea.*

"Bless You, Sister"—Unfavorable

"BLESS YOU, SISTER" (Risings-Comedy-Forrest). Evangelistic expose and inside stuff on the tent gospel factory is too much a la "Elmer Gantry" and hardly conducive for flicker transition. Some editing of script might sway the balance, however.—*Abel.*

"Spring Song"—Unfavorable

"SPRING SONG" (Drama, Gustav Blum, Eyes). Lack of action against it for screen, and sex stuff too liberal for the family trade.

"Paradise"—Unfavorable

"PARADISE" (Drama, Robert Milton, 48th St.). Cinderella theme dressed up with sex complexes. Morbid and unsuitable for picture adaptation.

"Paris Bound"—Favorable

"PARIS BOUND" (Comedy, Arthur Hopkins, Music Box). Attractive title and play with possibilities for screen. Its theory of matrimony requires delicacy for picture, as well as stage purposes. *Idea.*

"Marco Millions"—Favorable

"MARCO MILLIONS" (Satirical fantasy, Theatre Guild, Guild). Eugene O'Neill play of rare conception, with possibilities so many that super-feature picture anticipated. *Idea.*

"A Free Soul"—Favorable

"A FREE SOUL" (Melodrama, William A. Brady, Playhouse). Interesting drama. Story of the girl taught to believe her soul was free, with nearly tragic results. Nothing improper. A number of tense moments in this story, widely read serially. *Idea.*

"Rosalie"—Favorable

"ROSALIE" (Ziegfeld-musical comedy—New Amsterdam). Familiar story will be adaptable for flickers on strength of its Broadway run, which Ziegfeld and his star insure. Aviation touch and general military atmosphere are other film production assets, despite West Point angle. *Abel.*

"A Distant Drum"—Unfavorable

"A DISTANT DRUM" (Harris, Jr., Drama—Hudson). Metricious theme of gigolo and two women bars it from flickers. If play proved smash, that end might be capable of tricking up with camouflage of moral purpose. *Abel.*

"Ironsides" at Par Next Week

A switch in film bookings for the Paramount brings in "Old Ironsides" next week. It's the first showing of "Ironsides" in New York since it left the Rivoli after a run at \$2.

Following the Revolutionary War film, "Love and Learn" (Par), with Sophie Tucker on the stage comes in.

Correspondents' Club

New York correspondents of out-of-town dailies have revived their organization, the Correspondents' Club, with headquarters at 231 West 43d street. Perley Boone, representative of the Chicago "Tribune," is chairman.

Rayart's "Fool" Opens

"The Racing Fool," a Rayart picture, opened the new Stanley-Kent theatre in Philadelphia Jan. 16. It's an 1,800-seater.

U. A., DETROIT, FEB. 3

Detroit, Jan. 24.

United Artists theatre opens here Feb. 3, with the customary U. A. policy of straight pictures at \$90 top.

It's at Bagley and Clifford streets. An office building surrounds the theatre, all called United Artists.

Two Film Trademarks

Washington, Jan. 24.

Trademarks have just been granted to Pathe Exchange, Inc., on "Pathegrams" and to F. B. O. on "Master Showmen of the World." Both cover new film ideas.



Just Arrived in Paris!

KIRBY
and
DeGAGE
"Screen's Favorite
Dancers"

To introduce Our Original Syncopated Dance Named After Us
"THE KIRBY-DE GAGE"
Follow us on our extended tour of the world, with our artist-conductor

CALI SINDELAR
Bohemian-American Violinist

MAURICE

SOLO ORGANIST
Indiana, Indianapolis
A Publix Theatre

LARRY WALLY VALE AND STEWART

Featured Dance Team with Paul Osgard's

"DANCING FEET"
NOW AT PARAMOUNT
NEW YORK

Personal Rep., ARTHUR LYONS.

Regards to MAX TURNER

Notes—Have you seen Williams and Rose?

A DANCING DEPARTURE

JUST COMPLETED A PUBLIX TOUR

RE-ENGAGED FOR PAUL OSCARD'S "DANCING FEET" PRESENTATION

RICHARD (Limberlegs) EDWARDS

NOW AT THE PARAMOUNT, NEW YORK (Jan. 21)

NOW AT THE PARAMOUNT, N. Y. (Jan. 21)

with entire Publix Circuit to follow

Direction WM. MORRIS

FANCHON & MARCO IDEAS
TWO THAT ARE ALWAYS CLICKING
RUBE WOLF
WARFIELD, SAN FRANCISCO
EDDIE PEABODY
LOEW'S STATE, LOS ANGELES

WAMPAS BABY STARS OF 1928



GWEN LEE
M-G-M



JUNE COLLYER
M-G-M



DOROTHY GULLIVER
UNIVERSAL



SALLY EILERS
SENNETT



ANN CHRISTY
HAROLD LLOYD



MOLLY O'DAY
FIRST NATIONAL



LINA BASQUETTE
DE MILLE



AUDREY FERRIS
WARNER BROS.



RUTH TAYLOR
PARAMOUNT



LUPE VELEZ
UNITED ARTISTS



FLORA BRAMLEY
UNITED ARTISTS



SUE CAROL
DOUG. MAC LEAN



ALICE DAY
FREE LANCE

REAL BOX-OFFICE NAMES. WATCH THEM CLICK!

SAM SAX'S FRANCHISE PLAN FOR GOTHAM

Going After Indie Exhibs Along
Lines of F. N. Formation—
Asking No Investment

Sam Sax, president of Gotham productions, released by Lumas, has arranged to form a producing-distributing organization through franchise holders similar to the First National organization.

In New York last week Sax sounded various independent exhibitors and met with a favorable response. He will continue his work with the idea leading independent houses in key centers to become franchise holders in Gotham.

Budd Rogers left New York Sunday to carry out the same work in the east, while M. C. Howard, formerly head of the contract department for Lumas, has been stationed

in Cleveland to line up exhibitors in the middle west.

According to present plans exhibitors will not be required to invest in production, merely guaranteeing to show or accepting the Gotham product, about 30 pictures. It is understood that if Sax can line up 50 first rate independent houses in key cities the project will be set. He has about 35 theatres interested to date.

"Emden," German-Made In 10 Reels, in N. Y.

Joe Brandt and Jack Cohn have obtained the American rights for "The Emden," 10-reeler, made in Germany. It is being edited and cut to six under Bert Adler's supervision.

When the picture is ready it will be shown in a Broadway theatre with Adler in charge of the publicity campaign.

"The Emden" tells a story of the famous German raider and has many war shots also.

VA. TAX BILL

A 10 per cent amusement tax bill has been introduced into the Virginia state legislature, affecting picture theatres mainly. The bill has gained popularity, because the tax money is to go to help the blind.

States exhibitor forces are fighting the measure. The Hays office has been called upon to help.

MANAGER GOT HOUSE

Utica, N. Y., Jan. 24. State, Goldstein Bros. house, has passed to a new corporation headed by Joseph J. Raymond, its manager for the last five years.

"I beat them to it," said Mr. Raymond in discussing a report that a New York syndicate was ready to take over the lease.

Mid-Wesco Getting 4,000 Seater in Milwaukee

Milwaukee, Jan. 24.

Mid-Wesco, the holding and operating company for the former Saxe string of this state, is to have a 4,000-seat theatre in this city.

The new house will be contained within the building to be erected upon what is called the Brockman site, in the downtown section.

Milwaukee lacks a house of the proposed dimensions. Wesco in stepping in, believes it still further ties up this town for pictures and presentations.

Plans are on tap to call in architects and engineers to decide whether it would be feasible to connect the Garden and Majestic, which adjoin, and transform the two into a 4,000-seat house. The Garden, operated by L. K. Brin, will not be affected by the sale of the theatre building, while Orpheum vaudeville moves this summer from the Majestic to its new home, now being constructed.

If the idea doesn't work out it is said that Brin will take over the Majestic and run it in connection with the Garden. Under this proposal Brin is quoted as saying that he will assume the Majestic's lease he will continue vaude and pictures in the house. Rental on the Majestic is \$65,000 a year.

Notice to move has been served on all tenants of the Garden theatre building by the Schlitz Brewery interests, owners of the property. The order is effective June 1. The building will be taken over on a long term lease by a chain store company. The theatre is outside the removal order.

PUBLIC DIVISION MANAGERS

Changes in the division managerships of Publix, brought about by the Loew production amalgamation, have started, and list the migration of Frank Dowler, Jr., district manager of Florida, to the Paramount building as division manager for southern-eastern operations. Jesse L. Clark succeeds to Dowler's southern post.

Walter B. Lloyd will act as Clark's assistant, moving over from his Daytona locale.

30 DAYS FOR TICKET TAKER

Paramount Employee Stood in With
Pugilist—Sold Stolen Tickets

Pleading guilty to the theft of 50 tickets of admission to the Paramount theatre, Charles F. Ryder of 111 Morningside avenue, former ticket taker at the theatre, and John B. Holmes, of 318 8th avenue, prizefighter, were sentenced to 30 days each in the Workhouse in Special Sessions. The theft of the tickets valued at \$37.50 occurred Nov. 16 last.

According to probation officers at the time of the theft Ryder was taking tickets at the door of the theatre and held out 50 of the tickets. He turned them over to Holmes who then sold them to persons standing in line before the box office.

Information of the activities of the two reached Earl T. Leaper, manager of the theatre. Arrest of the two defendants followed. It is believed the two men had been working the game for some time prior to the day of the arrest and that the management's losses greatly accented the amount charged in the complaint.

Ross' 10th Year as

B. O. Business Getter

Chicago, Jan. 24.

Harry A. Ross, Chicago district manager for Paramount, will have completed ten years as an executive Feb. 5.

Par offices in Chicago, Pittsburgh, Cleveland, Cincinnati, Detroit, Indianapolis, Columbus and Milwaukee have designated the week beginning Feb. 5 as Ross Anniversary Week in the inter-office sales contest, in an effort to make Ross territory the most productive for the period.

U AND INTERNATIONAL

It is reported Universal has signed a new long-term contract for the distribution of International Newsreel, to run for another seven years. International headquarters moved into the Universal offices at 730 5th avenue last week, evidently with expectations for a long stay. Though it did not seem likely that Universal would renew with International, since M-G-M, the other Hearst news reel, has been cutting in to a considerable degree, it is said that Carl Laemmle wants a reel and that his arrangement with International, even if resulting in a loss, is more profitable than establishing his own reel or dealing with any of the others.

\$1,300 Hold-Up at Pomona

Los Angeles, Jan. 24.

Three bandits stuck up Harry Loud, assistant manager, and Ruby Smith, cashier, of the California, a West Coast house at Pomona, and got away with \$1,300 Sunday night. Loot represented house receipts for the day.

HERBIE

KOCH

SOLO ORGANIST

Public Capitol Theatre

Des Moines, Iowa

Broadcasting Daily Concerts

Through Station WHO

RUTH MILES

SCREENLAND'S DANGER

Featured by FANCHON &

MARCO in

WEST COAST THEATRES

JAY BROWER



SENATOR

Theatre, Sacramento, Cal.

Direction FANCHON and MARCO

ALWAYS IN THE BEST OF VOICE FRANK STEVER

BARITONE SOLOIST

with Fanchon and Marco Ideas

This Week, Colorado, Pasadena

ONE CONSECUTIVE YEAR WITH FANCHON & MARCO

ARMANDA

CHIROT AND

JOSE MERCADO

INTERNATIONAL SINGING STARS

One of the Most Notable Musical Events of the New Year Is the OPENING ANNOUNCEMENT of the

WHITE INSTITUTE of ORGAN

The Most Modern and Magnificent Organ School in the World, Under the Personal Direction of

LEW WHITE

Chief Organist of the Roxy Theatre, New York
Exclusive Brunswick Recording Artist

This New and Most Complete Service for Picture House Organists Is Heartily Indorsed by
Three Notable Showmen

From the World's Greatest Showman

MR. S. L. ROTHAFEL (ROXY):

"Lew White is now about to open a school for organists, which in my opinion he is particularly fitted for, and I certainly recommend him and his work to anyone."

From the Prominent Managing Director of the Stanley Co. of America

MR. FRANK W. BUHLER:

"I do not believe there is another organist who has been in my employ who could impart his or her knowledge of music as well as you can, and I firmly believe a school headed by you will be doing the theatre in New York and vicinity a great service. The Stanley Co. of America is watching this movement with much interest and we hope to secure from you some of your finest pupils."

From the Eminent Maestro of the Roxy Theatre

MR. ERNO RAPEE:

"I can think of no one better fitted for the task of sponsoring an accredited Organ Institute of the nature of the one which you are founding. It will be an invaluable contribution to the history of organ development. During the period of our association together at the Roxy Theatre you have conclusively demonstrated your ability and versatility."

WHITE INSTITUTE of ORGAN

IS EQUIPPED WITH THREE KIMBALL ORCHESTRAL UNIT ORGANS

PROJECTION MACHINES

PICTURE SCREEN

STEREOPTICON

RADIO BROADCASTING AND RECORDING FACILITIES

SPECIAL COURSES FOR MOTION PICTURE THEATRE ORGANISTS

Under the Personal Direction of Mr. Lew White, and the Foremost Broadway Picture House Organists mark these studios as a milestone in organ history

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holder of all records at
Carthay Circle Theatre, Los Angeles

now scores
another
K.O. at

LOCUST THEATRE
PHILADELPHIA



\$1,490 ^{better than} "WHAT PRICE GLORY"
\$4,626 ^{better than} "7th HEAVEN"

all engagements, Monday to Saturday, first week
These are the only 2-a-day pictures ever shown
in the Fox Locust Theatre

Now in its 2nd week, with unprecedented advance sale

WILLIAM FOX
points with pride to this

F.W. MURNAU
PRODUCTION

FEATURING

JANET GAYNOR

AND

GEORGE O'BRIEN



THE ONE GREAT INDEPENDENT

they sure give this little girl a hand!



RUTH TAYLOR
"Lorelei" in
"Gentlemen Prefer Blondes"

"Infinitely better than book or play. Miss Taylor superb."
—N. Y. Eve. World

"One of the outstanding successes of 1928."
—Photoplay Magazine

"Hilarious, uncommonly amusing screen comedy."
—N.Y. World

"One of the comedy hits of the year."
—Motion Picture News

"This picture can't fail to make money."
—N. Y. Telegraph

"A good show. Funny, wise and sparkling."
—N. Y. Mirror

"GENTLEMEN PREFER BLONDES"

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. Hector Turnbull Production, directed by Malcolm St. Clair.

BEAU SABREUR — LAST COMMAND (*Jannings*) and 7 other big specials!

PARAMOUNT



The Whole Show!

FILM NEWS OVER WORLD

Washington, Jan. 24. Summary of reports received from George Canty, picture trade commissioner, by the motion picture section of the Department of Commerce.

Reported that the Bayrische Film

EDLOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO

Gesellschaft intends to resign its membership in the Central League of German Film Distributors.

M. Delac, of the French firm Vandal et Delac, concluded an agreement during his recent stay in Berlin with the Wengeroff Film Company of Berlin to produce films on a co-operative basis, the films to be distributed in France by Aubert, of Paris, and in Germany, Central Europe and other countries by Wengeroff Film. It is planned to make super-films only. The first film, entitled "In the Whirl of Paris," with Lili Darover in the leading role, has been already begun by Vandal & Delac, which is in charge of the production. The new concern will be called Aubert-Vandal & Delac-Wengeroff Film.

Harry Lachman has returned to Paris and London with a contract from John Maxwell, president of the British International. Lachman is to direct a certain number of pictures and supervise all other productions at the Elstree studios during 1928.

An audience of 3,000 guests greeted the recent opening of the new Palais (films) in Melbourne, constructed at a cost of \$700,000. The new house, advertised as "Australia's Wonder Theatre," has a stage 110 feet wide by 45 feet deep, with a proscenium opening of 42 feet, and a height, from footlights to grid, of 70 feet.

The picture selected for the opening was "Seventh Heaven" (Fox). Baron Gronicka, special representative of Ufa, is now on his way to Sydney to direct the interests of his firm here.

Wally Van Returns

Los Angeles, Jan. 24. Wally Van, former Vitaphone comedian and film director, is back on the coast after two years in Europe.

Seastrom on "Bellamy Trial"

Los Angeles, Jan. 24. Victor Seastrom will direct "The Bellamy Trial," as his next for M-G-M.

FRENCH FILM NEWS

Paris, Jan. 15. After shooting views in Germany, Leon L'heritier is working in the Gaumont studio, Paris, on "Vardun," now being pushed ahead rapidly. Suzanne Bianchetti and Daniel Mendaille in cast. J. de Baroncelli is busy with "Le Passager" in the Joinville studio (suburbs of Paris). Charles Vanel and Nicolas Redelsperger head the cast.

Jean Cassagne is producing his new picture, "Pardoned," in the Nice studio with George Pelelet, Emmanuel Matrat and Simone Vaudry as principals. Also in the Franco-Film studio at Nice, where Rex Ingram worked, Leonce Perret is terminating "La Danseuse Orchidee" with Ricardo Cortez, and Louise Lagrange.

Cinema commission has finally decided on the difference between French pictures and partly-French to form the basis for the quota when it is applied.

A French picture must be entirely French in its production, excepting the capital and players. Foreign actors may comprise 25 per cent of the casts. Semi-French pictures may have foreign elements, up to 50 per cent, excepting capital which may be entirely of foreign origin.

"L'Enfant de l'Amour" ("The Child of Love"), Henry Bataille, is to be adopted for the screen by Marcel L'Herbier, with Jacques Catalain and Emmy Lynn in cast. "L'Argent" ("Money"), by Emile Zola, will be screened by the same producer.

Jean Renoir will produce a picture from the literary farce, "Tire au Flanc" ("Going Easy"), in which Fridette Patton will be listed. Male cast is not certain.

LOEW'S MEMPHIS MGR.

Memphis, Jan. 24. Ernest Emerling, former manager of the Melba, Dallas, has been appointed manager of Loew's State, Palace and Majestic theatres here.

William Saxton, present manager of the Loew Interests, has been made city manager of the Loew theatres in Buffalo, N. Y.

This is the third change of Loew managers here in the past six months.

Rafferty, Strand's Syracuse Pres.

Syracuse, Jan. 24. William F. Rafferty was elected president of the Syracuse Strand Theatre Co. at the annual board of directors meeting.

Rafferty, formerly vice-president, succeeds Walter Hayes, who died three months ago.

"Tillie" in Feb. at Rivoli

Los Angeles, Jan. 24. "Tillie's Punctured Romance," a Christie-Paramount special, is scheduled to be released in New York about Feb. 18, probably at the Rivoli.

Sedgewick on Buster's M-G-M

Los Angeles, June 24. Edward Sedgewick will direct Buster Keaton's first for M-G-M. Byron Morgan is writing the story, original.

"Circus" at U. A., Chi

Chicago, Jan. 24. Chaplin's "The Circus" will be the next attraction at the United Artists theatre, following "The Gaucho," now in its second week.

2 Talkers in World, Omaha

Omaha, Neb. Jan. 24. The World, only Omaha house with wired equipment, has Vitaphone and Movietone with presentations.

COAST NOTES

Lois Wilson starred in "The Sporting Age" Columbia.

Marie Prevost in "The Goddess Girl," De Mille.

Philip Sleeman in "The Devil's Skipper."

Hayden Stevenson in "Cream of the Earth," U.

James Hall opposite Bebe Daniels in "Hold Everything," Far.

Marion Jackson writing westerns for Ken Maynard at F. N.

Lucien Prival signed to a new contract by F. N.

Hugh Allan, Joseph Cawthorne, Tom Kennedy and Jerry Mandy supporting Rod La Rocque in "Hold 'Em Yale," De Mille.

Universal to star Dorothy Gulliver in "Scandal."

Thelma Hill for "Crooks Can't Win," F.B.O.

Olga Baklanova, Russian actress, has signed with Colorcraft Films to

FOX, ST. LOUIS, STRIKE

St. Louis, Jan. 24. Negotiations toward a settlement of the strike of the structural steel workers on the new Fox at Grand and Washington boulevards, have failed, and construction work has been tied up for three weeks, without prospects of immediate resumption.

"4 SONS" AT CARTHAY CIRCLE

Los Angeles, Jan. 24. "Four Sons," Fox film succeeding "Sunrise" at the Carthay Circle, has been set to open Feb. 7. Jack Laughlin is now rehearsing an atmospheric prolog to the picture with some 40 people. Regular \$5.50 top will prevail for opening night.

make a series of two-reel color pictures for release by M-G-M.

Neil Hamilton added to "The Patriot," Paramount.

Hugh Trevor in "Cream of the Earth," Melville Brown directing, U.

Kathlyn Williams and Edward Martindel in "We Americans," Edward Sloman directing, U.

Joseph F. Poland, supervisor of feature comedies at Universal, is preparing adaptation of "Scandal," novel and play by Cosmo Hamilton, Dorothy Gulliver slated for lead.

Joe Rock begins production on

(Continued on page 31)

Always Sure-Fire at the
Box Office

RUBE WOLF

Mirth of a Nation

Doing Better Than Ever

Warfield, San Francisco

PERCENTAGE—ROADSHOW—DATES NOW ACCEPTED
NOW PLAYING 4th WEEK (Return Engagement)
AT TALLY'S BROADWAY THEATRE, LOS ANGELES

Naked Truth

Featuring JACK MULHALL and HELENE CHADWICK
Special Reels and Shows for Men and Women
SAMUEL CUMMINS, PUBLIC WELFARE PICTURES CORP.
125 Seventh Ave., New York

UZIA "FIDDLER" BERMANI

SYNCO-SYMPHONIC ORCHESTRA
NEW MILLION-DOLLAR ALHAMBRA THEATRE
SACRAMENTO, CAL.
CONTINUING HIS BIG SUCCESS

TRAILERS SELL SEATS NATIONAL SCREEN SERVICE YOUR MOST EFFECTIVE SALESMAN

ENOCH LIGHT

AND
HIS ORCHESTRA

Now abroad, in Berlin

HEADLINING THE BILL

AT THE

WINTER GARDEN

After the show

COLUMBIA NIGHT CLUB

(Berlin's finest)

SINCE SEPTEMBER 1ST

LOEW-METRO-GOLDWYN'S
GAUMONT PALACE
(Largest Theatre in the World)
AS PERMANENT STAGE BAND

NEXT STOP

PARIS

ADOLPHE DUMONT

MUSICAL DIRECTOR

GUEST APPEARANCE

AT

METROPOLITAN, LOS ANGELES

LITERATI

George S. Kaufman, dramatic editor of the New York "Times," and playwright, is interested in Coward-McCann, Inc., new book publishing concern. Its heads are Thomas Coward and James McCann, both of whom resigned from the Bobbs-Merrill Co.

Mac's Confession Mags

Harold Hersey is out as supervisor on the "True Story" job of Bernarr Macfadden's mags of that type. Fulton Oursler may return to it. Oursler left to write books and plays, at the time recommending Hersey as his successor.

A report keeps traveling that Macfadden may retire from the publishing business and if so let "The Evening Graphic" pass to other hands. If that happens, E. H. Gaveran, its present managing editor, may be found in stock control.

The veteran publisher, who likes to believe that articles on diet, outdoors, bare feet, in January for the

street, or park strollers, and other stuff like that, doesn't make circulation, lately completed a palatial home at the end of his barefooted path on the west side of the Hudson.

"The Graphic" has never returned from the nose dive it underwent in circulation after settling the coal strike, bringing Valentino back and having the Browning, Halls-Mills and Snyder-Gray fall onto those pages not daily occupied by Mac's editorials and the diet, et al.

Monte Carlo Hokum

Despite the years and the increasing wariness on publicity, the gambling joints of Monte Carlo seem to get their stuff over with a regularity that is shocking. But recently a hokum story that revealed itself was in one of the Sunday magazines (service) of a "mysterious countess" at the Long Champs (France) race course who won steadily, but always gave her

winnings to charity. In the short tale was repeated that she had won \$35,000 at different sittings at roulette in the Monte Carlo Casino, and that each time she also gave the money to an unnamed charity.

"Telegram" Drops 20

Don Thompson, movie reviewer, has left the "Telegram." He was included among the 20 men the sheet dropped in last week's editorial earthquake. Leonard Hall is reviewing the pictures. He's on drama also. He and Katherine Zimmerman will share the stage among them.

"Satire" Passes Out

"Satire," former humorous monthly published by "Secrets" corporation of Cleveland, suspended with the December number. The mag was originated by Dave Gordon, once president of the "Secrets" corporation, which last-named mag he founded about five years ago, together with "Hot Dog," one of the typical "hot" monthlies, reappearing in "Satire," about the time Gordon resigned from the corporation. Gordon then resumed printing "Hot Dog" on his own.

Sinclair's "Boston" Too Hot

"The Bookman," newest of the highbrow monthlies and with a decided radical angle, had to find a new printer in a hurry last week, due to difficulties over the publication of a novel, "Boston," by Upton Sinclair. Its first installment of which appears in the February issue, just out.

The book, in Sinclair's usual expose style, spills the beans about capital and labor in Boston and surrounding territory, not giving the New England capitalists any the best of it. It contains some steaming material about the Sacco-Vanzetti case and plenty of real names.

The Rumford Press, in Concord,

N. H., an old conservative printing house, which prints the "Atlantic Monthly" and similar publications, took one look at "Boston," and squawked to Barton Rasco, editor of "The Bookman," and Seward Collins, its youthful publisher, that they'd better find another printer. Rumford didn't even give the customary one month's notice. Rasco was formerly editor of the New York "Tribune." Collins, for some time on "Vanity Fair," put up the money that bought "The Bookman" from the George Doran Company. He is the son of the late H. S. Collins, vice-president and one of the founders of the United Cigar Stores.

From now on "The Bookman" will be printed by the Haddon Craftsmen, printers of "The American Mercury" (Knopf).

"Scribner's" New Make-Up

"Scribner's Magazine" is finding the opposition from the new "Bookman," "Atlantic Monthly," "American Mercury," et al. quite keen. After 60 years "Scribner's" is changing its make-up and policy. The former stalwart monthly is going in for more fiction and popular articles.

George Gerhard, film critic of the New York "Evening World," has turned short story writer. His initial effort is "Speakeasy Street" in the January "Munsey Magazine."

\$2,000 Is \$2,000

Ezra Pound, the young poet with the beard, who, though an American, lives in France and won't visit his homeland, says this year's \$2,000 prize awarded annually by "The Dial," the high brow monthly, for the one who contributes most to American letters. Although Pound does not reconcile money and art, he has not turned down the award.

Harper Leach and John C. Carroll, both of the Chicago "Tribune," have written a book called "What's the News?" It is about newspapermen and their trade.

"Hick" Jury Alleged

Harry Turner, editor of "Muck Abo," sentenced in St. Louis to two years in prison, and Alice Martin, publisher of the magazine, fined \$1,000 for sending obscene matter through the mails, have been released on appeal bonds in the federal court.

"Why it was evident that hardly any of those jurors knew anything about literature and few of them had read any books," said Turner. "Besides a majority of the jurors were from the 'sticks' and by their verdict displayed their prejudice against city culture."

Miss Martin asked: "What will be the state of literature in the United States when a jury whose members are apparently not familiar with it are permitted to set the standard?"

Miss Martin declared: "After all, it really was a compliment to have been convicted by that jury."

Sentences were pronounced by Judge Davis after a dramatic statement to the court by Miss Martin, former dancing teacher and an instructor in Greek and Latin at Mary Institute, who refused to make a personal expression of regret of her connection with reprinting in the magazine an alleged obscene article relating to the Almee Semple McPherson kidnapping case, taken from the San Diego (Cal.) "Herald."

J. Wray Weinbrenner, attorney for the defendants, had informed Judge Davis both were sincerely sorry for publishing the McPherson article as well as a criticism by Turner of the play, "What Price Glory."

Columnists Gag-Providers

With so many columnists on the metropolitan dailies, the boys are "signing up" their gag-providers on an exclusive basis. Some are hold-

ing out for a financial gratuity in addition to the usual free lunches, cigars, etc.

Variety's critical box score on the Broadway columnists rates Harry Hershfield on top with 1,000—he hasn't started yet and has no handicaps.

Added starters to the colymbing racket are Julius Cohen, on the "Journal of Commerce," writing as if for the Broadway mob with too many locals, although captioned "The Business Man's Theatre," and Joseph Mulvaney now does an occasional Main Street col. for the New York "American."

Before Rex Lee wrote "Ranft Braden, Circus Showman," which Doubleday, Page & Co. has bought, he traveled with the Sells-Floto Circus for three months. To earn his keep, Lee was a roustabout with the aggregation, picking up the atmosphere he needed.

William Weer, staff man, has started a "Broadway" column on the Brooklyn (N. Y.) "Eagle" called "Talk of the Big Town." Since the departure of Nunnally Johnson there has been nothing similar to Weer's column in the "Eagle."

Nell Brinkley's Daughter

Nell Brinkley's little son, about 4 years old, is said to exhibit amazing talent for art, and surprises and delights his famous mother by drawing sketches vastly beyond his years. Her father is Bruce McRae, newspaper man, son of the late star whose namesake he is.

Mary Atkin Carewe, divorced wife of Edwin Carewe, picture director, is now editor of "Slice of Life," a Hollywood regional periodical.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by

MALCOLM STUART BOYLAN

FOX

EMILE CHAUTARD

Now Playing

PERE CHEVILLON
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6468 or Hollywood 3540



JOHN F. GOODRICH

8rd Year with
Paramount-
Famous-Lasky



JOSEPH FRANKLIN POLAND

Supervising Editor
UNIVERSAL
FEATURE
COMEDIES



LLOYD CORRIGAN

Staff Writer
3rd Year with
Paramount-
Famous-Lasky

KEEP YOUR EYE ON

CHET MARTIN

From Drummer to Guest Conductor at the

OLYMPIA, NEW HAVEN, CONN.

DIRECTION STANLEY COMPANY OF AMERICA



January 19th, 1928.

TO WHOM IT MAY CONCERN:

I wish to state that BOB MURPHY return date

this week AS MASTER OF CEREMONIES is making a BIG HIT and he certainly can sell the show which is doing a record breaking business.

Mr. Murphy will be held over for next week

by request of our patrons.

Yours truly

Matthew Lasky

JEAN MYRIO--DESHA--LEON BARTE

THIS WEEK

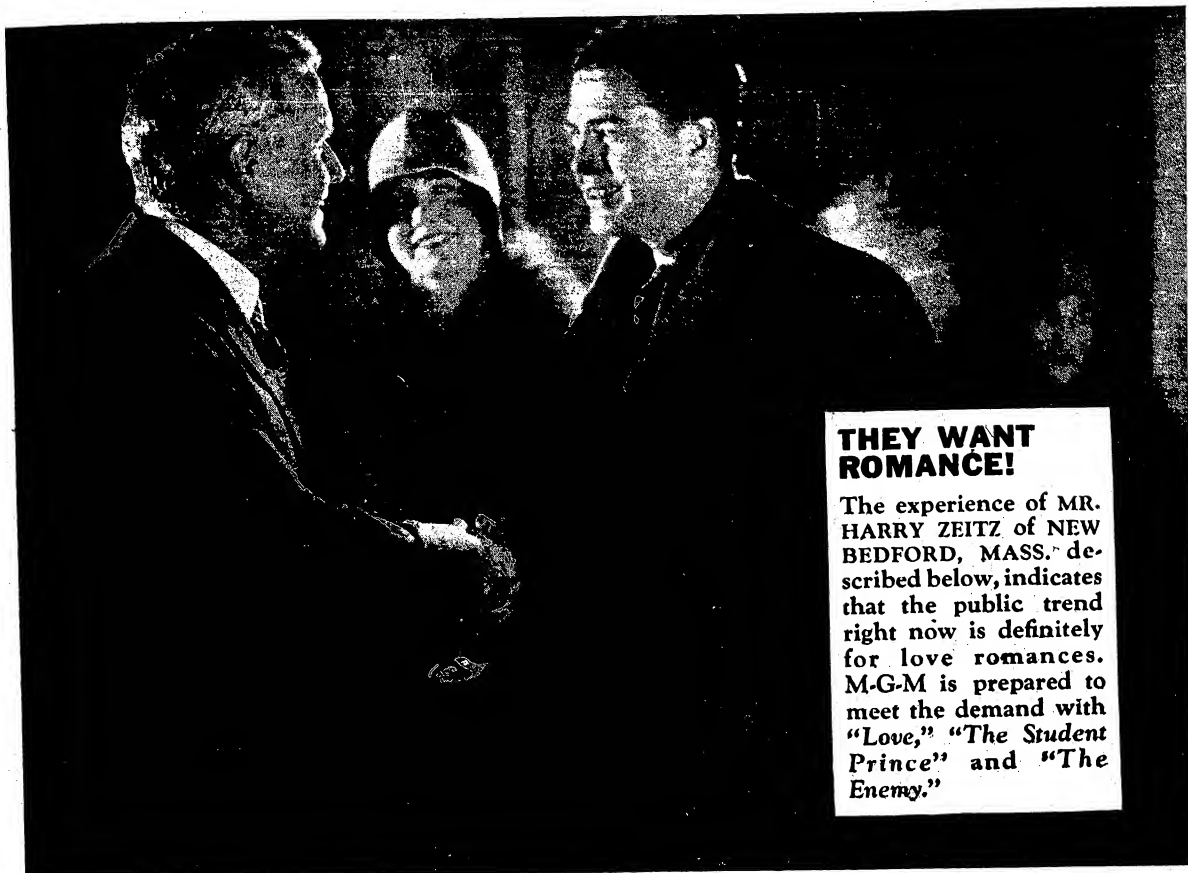
RETURN AND FAREWELL TO

PARAMOUNT THEATRE and LITTLE CLUB

PRIOR TO SAILING—OPENING IN FEBRUARY

KIT-KAT CLUB, LONDON

OTHER EUROPEAN ENGAGEMENTS TO FOLLOW



THEY WANT ROMANCE!

The experience of MR. HARRY ZEITZ of NEW BEDFORD, MASS., described below, indicates that the public trend right now is definitely for love romances. M-G-M is prepared to meet the demand with "Love," "The Student Prince" and "The Enemy."

TRY THIS OUT ON YOUR AUDIENCE!

MR. Harry Zeitz of New Bedford, Mass., has the confidence **AND** esteem of his large and steady patronage. **HE** did an interesting thing last week — **HE** showed ten slides on his screen **REPRESENTING** the best available pictures **TO** run in his big new State Theatre. **HE** asked his audience to indicate their preference **BY** applause. **"THE Student Prince"** (Novarro-Shearer-Lubitsch combination!)- **GOT** the biggest hand — so he booked it!

Mr. Zeitz says that in previous voting contests his audience picked BEN-HUR, BIG PARADE, FLESH AND THE DEVIL and TELL IT TO THE MARINES, all of which proved to be real money-makers.

MARVELOUS THE WAY M-G-M IS CLICKING!

—a few M-G-Ms that are cleaning up everywhere

BEN-HUR, BIG PARADE, LOVE (Gilbert-Garbo); LONDON AFTER MIDNIGHT (Chaney); THIRTEENTH HOUR; FAIR CO-ED (Davies); MAN, WOMAN AND SIN (Gilbert); WEST POINT (Haines); BABY MINE (Dane-Arthur) and

Greta Garbo in "Divine Woman" held over 2nd week Capitol, N. Y.— breaks policy of house first time in year! Get ready for

THE ENEMY



METRO-GOLDWYN-MAYER

TELEGRAM JUST ARRIVED: STUDENT PRINCE opened Saturday to a turnaway business. Sunday had to call on Police to handle crowds. Monday matinee house sold out to capacity even before show opened. Student Prince excels any picture we have ever played. —HARRY ZEITZ, State, New Bedford, Mass.

What d'ya mean
"WEEK-AFTER-WEEK"?
 Why, man!—

RICHARD BARTHELMLESS
in "The PATENT LEATHER KID"
— is Breaking Records
HOUR after HOUR!

JANUARY 19th,

9 A. M.—Wire arrives from Metropolitan Theatre, Washington

"Consistent lock out after 3:30. Crowds lining F Street down Tenth to E Street. John Payette never more enthusiastic in his entire career than over PATENT LEATHER KID. Will create a record run and gross in the Metropolitan."

10 A. M.—Wire arrives from Wm. Epstein, San Antonio

"Opened PATENT LEATHER KID, Aztec Theatre, to capacity. Turning thousands away at night shows. It is positive delight to show such a magnificent picture. Consensus of thousands of patrons' opinion its greatest picture in years. This is no bull. The "Kid" is a simon pure knockout and I recommend it to every exhibitor as the biggest box office picture yet."

11 A. M.—Wire arrives from George C. Almon, Atlanta

"Have just finished screening THE PATENT LEATHER KID to large audience of South Georgia exhibitors. Picture was received with the greatest amount of enthusiasm it has ever been my pleasure to see since I have been in film business. Unanimous opinion of all that it is not only the greatest picture of the year but a box office sensation."

12 M.—Wire arrives from Wm. Warner, Kansas City

"Held preview of PATENT LEATHER KID last night for all exhibitors in surrounding vicinity. Unanimous opinion of all was that the Kid is bigger picture from every angle than anything made to date. If this does not break all house records I am going back to digging ditches for a living."



\$2.00
HIT AT POPU-
LAR PRICES!
 Direct to you from
16 Weeks on
Broadway

... and still they come!

presented by **RICHARD A. ROWLAND** by **RUPERT HUGHES**
 An **ALFRED SANTELL** production Directed by **ALFRED SANTELL**
 Production management... **AL. ROCKETT**

TITLES BY **GERALD C. DUFFY**
 SCENARIO BY **WINIFRED DUNN**

A First National Special

Member of Motion Picture Producers and Distributors of America Inc. Wm. H. Hays, President

COAST NOTES

(Continued from page 27)

"Marry the Girl" for Sterling with Barbara Bedford, Robert Ellis, Al Roscoe, Paul Weigel, Florence Turner and Freddie Frederick in cast. Phil Rosen directing.

Carlos Amor, cousin of Dolores Del Rio, for role with Douglas Fairbanks in "20 Years After," latter's next U. A. release.

Walter Rogers added to "Little Shepherd," new Richard Barthelmess for F. N.

Supporting Richard Barthelmess in "The Little Shepherd" are Gustav von Seyffertitz, Victor Fotel, Walter Rogers, Nelson McDowell,

Walter Lewis, Claude Gillingwater, Alfred Santell directing for F. N.

"So This Is Love," Columbia, has Shirley Mason and Buster Collier, Johnny Walker, Carl Gerard, Jean Laverty, Willis H. Strauss, Ernie S. Adams. Frank Capra directing.

Roland Drew opposite Corinne Griffith in "The Divine Woman," her next for U. A.

Belle Bennett with Tiffany-Stahl in "The Devil's Skipper." Direction of John Adolph. Adaptation of Jack London story.

Buster Collier has a five-picture contract with Tiffany-Stahl.

Edward Connelly added to "China Bound." M-G.

Jane Winton for "The Virgin," starring Milton Sills. Charles Brabin directing. F. N.

Jack Egan, juvenile lead in "Headliners." Allan Dwan directing. F. N.

Betty Compton has begun on "San Francisco." Columbia. E. H. Griffith directing.

Jack Conway has been retained by First National to title "Flying Romeo," a Charlie Murray-George Sidney picture, directed by Mervyn Leroy.

Anthony Coldaway, scenarist, formerly with Warners, has been signed by Columbia.

Ward Crane signed by Duke Worne, independent, for "The Phantom Turf."

Edmund Mortimer directing Betty Compton in one picture for Columbia.

Edward T. Lowe, Jr., writing scenario for "Lonesome," which Paul Pejos will direct for U.

Roy D'Arcy and Lee Moran added to "The Actress." M-G.

Supporting Milton Sills in "Burning Daylight," F. N., Frank Hagney, Arthur Stone, "Big Boy" Williams, Lawford Davidson, Jack MacDonald and Harry Northrup. Doris

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MABCO

Kenyon feminine lead. Charles Brabin directing.

Charles Rogers, borrowed by De-Mille from Par. to play opposite Sonia Karlov in "A Ride in the Country."

Jack Jarmuth, titling "The Foreign Legion." U.

A. H. Gelber, titling Harry Langdon's "The Chaser." F. N.

Third title for Coleman-Banks's next co-starring picture, "The Passionate Adventure." Fred Niblo directed.

Tom Santoli and Sam De Grasse, added to "Honor Bound." Fox.

Nancy Draxel, George Meeker, William Demarest and James Gordon, in "The Escape." Fox.

Martha Mattox, added to "Little Shepherd of Kingdom Come," F. N.

D. W. Griffith will remake "The Battle of the Sexes," U. A. Lillian Gish will likely star in this picture, which Griffith made years ago for Biograph.

Joseph Jackson, titling "Domestic Troubles." W. B.

E. Richard Schayer, continuity writer, signed for long term contract with M-G.

Sojin in "Nothing Ever Happens," Par.

Charles Delaney opposite Betty Compton in her next for Columbia. Ed Mortimer directing.

William Beaudine will direct another for U. after completing "Home, James."

"All Washed Up," title of second Al Cooke comedy for F. B. O. Barney Hallum and Henry Roquemore in cast.

Agnes Chastine Johnston writing continuity of "Polly Preferred," M-G.

Tay Garnett, writer, signed new contract with De Mille.

Rayart producing "Phantom of the Turf," an original by Arthur Hoel. Cast includes Helen Conello, Rex Lease, Forrest Stanley and Wilson Hummel. Duke Worne directing.

Belle Bennett, Malcolm McGregor, Mary McAllister and Gino Corrado in "The Devil's Skipper." Tiffany-Stahl. John Adolph directing.

John Harron, Dorothy Sebastian, June Marlowe and Huntly Gordon in "Their Hour." Tiffany-Stahl. Al Raboch directing.

Curtis Benton, formerly a scenario writer, engaged by Tiffany-Stahl to assist R. L. Schoock, associate producer.

Edward Clarke with Tiffany-Stahl to write scenario.

Rayart has purchased the screen rights to "The Danger Patrol," an H. H. Van Loan story.

James Murray opposite Joan Crawford in "Title of Empire," M-G.

"Nothing Ever Happens," Esther Ralston's next for Par., changed to "Something Always Happens."

M. K. "Shimmy" Shiner, agent with the Gay Coburn casting office, has joined the Jacobson title company as studio representative.

Phyllis Haver will be featured in "Tenth Avenue," which William De Mille will direct for C. B. DeMille. Joseph Schildkraut and Victor Varconi in cast.

Added to "The Actress" M-G. O. P. Heggie, Margaret Seddon, Cyril Chadwick and Andre Tourneur.

Production on "Black Butterflies," A. Carlos' first of a series of 12, started under direction of James Horne. Cast includes Jobyna Ral-

ston, Mae Busch, Edmund Burns, Robert Ober and Ray Hallor.

Lane Chandler signed new long-term contract with Par.

M-G signed "Flash," dog, to a new term contract.

Dorothy Dwan and Dorothy Appleby in "Square Crooks," Fox.

Marian Nixon, lead in "Cream of the Earth" for U. Mel Brown directing.

Mary Nolan (Imogene Wilson) resigned a long-term contract with U.

Joe Rock has selected "Marry the Girl" as his next Sterling production, starting Jan. 29, under direction of Phil Rosen. Story being adapted by William Gittens and Frances Guilhan.

Tully Marshall and De Witt Jennings, added to cast "The Mad Hour," F. N.

Alice White for "Harold Teen," F. N.

Lella Hyams out of the "Red Dancer of Moscow," Fox. Transferred to George O'Brien's next, "Honor Bound."

Josephine Dunn and Mildred Harris added to "Heart of a Follies Girl," F. N.

Jane Winton added to "Burning Daylight," F. N.

Bert Woodruff and Brooks Benedict for "Speedy," Harold Lloyd's next.

Tom Tyler's next western for F. B. O. is "The Western Star," Louis King directing. In cast: Jane Reid, Frankie Darro, Al Ferguson, Jules Cowies and James Casey.

William Collier, Jr., and Raoul Paull added to Adolphe Menjou's current picture, Par.

Ernest Pascal writing original for Leatrice Joy's next for Pathé. Alice Miller will write the Continuity.

Charles R. Rogers for F. N. has started production on another Ken Maynard picture, with Marlon

Douglas opposite. "Palomino," from original by Marion Jackson. Albert Rogell directing.

"Chinatown," original, by A. P. Younger, will be Lon Chaney's next for M-G-M. William Nigh directing.

Dick Grace, local stunt flier, who assisted in directing the air sequences of "Wings," will act in the same capacity for "Lilac Time," F. N. Colleen Moore star.

Carl Brown, who made "Stark Love" for Famous, will make an underwater film for them to be called "The Octopus." Victor Birch, South Seas diver and shark fighter, will assist.

Iris Stuart, Wampas star of last year, has a new stock contract by Paramount. She has recuperated from an illness.

AL MARKELL
AND
GAY FAUN

Playing consecutively in
Publix Theatres, the
greatest Picture House
Circuit in the World.

Now Booked Until May

Different Comedy Dances
for Return Engagements
—and We Don't Mean
"Perhaps"

Dir. MAX TURNER—WM.
MORRIS OFFICE
Regards to Milton. Field

5th YEAR
MILTON SLOSSER
ORGANIST
Missouri Theatre, St. Louis, Mo.

BILL DALTON
SOLO ORGANIST
INTRODUCING
"TOMORROW"
This Week at the
MAJESTIC, COLUMBUS, OHIO

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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
THE PACIFIC COAST

ATTENTION, State Right Buyers, EVERYWHERE!
HERE IT IS — NOW READY
Biggest Money Cleanup of the Century

HICKMAN
(THE FOX)

The only film covering the complete story of the most famous crime in modern times. Nothing like it ever made into moving pictures before. Exclusive State rights now for sale. Wonderful sensational lobby display free with each print.

Act Quick—Wire, Write for Exclusive Territory
Ten States Already Sold—Hurry!

MELBA FILM CO.
Melba Theatre Bldg. Dallas, Texas

PATTI MOORE
AND
SAMMY LEWIS

HELD OVER AT BALABAN & KATZ ORIENTAL, CHICAGO

We Want to Extend Our Thanks to MR. PAUL ASH and MR. LOUIS McDERMOTT

Direction: MAX TURNER—WILLIAM MORRIS OFFICE

\$29,057.00!

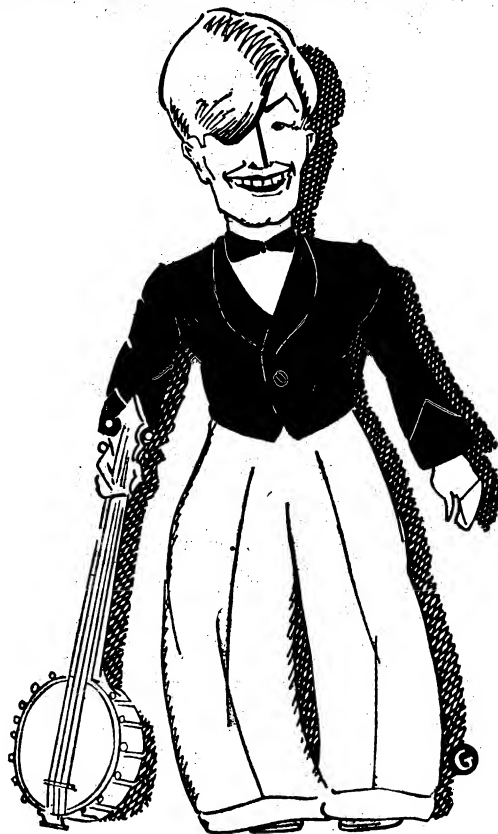
THAT'S THE BOX-OFFICE REPORT ON HIS OPENING WEEK AT LOEW'S STATE, L. A.

It Takes a Bigger Word Than TREMENDOUS to Describe His Phenomenal Drawing Power—and Webster's Dictionary Has Proven Unequal to the Task!

HAIL!

THE
BANJOY
BOY
OF
JOYLAND

VICTOR
RECORDING
ARTIST



HAIL!

THE
TOAST
OF
THE
COAST

VITAPHONE
ARTIST

EDDIE PEABODY

THE BIGGEST LITTLE BAND LEADER IN THE COUNTRY!

CONTRACT EXTENDED TILL OCT., 1928, WITH
FANCHON-MARCO
AMERICA'S FOREMOST PRESENTATION PRODUCERS
Many Thanks to HERSCHEL STUART

PARAMOUNT

(NEW YORK)

Another corking unit with much to commend it. Besides that, an augmented overture of 12 minutes was staged well enough to take it intact either as a program or vaudeville. Between these two items was placed the newswall and Mrs. Crawford at the organ. Each helped to build up the program, possessing a certain green feature, "Eccentric Sabre" (Par.).

"Blue Melodies" had the pit complement coming up out of the trench as they played a cork number pertaining to the title. The basic sequence was Gershwin's "Rhapsody in Blue" for which the drapes parted to reveal three platformed pianists, Desha and Barte adjoined splendidly. The latter trio are pretty well known along the Street now, having previously played both this house and the Palace, where they stayed for three or four weeks, and also danced the "Rhapsody" but not quite as they are now doing.

Handling of the girl by the two men is remarkable. They uncover a couple of new twists that draw gasps. The highspot is where each of the men catches the girl by the wrist and asks as if to hurl her out into the audience, instead of which she continues up and over the heads of the men to complete the circle by coming back toward the audience head first under their arms. It's a sweet trick that could have obtained a lot of applause, but the threesome went right on with the routine and the girl, under other expert handling included the overhead heaving of the girl from one man into the arms of the other. Meanwhile the orchestra and the pianists, two of whom are in the raised black cutout lighted from the sides, gave the "Rhapsody" a lot of attention and did well by it.

The conglomeration of action and music is a great bit of work that can hold for two weeks in any house and is easily good for a double swing around the Public-Low houses just as it stands. Benia Gluck gets credit for the staging.

The main unit, Paul O'Scar's "Dancing Feet," ran 36 minutes and obtained its full impetus from Richard Edwards, who sang, and Harry Rose. Retaining his billing of "Broadway's Favorite Jester," Rose scampered on next to closing and for 11 minutes gave every one a b. o. worth in entertainment. The singing-comic clown around with Lou Kosloff, who did a nice straight, read a few wires kidding himself and sang two songs. The comedy here was a good one, for Rose in right away, as he used it to open. He's a cinch for the picture house mobs, and is the lad the K-A bunch wouldn't let play the Palace.

Edwards goaled with his waving legs to the things up and the band over a couple of his funny numbers, one a knock-out named "Ethel," plus a song plunger, to appreciation. Other contributing factors listed 12 girls in unison and Martha Vaughan nicely leading a number which was a good one as she let down from the flies. Ten girls in conventional long length ballet costumes greeted her on a back-stage and raised platform, which was again used for a finale. Another specialist was a blonde jazz toe stepper, named not caught, who was here before in another unit. Did very well, too. About 50 people on stage for the dancing finale.

House boosted its newswall to 12 minutes this week, but three trailers those were. The fact that his new picture is current at the Rialto. In includes excerpts from about every film the German actor has made. Otherwise, good comedies, and four times, M-G twice and Kinosgrams once.

Mrs. Jesse Crawford is still at the big console and satiated with her selection of comedies by slides. The screen leader closed. Sid.

LOEW'S MIDLAND

(KANSAS CITY)

Kansas City, Jan. 20. "Two Arabian Knights" (U. A.) on the screen, a dandy stage presentation, and a good one, gave the Midland a wot of a show.

Selections from "Carmen" by the Midlanders, in the pit, were well received and were for the trailer those were. The fact that his new picture is current at the Rialto. In includes excerpts from about every film the German actor has made. Otherwise, good comedies, and four times, M-G twice and Kinosgrams once.

Mrs. Jesse Crawford is still at the big console and satiated with her selection of comedies by slides. The screen leader closed. Sid.

STATE

(MINNEAPOLIS)

Since the local public failure to respond sufficiently to the elaborate stage band presentation policy, the State has been emphasizing its picture. The current stage presentation show has been less pretentious and costly than its predecessor.

The current stage entertainment was a program of the E. & B. permanent ballet of eight girls who participated in two numbers. The house used only one inexpensive outside act, the smallest number in many a month, "Get Your Man" (Par.) as the screen offering, business boomed, indicating again that if the picture is there they don't need big stage shows.

"Beautiful Gales," the overture by Heiseke and his pit orchestra, brought on the ballet for "Shadows" as a finale. The forms of the girls were suggested by a screen with a futuristic woodland design. International newswall followed and then an organ number by Earl McLaughlin, singing for the Dundas. Words and illustrations were flashed on a scrim behind Madame Doty, in a huge fluted cage-like contraption, sang the whole. This cage later was swung out over the heads of front row patrons with its occupant warbling other popular melodies.

Charlie Chase comedy, "All About Nothing," boasted a few laughs. A color film revealing the "corked boy" and his colorful character, the hooded and hooded swimming pool and elsewhere gave way to the boy himself, a youngster from the recent kiddie revue, offering a song. This, in turn, presented a scene of a girl, with 10 girls in poke bonnets and other summery attire strumming mandolins and ukeleles, and a young male singer completing the scene. The setting was a beauty and the girls, in their blue and orchid taffetas, furnished a treat for the eyes. A dance brought the picture to a close. All in all, good value for 60 cents.

RIALTO

(NEW YORK)

New York, Jan. 22. With the Paramount picture, "The Last Command," running 90 minutes on a two-hour turnover, the Rialto for this week is filling in nicely for the intervening time. In fact, the whole show may be under two hours.

Program opens with an extended overture, lively and likable. It is made more so in the latter singing in the pit, woman and man's.

During this orchestral interlude and toward the ending of it, a short, "Is a Beauty" is thrown upon the screen, adding to the moment milder.

Naught else but the newswall, of some length, and using a mixture of services they did not include M-G. Mostly were Fox scenes, with Kinosgrams in and International out.

This is a United Artists public house, opened in many lines as Rivoli, further up Broadway, at 99c top, with no stage entertainment.

Sunday afternoon at 3:30 house packed to last seat in balcony with standees downstairs.

MELBA

(DALLAS)

Dallas, Tex., Jan. 22. For the third time in three years the Melba, one of the major houses on Elm street, has changed management. It reopened Jan. 21 as a Public class B house, straight picture house, with a new management. The house for past two and one-half years and closed it Jan. 14. On the 15th the house was taken over by Public class B management, which had the understanding between the two chains.

James O. Cherry, at one time director of the Palace here, Public's local de luxe and more recently manager of Public's Houston de luxe, Metropolitan, is manager. The house goes under the class B division in the southwest, of which Cherry is division supervising director.

New policy calls for first run class A films with an augmented orchestra and organist, and more recent presentations at present.

The orchestra, one of the principal drawing cards, is augmented under the direction of E. B. Reinert. Eph Charninsky, former director of the pit while the house was still Loew's, remains as manager. Edward Cramer, coming here from the Metropolitan, is concert master. Rest of personnel includes Zelman Brownoff, Clarence Hartman, Transquillo Pace, Eddie Ross, and the Melba's old band. The house is now under the management of B. C. Varnum, Eddie Hollick, Russell Koch and William Heim.

Ross A. Wiegand, former publicity man for Loew's in Denver, has been transferred here as publicity director. Practically all of the regular house staff has been retained, with Arch Mosley as stage manager and Arthur B. Lewis as electrician. Wiegand is one of the first imported press experts in Dallas.

Julia Dawn, featured organist with the Kirby theatre, class B picture

house in Houston, is at the organ and will first week featured theatre organist in Dallas.

Opening program for this week headed by Greta Garbo's "The Divine Woman."

Seating capacity is 1,545, with the new top price at 60c, and a "shopper's" matinee at 25c. The Palace has a 60c, top and 35c. matinee.

With Loew's, the new vaudeville in Dallas is left wholly in the Majestic (Interstate) and the Palace (Public), the only two variety theatres in Dallas that have done a consistent business with an established patronage.

Dallas now has five picture houses, Palace, Majestic, Old Mill, Capitol and Albia, with the Circle as the single stock show, the Arcadia, suburban, with Vita and Ray Sunnett's Pantages as the only tab house.

Donat.

GRANADA

(SAN FRANCISCO)

San Francisco, Jan. 18. Farewell week at the Granada for Frank Jenks, orchestral leader and m. of c., after eight months. Jenks is being transferred to the California, San Francisco, where he will be replacing Jay Brower, who in turn goes to the Senator, Sacramento, to replace Owen Sweeten, who moves into the Granada.

Jenks is surrounded by a classy stage show provided by Fanchon and Marco, under the label of "The Folliettes." It has Herbert Rocy, a singer, and Skeeter Hartwell, with the Tommy Atkins Sextet substituting for the usual girls chorus.

Opening overture is "Echoes of the Metropolitan Opera," played by the band before a background of green and purple drapes. Jenks manipulates the baton and also gives a horn solo that drew first applause. Doris Walker, aided by the band, sang a song, "Mile Fifi," goes into a snappy song number, followed by nifty clogging by the gal and some novelty steps by the boys.

Skeeter Hartwell is a clever dancer with a burlesque of the Swan dance that won her favor. Her comedy antics drew laughs. Another band number, "Among the Souvenirs," revealed an unusual arrangement. Oscar Taylor, sitting with the band boys, sang the refrain and Jenks soloed on the trombone, likewise reciting one of his songs. He sang over a couple of song numbers pleasingly. Both have class. They finished with a waltz step. Will Stanton, who, with the aid of Skeeter Hartwell, sang a song, drew some heavy laughs. Miss Walker on again with the boys for a song and dance, that got over nicely. For the finale, a marriage scene, with bride and groom and bride and balance of company. "Shepherd of the Hills" screen feature. Edwards.

CHICAGO

(CHICAGO)

Chicago, Jan. 20. One of the best all-around bills in months. The big draw still is "The Great Gatsby," which, between the classics and jazz hasn't definitely decided which one to favor.

The show has everything. That goes for Clark Crawford at the organ to Clark and McCullough on the stage and from Adolphe Menjou on the screen to H. Leopold Seltzer's symphony in the pit. And it also has a "nut."

For the stage "Broadway Revue," Public unit is used, ably aided with Clark and McCullough. This pair of comics who, in spite of their vaudeville and legit ratings, were not regarded as "names" here, have houses in New York, are "names" in Chicago. The heavy billing, begun half a week in advance, helped the build-up, something that has helped Public here with "The Ramblers" last fall.

The reaction to Bobby Clark's stage is further proof of the competence of the proper sort of a quick large theatre. No doubting the fact that stage conversation in the modern film houses must be clear and audible. Clark and McCullough will elicit the better after viewing the Clark-McCullough film house routine is that Clark did not talk enough.

The show consumed about an hour. Clark and McCullough taking about 14 minutes of it. The balance was split by Clark, McCullough, and the unit people, who remained intact since trouping westward. Show hit immediately on beauty of mounting and on quick pace. The picture had a few smashes on the talent end. For Thomas, prima, led a costume and production number, giving it a twist with a different aspect on back dancing. They show only one routine, but make that lengthy and sweet.

All production stuff with Walter Pontius, tenor, the prima, and 20 girls, under the appearance of Norma Hargis, and Clark and McCullough. Following, the Run was pair were perfect for stage and screen. Ray Cooper, light organist, and Clark and McCullough. He was rather well known here, for he was accorded a reception.

Three Kemmies, another set of glorified acrobats, did a short skit of Clark and McCullough. Excellent

strong-arm postures, working with finesse and taking plenty of time. They were set in back of the band on a second stage, with accompanying picture house outline. The difference between the two shows on this stage and the same act on the bare boards of vaude is as great as the dissimilarity of black and white. Clark and McCullough, who were set on stage, and closed the show, but for a production finale.

Two numbers by the Buffalo band and a vocal chorus by the local orchestra, set just fair, but Buffalo's specialty showing improvement on his part. It is apparent the musicians he has been providing with still have an unexplained grudge against jazz music.

Just the opposite when in the pit with Spitalny, though they are the same musicians. H. Leopold's overtures continue to be the stand-out of the Chicago's programs. Straight playing of "Cavalleria Rusticana," with a score of songs, was a production this time and only an off-stage tenor chorus for production effect.

Jesse Crawford is back at his first job, and the show is far from being an individual drawing medium. For the current bill Crawford chose four or five pop songs, and all were shot by the "Daily News" (newspaper) cameraman.

No shorts in the performance tonight, but the show approached three hours in running time.

ROXY

(NEW YORK)

New York, Jan. 22. Brilliant action and construction and costuming again serve as spectacular background for this theatre's elaborate stage presentations. "Le Charmé de la Dentelle" which is featured, opens with a broad white balcony, all of the singers costumed in yellow for contrast. Jeanne Mignolet, songstress, supported by an accompaniment strong enough to reach every part of the house without strain.

Gamby is on her toes as a coquetish and a little shy. She sits in knee britches and white wigs. The ballet corps struggles through a couple of routines, followed by the boys, who sing a song, and end with a new combination effects and clinch the offering.

Fowler and Tamara, in a Mexican shawl dance, move with speed but do not exhibit the best of their step. This is followed by "Nocturne" with Miss Mignolet and Douglas Stanbury leading the Roxy ensemble. Seating was a good one, the singers, clothed in white robes as monks.

In "Anchors Aweigh," nautical revue, Stubby, a target, M. Neese and Walter Ridge, on roller skates, get heavy returns on acrobatic and hoofing specialties. Frank Bernard, acrobat, as a drunken sailor trying to cross the deck. Mostly new material and all efforts connected regularly. Start and finish without getting a ripple.

Only two shots in the newswall and Fox's Movietone, supplying President Coolidge's speech in Havana.

Orchestra overture, "Cavalleria Rusticana," played by the first violin section, balanced by the pit band used only to accompany. Seemed to please.

"Sharp Shooters" (Fox) screen feature.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Jan. 20. A fast and flashy stage layout with Eddie Peabody once again in the house. Peabody did a return to the home folks after a period of successful activity in the northwest. For a fast worker this boy has.

This Fanchon and Marco product was titled "Chicago," the opening curtain displaying the Randolph and Clark street corner, and the Colton Inn as the playroom for Peabody and his pals. An introductory street scene showed what was taken for granted to be an ordinary real street scene, a cop quizzing by and inquiring nonchalantly of the thugs, "How's business?"

Eight F. & M. dolls, led by an excellent blonde, kicked through the first line number with the blonde girl showing heels and toes in a good acrobatic routine.

With the first band number on it was evident the regular house boys were working with more gusto than usual. Band sounded good with arrangements credited to Ernie Wilentz.

First act brought on by Peabody, Clark, Green and Barnett. Peabody sang and dance acts who know their stage and Peabody and his band partner, Jimmie Mable, sent over "They" Day, baritone vocalist. Smooth pair

of pipes this boy has and aided by the other two got by without any effort. Carroll and Hanley, sure-fire comedy acrobats, scored for laughs and another cap at the Windy City had the girls along a handi number and using cap pistols. Chicago gags have been getting a big play around here.

Clark and Peabody, who were set on stage, and closed the show, but for a production finale.

Two numbers by the Buffalo band and a vocal chorus by the local orchestra, set just fair, but Buffalo's specialty showing improvement on his part. It is apparent the musicians he has been providing with still have an unexplained grudge against jazz music.

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No shorts in the performance tonight, but the show approached three hours in running time.

BRANFORD

(NEWARK)

Newark, Jan. 21. Harry Cruik's flair for giving his patrons something different starts the show off this week with pictures and comedies. In front of the theatre, where Charlie Melson is seen driving an old Ford with a young mob fleetly enjoys the process. Over Ford, again, the cation with Eddie Moran, dressed as a cop, and rides off. Eddie grabs a bike and pursues. The screen lifts and Charlie, driving in the picture, tells how he is to slip the cop. Eddie stalls in with the wheel and after listening presents his ticket. Some fun with Eddie Moran, dressed as a cop, and rides off. Eddie grabs a bike and pursues. The screen lifts and Charlie, driving in the picture, tells how he is to slip the cop. Eddie stalls in with the wheel and after listening presents his ticket. Some fun with Eddie Moran, dressed as a cop, and rides off. Eddie grabs a bike and pursues. The screen lifts and Charlie, driving in the picture, tells how he is to slip the cop. 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click here the way it should, possibly due to Cat colored quartet backing Miss Holman.

Altogether, music, lyrics, cast and general manner of handling indicates the opening of a new field for the musical comedy. It will be considerable money to those interested, besides giving the picture houses a real bargain.

Other than the revue, the Palace show consists of an overture, "Faust," the M-G news and the feature, "Love and Learn" (Par.), playing the allotted two hours almost to the dot.

STATE (BOSTON)

Another capacity last night and once again the picture did the trick.

Last week's touring trailer on "The Loves of Cat" (Fox) did part of it and publicity did the rest. Lobby chatter after both shows was plainly favorable by the young element, while the old folks did not care for it. In fact, a few octogenarian spinsters told Manager Brennan they thought Carmen a sinful woman.

But the rest of the week is all set, the velvet ropes and brass posts are already in place in the lobby, and it looks as if Fox may get another voluntary premium check from Mr. Sheueck.

Supporting Bill was thin fodder, comprising Meehan and Newman in a singing and dancing hit in "Cue" and (the Revue Casino De Paris), which just missed going big through lack of showmanship and the absence of comedy. This girly revue featuring Amelia Allen could well be the subject of an experiment that might make it a novelty at the present time. Ensemble numbers, especially the opening number with the girls in lights, spangles, helmets and shields, are closely related to the burlesque routines of 1902 to 1905 that they could be staged as such to a legitimate laugh. One modern blackbottom or night club routine added with proper explanatory slides would make one of those.

"From Olden Days to Now" ideas that should click it could easily be tried, some week, especially if that is as needed, modern day finale and some chatter about what father saw on the stage 25 years ago. The news reel had the only laugh of the show, the comedy of C. L. de la Hava, which is a dead ringer for Will Rogers. The comedy topics was laughless and may have been one of last year's released by error.

BROADWAY (PORTLAND, ORE.)

Portland, Ore., Jan. 19.

If Fanchon and Marco are to keep up their reputation as the best customers better presentations will have to be the rule at this house. The last few bills have been off form, acts being selected by the showmanship of Ollie Wallace, m. m.

This week the "Harvest Idea" featured the Welsh Gleemen. The presentation was a little punch. Not enough diversion in the chief drawback. The Welsh Gleemen have excellent voices, but improvement in stage deportment would be a help.

The natural hit was "Jellybean" Johnson. This colored dancer has everything with a corny punch, fling his propellers. Next was an accordion trio, made up of two band boys and Wallace, who reeled off some pop numbers to a sally wallow.

Welsh Gleemen (16) followed and found favor. Wallace and band, with a novelty group of "hick" dancers, then came the "Hick" garbed as farmers, went over thunderously. Sunlight Beauty Chorus, ensemble dancers, could stand the constructive "Hick" business. "Man, Woman and Sin" (M-G) the picture attraction. Paramount Newsreel and Melville Organ, recently imported organist, liked liked.

COLONY (NEW YORK)

New York, Jan. 22.

Colony, Universal's Broadway house, has been making a feature of the Cherniavsky company, but in plans, different type pit band combination which has inspired "raves" from the impressionable feminine reviewers on the dailies. Such may have been the case at week after the week before, but the current week Cherniavsky only suggests what might be his possibilities.

In the "Turkish Café" number, featuring a jazz paraphrase arranged by Artur Lange, Cherniavsky exacts a wealth of novelty from the Oriental composition. The eerie reeds and atonement brasses, with the tom-tom of the drums combine for an atmospheric jazz not heard around generally.

That is Cherniavsky's greatest appeal. As soon as he introduces a song plunger, he causes this week, Cherniavsky becomes ordinary.

The band leader's training and experience in the downtown outlying neighborhood picture houses, and his musical expertness with recordings for the export department of the disk makers, qualify him as a novelty for Broadway.

As he stands he is different from the usual own master. Cherniavsky seems possessed of sufficient innate showmanship to know wherein lies his great box office appeal.

Cherniavsky the Colony bill is a straight film program, diversified and generally pleasing this week. The Laura La Plante U feature, "Thanks for the Buzzy Juice," is nothing to get excited about, but it is engaging froth, suitable for any daily program.

There is a Stern Brothers Universal release, slapstick, mope and like comedy titled "Taking the Count," and another U short subject, "The Ol' Swimmer" (U), animated cartoon. The news reel and E. A. Hordosven's organ start routine.

The console work is nothing sensational, missing on the familiar pop stuff, although the usual theatricals are given with no remissive air to guide one.

The Cherniavsky Colonians double as the trench accompanists and as the presentation feature. Abel.

HARDING (CHICAGO)

Chicago, Jan. 19.

Business at the Harding n. g. at the evening performance was fair weather, "Underworld" (Par.), Al Belasco's "Hello 1928" presentation, Ed Melick's organ club, newspaper advertising with plenty of lighted Madras. Entertainment up to snuff, and those there had a great time.

Following the last flicker of the cinema, an opened curtain revealed the Gould Girls. Balle in front of a transparent drop, on which was emblazoned a large calendar of the current year. Lights up, then, behind the Gould girls, Belasco's gang of music makers, "hard at it."

The Gould Girls, as always, going through their paces niftily.

With the departure of the ballet, the serious dancing, the dancing, the dancing, dynamically introduced by the impressive Belasco, proceeded to do her stuff. Pauline, let it be said here, might appropriately be termed "The Girl of the Year," and her share of beauty, with some nice dancing and voice, this young woman registered.

Two rather weighty females, Hening and Adams, were identified as "California's Humming Birds." They didn't hum, but they did sing—and nicely. They tempered their offerings with humor, effective expression and one knock on the piano. They went over and came back.

Following another appearance of the Gould Girls in abbreviated military garb, dancing to march and a youngster of seven, Master Gilbert, was the kid sensation. Chicago presentations are going pretty heavy on the kid stuff. This boy sang cleverly for 15 years, danced and led the band, with Belasco's baton.

Ned Norworth, infectious, yowling, howling, growling, inane, but funny, and a nut, admitted and proved it.

As usual, the show closed with everyone on the stage.

ART KAHN

(MARK-STRAND, BROOKLYN)

Brooklyn, N. Y., Jan. 8.

Art Kahn, for the eighth year, the presentation feature and master of ceremonies at the Strand, Belmont and Harding theatres, Chicago, is now a master of the feature at the Mark-Strand, Brooklyn, as master of ceremonies and conductor of the 18-man orchestra.

His personality and strictly a personality draw is immediately patent at a flash of his performance. His heated style of conducting, his "personality" in his back and his general physical deportment, is an asset in itself.

As a piano soloist Kahn is the clinch click. He stopped the show for two extra helpings and was well night drowned out by the applause in the dug-out speculater being permitted to proceed.

Kahn has a good band with him also, augmented by strings and utility men from the regular pit orchestra. It is an orchestra of 18, but not intended for versatility, relying on Kahn for its insurmountable, augmented by the surrounding orchestra.

In line with Edward L. Hyman, the Brooklyn Strand's managing director, Kahn's assignment to handle an integral circuit in the Strand, the programs built around Art Kahn are rotated into the East, Washington, Stanley, Baltimore and New York, and the Paramount, New York and go on.

Art Kahn at his opening week was featured in "The All-Night Club," a big picture, the picture, the unit being variation of the tried and true syncopation program club.

Kahn had with him the 8 Night Club Boys, a hoke trio who were it for the fact the picture houses are a more lucrative source of revenue, could go great in the cafes. With White, hoke, songstress, and Gypsy Byrne, the cute male impersonator, and Vassili and Kilster, with an Apache

specialty, rounded out the show.

Kahn's own master, "You Don't Like It, Not Much" song hit was recognized as was the author, and accordingly acknowledged.

Kahn is making 'em like him from the start and he'll be right at home with the Brooklynites in short order. Kahn is bound to command attention on Broadway for the same reasons. Abel.

FOX

(WASHINGTON, D. C.)

Washington, Jan. 21.

Lot of entertainment here that runs somewhat too long, with the cutting easily accomplished by boiling down the minstrel first part.

Biggest response of this part went to a quartet, Piccadilly Four, the boys actually stopping proceedings.

L. Mahe and Rex Van, here just a few weeks ago at the Keith, now did their regular routine prior to the minstrel set-up to much laughter. Murray Parker was introduced as the "King of the South" and registered well. Another example of odd bookings hereabouts was that of Al Lloyd and Lew Bryce, a couple of actually funny comedy acrobats, who were down the street at the opposition house just a couple of weeks ago. They clicked here, too. A girl acrobatic dancer, impossible to identify, disappeared some new material and was a highlight.

Show proper starts with Adolph Kornspan directing the Meyer Davis symphony. This got everybody set right. The medley of the opera numbers supported by the mixed chorus from the stage. Combination is an asset, giving class all around and is a good reason for the higher scale than the house's competitors.

A flash from the Alexander Oumansky ballet followed and got big returns. Girls are excellently trained. Paul developed into an excellent stock feature.

Fox Movietone, beating everything in town with the record of Havana conference, was given plenty of time and earned interest. As in the recent Congress shows, lighting again was terrible. Minstrel part followed, with the due Jack Stebbins, producing the presenters for his unusual set. It got applause.

Only criticism is too much show, a good 15 minutes over the usually allotted hours. "The Wizard" (Fox) on the screen. Meakin.

UPTOWN (TORONTO)

Toronto, Jan. 22.

It was lucky that George Danbury and his sister, Lois, that Jack Arthur, manager of this F. P. house, is a Scotchman. George and Lois have a Scotchman's sense of humor. This is the anniversary of Bobbie Burns' birth, so Jack rang them in as headliners. Perhaps that is why opening was a dud.

Honore and Laurette call their dance number Adagio. It had the advantage of smart staging before brilliant scenic backdrop, but stuck to conventionalism and fell flat.

Ten minutes of Fox News and two short films were run in before the band got down to work.

The second feature was the second in the series of Canadian government shorts, "Know Your Country." Shots of winter sports in Quebec and the Columbia River, photographs, largely snaps of film celebrities at the opening of Syd Grauman's Chinese theatre was the hit of the evening.

The band were the "Helen of Troy" N. N. "It didn't show" and the film ran 30 minutes. With the thermometer around zero they couldn't coax them to line up outside, so his was slightly off.

Sinclair.

Harvey and Conlon Revue Dance 13 Mins.; Three and One 5th Ave. (V-P)

First quartet in aesthetic routine opens. Harvey and Conlon follow with ballroom routine. Another ensemble number, a la Tiller, but not so good. His stooge dance is the best thing in the act. Her solo specialty with the chapeau props is an attempt at something and misses at whatever it is.

Gallop finale to "Stars and Stripes." Didn't help 'em. Abel.

BOBBIE ROWLAND Female Impersonator 12 Mins.; One Broadway (V-P)

Bobbie Rowland is one of the few female impersonators who comes close to owning a pair of pipes that puts him in the shouters' class. At the outset, Bobbie seemed so hoarse it looked as though he would have to bow out of the bill. He fools 'em, no question about that, and once he steps out in formal fem attire he looks the part.

Rowland, on voice and impersonations, will do. Mark.

LARRY RICH and FRIENDS Band, Songs and Dances 68 Mins.; One and Full (Special) Broadway (V-P)

While the main feature is the combined work of Larry Rich and the band (11 in all), the "friends" include a talented array of vaude talent that help Rich put over a corking act.

Prior to the introduction of the band Larry Rich appears with Cherle in "one" for an exchange of gags leading up to the billing of "Down Below," with a devil appearing and introducing Cherle as Cleopatra, and then mere man as Rich.

Larry, in tux, and a breezy, nonchalant manner, registers with his vocal efforts. He is bandmaster, m. c., clown, singer, dancer, and works admirably with Cherle in several song numbers. But there are the Dean Twins, youthful, sprightly, attractive girls, who can dance; Fulton and Mack, physical exponents of the balancing type, who get out of the ordinary routine by pulling some neat lifts and swings; and Roy Shuster and his Bill Robinson style of tap dancing. Sweet hooper, this boy. From the acts ahead he had Bobby Rowland, Fred Farron, Alice and Sonny LaMont.

This one can't miss; has everything, and is a relief from the stereotyped band routines. It should get all the work it needs. Mark.

GWYNNE and Co., (2), 12 Mins.; Full Riverside (St. V.)

Gwynne does conventional magic and illusions, but should be welcomed in the east for the simple reason there hasn't been much of this sort of thing around. His cabinet illusion, paper tearing, palming, appearing and disappearing, and all the other tried-and-true, and always effective feats of magic, are snappily reeled off with a quiet impressiveness that gets over. Two comely girls assist. One is used for the finale cabinet illusion.

Nothing particularly startling about Gwynne's stock magic, but he does it well and were he to develop something original in illusions, or effects, he'd merit spotting before the opener. Abel.

ALICE ZEPPILLI (2) Prima Donna 10 Mins.; Full 81st St. (V-P)

The program says Alice Zeppilli is former prima donna of the Chicago Opera, also Opera Comique in Paris. At the 81st St., on fourth, she was a little too cultured for some of the boys, but with other and more prominent looking customers she registered heavily. That's a straight tap on her work for vaudeville, indicating, beware of the round haircut houses.

To a guy raised on 50c-75c pieces, it's a plain bet she's undoubtedly have something the others haven't. Although she's made a gesture to pop prices in including a couple of every-day ballads in her collection.

For the Palace places, okay.

"FESTIVALS OF 1928" (6)

Dance Revue 15 Mins.; One and Full (Special) Academy of Music (V-P)

Fast dancing flash featuring male brace of hoofers with four girls backing and all combining to make the offering a peppy affair that got over well in opener here.

Solo and double dancing by the men are chief mainstays with a toe tap dance by one of the girls also cleaning up. Remaining fem trio work in ensemble with two of the girls offering buck double.

A couple of vocals handled by the boys and a duet by boy and girl spaces the dance routines and strikes an even balance.

Good for opener or closer. Edbs.

CYNTHIA and CLAIRE Songs 10 Mins.; One American Roof (V-P)

Two girls with pleasant singing voices and a knack of harmony hits. Costumed in semi-evening gowns, they open with double alternate in solos and close with a medley double, incorporating a number of yesteryear comic opera hits. Latter is the wallop.

Went over in deuce here Monday night, and can hold that spot in present company. Edbs.

NEW ACTS

PRICE, NORTON Revue (8) Dance Production 16 Mins.; Three and Full American (V-P)

Another in the endless procession of dance productions, neither better than the average, nor worse. Makes a fair flash, has some acceptable specialty material and the girls in the line look well and dress attractively.

Open with male singer in Indian song and five girls backing in costume. Dim lights bring any positive effect except the singing. Lights come up and girls get a chance to fill the eye. Fifth girl turns out to be principal dancer, going into acrobatic routine which is excellent. The girl herself is a sweet looking young person, which is enough in itself.

Ed and girl in play clothes on for one of those kid things, no better than fair. Bartone solos again, leading to girls' dance in futuristic costume and another acrobatic routine by principal woman stepper, involving bends, roll overs and splits.

Edum on again for a Bowery dance with comedy accessories and some rather funny burlesque adagio. Try too hard to make woman's falls funny and in consequence they're not.

Bartone in masquerade costume of black and white velds and they build up to an ensemble dance all dressed in the black and white outfit, with the flicker effect for the jazz dance finale. Nothing to distinguish the whole business from a mob of flash turns built for the small time, with an expectation to get out of that grade, and no merit warrant such a consumption. Rush.

HALE and DERRY Songs and Music 15 Mins.; One Orpheum (St. V.), Kansas City, Kansas City, Jan. 6

With this team, known to thousands of the boys, appeared from WDAF, Kansas City "Star" studio. It was the boys' first appearance before a vaude audience. They should go far.

A classy looking pair, with personality as pleasing as their voices. Given the fourth spot on the six-act bill, they appeared before a drupe in one and without ostentation started crooning. The applause at the finish was as hearty as after the first number, but the boys finally bowed out.

They play their own accompaniment on bazos, producing some real music instead of the strumming chords.

A clever pair of harmonizers, and Manager Fred Spear has made a find for his circuit. Hughes.

HENRY ROGERS Revue (5) Singing, Dancing 15 Mins.; Full (Special Set) 58th St. (V-P)

If hemstitched around the ragged edges this might become a first-rate act in its department. Presently it is minus. Less speed and more swank would run up the rating.

Specialty talent is clever but in a second way. The deft touch and pretty graces that can make a flash stand out have not been attended to.

Tenor has nice pipes but is still in the high school auditorium in handling his arms and legs.

Drops, props and dressing very so-so, but act is serviceable and will probably be acceptable because of its fast tempo.

SMITH and HADLEY Dancing 12 Mins.; One Academy of Music (V-P)

Male twosome of corking good dancers accentuating their clever foot work with eccentric comedy stuff and registering heavy. Both are fast steppers of the acrobatic school, angling and getting laughs in their eccentric doubles and topping this with legitimate stuff in the solos.

Went over big in No. 3 on this bill and set for the best of them. Edbs.

SHARP and KIRK (2) Acrobats 5 Mins.; One Academy (V-P)

Five minutes of eccentric comedy turning delivered in good style and calculated to make more than the usual return awarded openers. Falls are okay for laughs but the turn still needs polish.

Efforts all register with applause light at the finish due to the lack of an appropriate clincher. Mark.

DE GROOT (3) Instrumental Trio 25 Mins.; Two Palace (St. V.)

De Groot is a stately violinist who knows enough to stay within the bounds of common understanding. As regards that stately idea, he's tall enough to make a violin seem to belong under his chin minus any physical exertion to keep it there. Besides that, he wears "tails" and plays with his heels together. A military violinist. Military or otherwise, he's a violinist and knows how to convey that idea. Having played it the Piccadilly Hotel, London, for years, De Groot is here "on spec," to speak with his cellist and pianist from the West End.

For a straightaway instrumental trio these men unquestionably hung in an endurance record on the Palace stage Monday night by holding it for 23 minutes and stopping the show. It finished with De Groot in "one" as his accompanists played behind the thin material drapes as the stage was presumably being set.

Take it or leave it, that's the answer. There aren't enough two-act houses in the east for De Groot to play to make it worth while, and out west they have a habit of becoming impatient if there's not a hot comet blaring at least every other number. But there are other types of theatres and a string of good hotels. Besides which, De Groot's ensemble is perfect for radio.

They liked it here and they'll like it in certain spots there. But what light happen at the Jefferson?

Sid.

RED BERRENS and Band (10) 24 Mins.; Full Stage (Special) Auburn (V-P)

This is the same Fred Berrens who used to offer a novelty musical act with a mystery-playing mechanical piano billed as the Ampico. Berrens, with his fiddle and the "ampico," proved quite a novelty, as well as dishing up musical entertainment, as Berrens knows his violin pretty well.

By way of working up a new act Berrens has 10 musicians, dressed in the army aviation outfits, the outfit occupying positions in a big specially made airplane, a stage prop that, with the old paddle whirling, and with picture effect of a flying machine, giving it a real flying start so to speak.

A young woman also comes in from number, singing only, a blues and woe uptown.

There are vocal numbers by the band, but the feature after all is Berrens and his Ampico piano. They scored as of yore, and it seemed a pity to waste the band, yet Barrons is giving them a new turn.

The act could stand revision; it is thin. It goes along slowly. B. Berrens has made a game try at something new, and even as it stands it will ride along nicely. It is even strong enough, both musically and as a novelty, to stand up in the picture houses.

Berrens appeared to get the biggest results with his old side kick, the mystery Ampico and his violin.

Mark.

ALLEN CORRELLI and "Jean" 16 Mins.; Full Stage Broadway (V-P)

Allen Correlli and his feminine partner have a neat bookable turn built around the trick of making the body unliftable.

Varying with the house or town, it will be used just as an act or as capable of exploitation. Especially for the smaller cities and the split weeks are the publicity possibilities valuable.

While not new the stunts are sufficiently novel to rate as such.

A committee, probably pre-arranged, is brought to the stage to test their strength against Mr. Correlli and Miss Jean, both slight of stature. The interest-stimulating possibilities of the thing are obvious. Enough humor to keep the proceedings lively is included.

GORDON BROS. (2) Contortionist 6 Mins.; One Broadway (V-P)

Team makes a slow start in frock coats and top hats, attempting song, comedy and hopping and flopping on every angle. Eccentric tumbling and contortion work, especially when working together, is smart and fast. Last three minutes gave the boys the opportunity to come back and close to good returns. Suitable opener.

Mort.

DELL O'DELL, Strong Act 12 Mins.; One and Full Stage Hip (V-P), Baltimore.

Dell O'Dell enters in "one" to music. Wears a short skirted pink creation with large feather fan to match. Sings "Boy Friend" under a spot. Voice not remarkable, but successfully projects a pleasing personality. Applause and dance for encore.

Miss O'Dell, doing her own announcing, steps down to the foots and tells of her sofa lifting stunt. She injects some quiet comedy into this announcement and then exhibits the piece of furniture, announced as 125 pounds at the weight.

More comedy as she feigns a slip in lifting the sofa. Wise cracks nicely throughout the lifting feat, done in low light and music pianissimo.

She then turns to the wings and says "May Cleo Have a Pyramid?" and Props totes out an eight-foot step ladder. Balancing the sofa on her forehead, she shakes off her feather skirt and begins the ascent of the ladder, descending on the opposite side. Good applause on the stunt.

The rest of the act is given over to comedy with two boys in messenger uniform planted in the audience and responding to her call for volunteers. Responses too prompt to create the illusion of impromptu. Once on the stage, the juveniles feign shyness very well. Miss O'Dell then seats the boys in a heavy, straight back chair on which they are asked to sit, facing each other. The equilibrist then prepares to lift the chair and boys after the fashion of the sofa.

At this juncture a third plant in the auditorium interrupts. Posing as the assistant house manager, he says that the stunt is barred and elicits mishap when she did it at last stand with serious injuries to the boys. This is a cue for comedy on the part of the youngsters feigning extreme fear. More argument between Miss O'Dell and the latter's curt ultimatum to either stop the stunt or quit. Miss O'Dell decides to quit and makes a quick exit, leaving the boys struggling to extricate themselves from the chair to take the curtain.

Not a wholly satisfactory ending. The comedy misses at the finish and an unintentional touch of juvenile mistreatment creeps into the scene, marring the comedy effect. The finish could stand some correction when the excellent stunt earlier would be balanced by the comedy ending for this somewhat unique turn.

Tael.

WALTER and BETTY REDDICK and Co. (2) Song and Dance 11 Mins.; Full Stage Academy (V-P)

Just a nice looking pair of youngsters, boy and girl, who have numbered themselves with a sketch as an excuse for their dance routine. Introduction of talk into a specialty of this kind is hazardous. It works only once in a score of times. Here it is almost fatal. They've tried to make a graceful background for the dances but the results don't stand up.

Opens with boy courting girl in parlor set. In the background painted portraits of ancestors is a tip-off. They have a neat song, acrobatic dance and girl is off. Boy falls asleep while dames of portraits come down for exchange of talk, all to no purpose. One is a dancing girl again and this is excuse for another dance.

Comedy finish with girl's aunt sending aunt away but making a dash to the stage to get some of his flask supply. Weak finish. Couple would be better off with straight stepping specialty. Sketch material is deadwood.

Rush.

PEARSON and ANDERSON Comedy and Songs 15 Mins.; One Riverside (St. V)

Gene Pearson and Bob Anderson are female impersonators. The latter does a broad "dame," but Pearson's femme is generally unsuspected, his unusual comeliness, statuesque beauty and above all impressive soprano voice, fooling 'em. That's the snapper to the act.

Pearson's soprano is almost a true voice and not a falsetto. He wears clothes well, flashing some pert feminine scenery with the act motif revolving about Anderson's broad burlesque of the other's sartorial decor.

The personation thing puts it over.

Abt.

GILBERT and FRENCH Dancing 10 Mins.; One Palace (St. V.)

Two boys who don't seem to do much of anything but do it well. That is, they're simultaneous dancers who work hard and smoothly to impress their efforts as being effortless. Spotted No. 2 on this All-English bill, the team did more than nicely and deserved the results.

One dance resembles the spasmodic movements of a routine formerly done by Doyle and Dixon; another number is built around the neat handling of canes and the finish is a simulated Chinese impression of a pair coupled together by pigtails.

The men are in tuxedos throughout, coats being reversed for the last item, and all stepping is soft shoe. A fast strip change, after verbally introducing themselves, starts off.

Away from the usual out-and-out hoofing with the audience heartily signifying approval.

Sid.

SERGE FLACH 11 Mins.; Full Stage Riverside (St. V.)

Billed as Flach's first American tour. He has a light novelty for either end of an intermediate bill, preferably opening, but there is nothing in it to warrant spotting No. 3 as at the Riverside this week.

Flach manipulates soft rubber balls about six inches in diameter, and juggles red and white sticks about a foot long, using both props together in a variety of novel feats. The feature is balancing a ball upon a stick held in the mouth like a cigar and this is elaborated endlessly. He manipulates the sticks into the audience and when they are hurled back catches them in balance, tossing them into the air to be lofted again by a back or side kick, and returned to the first balance.

His dexterity is remarkable, but it is extremely light material to serve for a single act and it is for that reason relegated to the No. 1 spotting.

Rush.

FLORENCE HEDGES and Co. (5) 14 Mins.; Full Stage (Special) State (V-P)

Florence Hedges and Co. do Broadway musicals' songs effectively by taking the leading characters from the shows and having them warble the song standouts.

Miss Hedges sings "Rose-Marie," sings "Indian Love Call," "Student Prince," "Vagabond King" and "Chocolate Soldier," also Franz Schubert with the Prince, King and Soldier impersonated by costumed males who also render the main song hits from the shows with Schubert doing the number from the second act of "Blossom Time."

A young woman specializes in a toe dance skillfully.

Miss Hedges has a very high voice and uses it advantageously; the others also sing well enough to get by. It is a neat way of reviving the song hits.

Did well at the State.

As good as well in the picture houses as vaude. Not a bad idea and rather pretentiously done.

Mark.

DON LEE, Mlle. LOUISE Co., Revue 20 Mins.; One and Full (Spec.) Broadway (V-P)

With a little more attention and work this bids fair to be class. Don Lee is a nice-looking, gracefully behaving juvenile who dances well. Mlle. Louise is a well set-up figure, sinuous and nimble.

Ilsa Frudina and Allys Wilson, in support, are performers in their own right and make definite contributions to the act.

As presently routed the act is somewhat incoherent and pointless at the start but develops speed and class as it progresses.

It has been artistically and richly dressed and mounted, which should weigh heavily in its favor.

While many things were amiss when viewed the opening night at the Broadway intrinsic worth was visible beneath.

CLARK MORRELL and CO. (1) Songs 10 Mins.; One Auburn (V-P)

Clark Morrell is a tenor; one of the stripe that borders on the operatic, but he goes in for numbers of a more modern variety.

For the neighborhoods the present routine will do. Morrell's voice shines as effectively in the picture houses.

Mark.

HAL KEMP's Orchestra (11) Hotel Manger, New York

Hal Kemp and his youthful orchestra are University of South Carolina boys, a development of their undergraduate musical activities at the southern school. Young, ambitious, personable and polished, the aggregation will travel far.

Their musical prowess reflects a zealousness on preparation and rehearsal that is rarely encountered these days among the established professional aggregations. It is the familiar psychology of youthful ambition in the competition with more mature contemporaries. Mayhags Kemp, like the others, once established, will be content with an occasional rehearsal under a subordinated baton and the usual stock orchestration dance renditions. But now, Kemp has it all over many of the New York dance bands on the matter of preparation.

Kemp is the lead sax with this band, which recently opened at the Hotel Manger, succeeding Irwin Abrams. Kemp was booked in by the National Broadcasting Co.'s Artists' Bureau, which also installed a WEAP wire. Kemp has been an exclusive Brunswick recording artist for a spell on the strength of his popular popularity at the southern schools and colleges where his disks sell well.

So much for the preliminaries. On Broadway in a spot many a pro aggregation (although Kemp now rates as a pro with his diploma behind him) might wish for the boys are delivering handsly. Their jazzlike evidences are niceties in almost everything they do. Familiar and done-to-death tunes take on nuance under their orchestral flicks. Up front he has "Bromo" Stutz for violin conductor. Change Bromo's name to Ricardo Alvero Rocco and he'd give some of the film boys a tough battle on the male beauty thing. To vary the pace the Kempites play original ditties such as the leader's own "Blue Rhythm."

Horace K. Dowell's "I Don't Care," among others.

If dance music means anything like Vincent Lopez's did to the Hotel Pennsylvania, including the radio tie-up, the Moorish grill of the Hotel Manger in Times Square may become something beyond a lousy billing with Kemp's music as the lodestone for the steppers.

Abt.

MARGO and BETH (6) Dance Revue 20 Mins.; Full (Special) 81st St. (V-P)

This dance revue looks as much like picture houses as vaudeville. It registers good for both divisions.

Henri Margo and Helene Beth have two character routines, one Spanish and the other hybrid. They are a graceful pair and fill the two spots substantially.

Support adds considerable. Colleen sisters, alike in size and shape, open all eyes immediately by appearing for a sprightly little dance in just enough covering to make things look better. They come on again with a little more on to demonstrate a few pe steps.

Jay Seiler, solo hooper, has acrobatic tendencies developed to quite a degree, scoring particularly with high kicks from a Russian dance position. (aqua). Margaret Fallentin stands at one side of the stage and plays a fiddle throughout, taking two spots for herself with meritorious vocal and instrumental solo.

In the carnival finish Miss Beth scores with a monkey imitation in which she rings in some apache-like tricks with Margo.

Scenic backing is pretty. The idea of figure display along with good dancing is a sound selling point.

VIC LAURIE Songs 12 Mins.; One American (V-P)

Man with an idea in the back of his head which he gets over. Idea is a wop character singer, soft peddling the dialect and getting broad comedy effects from the lyrics, depending in large part upon some rather "blue" gags in parodies.

Got a bad start opening the intermission while they were walking in. Has no special voice, but a good, vigorous approach and a brisk unpretentious style.

Parodies are gauged nicely for such a clientele as the Roof. Pretty much all here, but with a touch of "spice." Plans the main role for his own accompaniment. Some stale stuff in his routine, but not enough to hurt. Doesn't work like a beginner and seems to know what he's about. Will get over with the right clientele but at this stage American is about his grade.

Rush.

REVEL BROS. and RED Dancing 12 Mins.; One and Full Palace (St. V.)

Well put together hard-shoe tap act in which the girl actually does something to help along. Nice looking miss, too, unrelenting a triplicate series of taps which sounded very good. She also does a long-shoe dance.

The brothers' punch is a routine up and down facing flight of stairs. A slow-tempoed "stew" interlude by the boys includes a comedy facial contortion and drew substantial applause.

As seen here the act was under a double handicap—having to close the show and follow another male dancing team working similarly. If it made it tough, then this turn was also good enough to make the grade. Only a few walkouts and the rest were glad they stayed.

Act carries a couple of novel touches and will hold its own in any house that vaudeville can offer.

Sid.

PARMITA and MILLETT (6) Dancing and Songs 18 Mins.; One and Full (Special) 81st St. (V-P)

Adagio team offering two numbers themselves, well surrounded by a sister team, jazz harmonica player and male pianist. Fair enough for the present day vaude houses.

Sister team opens before the drapes with a song and are on opposite sides of the rostrum to talk and half sing a lyric as the main couple unlimber in their first dance. Feminine member handles herself well, particularly in a later Apache, as the man tosses, lifts and pulls. Set and conclude with a piano hooks up with Osborn Sisters for one number and Joe Clayton mouths his harmonica for fair results.

For the trouble, pains and cuts that go with such a venture the dance team probably could have gotten more money on a picture chain route by themselves instead of doing an act to pick up wrinkles by worry.

Sid.

LOU CAMERON and Co. (4) Comedy Bike Act 20 Mins.; One and Full Broadway (V-P)

This company appears as two acts, in "one" for comedy for 13 minutes and then going into full scene for seven minutes of bike work. It is a good vaudeville fair.

Lou Cameron, of the Four Camerons, starts as a hoise comic with a girl partner, getting his laughs through mixed gagging, dancing and comedy acrobatics. He works fast and gets over mainly on his acrobatics. Light opera before the press for versatility. Besides doing the straight his girl partner handles two song numbers moderately.

The bike act is billed as Lou and Bill, with Lou's clowning about in this to good results. The other gent is off on the bike but wears him when he goes for humor. Lou closes this act strongly by demonstrating his actual mastery of the bikes, which comes as a surprise.

The intermediate houses can use this act best.

POST 17 ORANGE BLOSSOMS Dancing 10 Mins.; Full Stage Broadway (V-P)

A pretty, but rather loose and pointless all-girl act, suited to closing position. Simply a big chorus lineup working without benefit of principals.

An ensemble of 13 appear in two regulation chorine routines and finish with calisthenics on a huge rope spider web. This web number is taken from a defunct revue and has merit. The girls know their steps well.

Handwinding the routines are two fair dance specialties by soloists, the best an acrobatic number.

There are not more than 15 girls on the stage at once, although there may be 17 in the company. The idea of the act is somewhat vague and the lack of a central figure is a hindrance.

GILBERT and MANN Jazz Songs 12 Mins.; One American Roof (V-P)

Two girls, who are hard workers and build-up steadily from indifferent beginnings for a strong finish. They dress in tam-o-shanters and neck coats over pleated silk skirts, neat.

Material is hardly more than fair and they get best results with published stuff. At times they are almost over-industrious in their efforts. But as they stand they rate as an acceptable intermediate duet.

K-A-ORPH MERGER COMPLETED; CHANGES ARE NOW LOOKED FOR

**Final Papers Signed Saturday—No Radical Shifts
East Expected—Murdock Reported in Charge of
Realignment—Operating Many Theatres**

Final papers welding the Orpheum Circuit into the Keith-Albee chain were signed Saturday.

In the complete circuit from coast to coast there are about 35 big capacity houses of the first grade playing a variety bill, including pictures in nearly all of them. A considerable number of other theatres on the merged circuit are of lesser capacity and more of Class B in size and show.

From reports there will be no decided changes of staffs in the eastern division. Many shifts are reported due for the Chicago end where both the Orpheum and K-A have maintained separate departments.

John J. Murdock is reported in charge of the realignment for the two circuits. None of his plans has leaked out nor have any announcements been issued.

For the general show public, the K-A Orpheum merger means hardly anything. The association of the two circuits was intimate for years and as they acted in concert on all important matters, they were looked upon as one chain.

POWELL SIMILARITY BRINGS CANCELLATION

A family squabble resulted in Erma Powell and Co. being cancelled by Loew's, because of Jack Powell's complaint through Mark Leddy, his agent. Leddy originally also handled the bookings of Miss Powell's band act but she later booked direct through J. H. Lubin. Leddy, also Jack Powell's booking agent on his Publick tour with a drum single turn, advised Powell who advised J. H. Lubin of his allegation of sameness in drum speciality delivery.

Powell stated he is due back in New York soon with the Publick unit, winding up its southern tour.

Powell broke away from the Jack Powell Sextet which include his sisters, Erma and Shirley, and brothers, Milton and Frank, because of family differences.

"Spain" Gets Aileen

Chicago, Jan. 24.

Marion Harris has retired from "A Night in Spain" and returned to New York. Aileen Stanley replaced and will be co-featured with Phil Baker. Miss Harris had been ill about a week before leaving, missing several shows, and is said to have suffered a nervous breakdown.

Two weeks ago Miss Harris was awarded a divorce from Rush Hughes, step-son of Rupert Hughes.

"Next to Closing" Film

Los Angeles, Jan. 24.

Norman Burnstone engaged by Paramount to adapt "Next to Closing," vaudeville story, to be used for a Clara Bow starring picture.

DALEY-BERLEW OFF STAGE

Daley and Berlew have temporarily retired from stage activities. Jack Daley has joined the staff of Eli Dawson, Pantages agent, and will handle independent bookings out of that agency.

Miss Berlew (Mrs. Daley) will not continue the former dancing act as reported, but will remain in retirement while her husband is agenting.

ETHEL WATERS REMAINS

Ethel Waters has called off her proposed trip to London and will remain on the T.O.B.A. time with her condensed version of "Africana," colored.

James Thornton Dodged Road

James Thornton, who withdrew from "Sidewalks of New York," shortly returns to vaudeville. Thornton did not want to go on the road.

TED LEWIS IN COURT BUT RUBENS ABSENT

**Court Dismisses Summons
Against Lewis—Doctor's Cer-
tificate Explains Absence.**

Although a sworn affidavit, signed by Dr. Maynard S. Owens, 539 West 148th street, was produced, stating that Maurie Rubens, composer, was confined to his bed at 522 West 145th street, suffering from acute follicular tonsillitis, Magistrate Edward Weil in West Side Court dismissed the summons he had obtained against Ted Lewis.

In dismissing the complaint Magistrate Weil informed Charles Sylvester, Rubens' attorney, that he could apply for another summons if he so desired when his client recovered sufficiently. The doctor's affidavit stated that Rubens would not be able to be about for a week.

Lewis' attorney said that Rubens had threatened to make trouble for the orchestra leader. He went on to tell of all the publicity the case had received, all repulsive to Ted. He said that a number of witnesses had made a great sacrifice by coming to court, so often and asked for a dismissal.

Magistrate Weil replied as no actual complaint had been drawn, the rights of Rubens would not be seriously affected and granted the motion to dismiss.

Rubens charged that Lewis struck him in the face on the stage of the Winter Garden on Jan. 13, while he was rehearsing Arnold Johnson's orchestra. He said Lewis ordered him off stage, and when he informed him he had received permission to be there, Lewis struck him.

A gash was cut over his right eye which necessitated the taking of three stitches. Rubens insisted the assault was unprovoked and was done in presence of members of the orchestra he was rehearsing.

Mrs. Rubini Filed Divorce Suit First

Los Angeles, Jan. 24.

Beating her husband to the filing of divorce action, Mrs. Dina Rubini, wife of Sam C. Rubini, violinist and local theatre orchestra leader, claimed her action came as a result of a tip that the musician was preparing papers to file.

The case came up on preliminary hearing before Judge Superior Daniel Becker, with the wife receiving temporary alimony of \$325 monthly and the family automobile.

Teddy Morse Dies

New Orleans, Jan. 24.

Teddy Morse is dead. "The frail little dancer, 19, who became a 'human torch' when her floor costume ignited from an electric heater in her dressing room, lost her fight against the Grim Reaper, and the Silver Slipper, mite club, where Teddy reigned a favorite, is shrouded in gloom.

She fought against almost insurmountable odds. Battered from head to foot, she clung to life with a tenacious will and then suddenly went out like a light that has flickered in the wind.

Her passing was sad indeed.

Dumb Acts' Support

Washington, Jan. 24.

Dumb acts have found a friend. Circus Fans' Association, which voted to attempt all theatres where, with dumb acts on the bill and see to it that proper applause is accorded the performer's efforts.

This, because the dumb acts are mostly come from the tented outfits.

SAYAG OF PARIS HERE

Edmund Sayag, of the Ambassadeurs, Paris, is in New York on the search for attractions, booking through William Morris. Sammy Lee is going to Paris, sailing April 15, to stage the show. Last year Chester Hale staged.

Eddie Borden Comes Back

Eddie Borden, former vaudevillian, who has been in cabarets and doing some picture work on the coast, opens for an Orpheum (vaud) tour in San Francisco, Jan. 28.

THE ROAD WIFE

By NONA E. WEIL

Now, how about the wife—who goes With hubby on the road?
If you listen carefully, of her You'll get a load.
She doilies up on sleepers; ye gods,
But they are small,
Especially if she takes the side Nearest to the wall.

That song and show, "Four Walls," by heck, Hits her about the eyes.
That's all she gets from year to year,
Which brings her many sighs.
Of course, she goes to movies;
She reads a bit and sews,
And listens to the Big Boy
Tell her his tale of woes.

Would she exchange it all? you ask.
Indeed not, don't be ill.
She loves the life, for with her man,
She always gets her fill.
For in that game no one can tell
Should he become a Star.
So she goes on, with hopes and prayers,
It won't be off too far.

5 Acrobats in Films Do 30 Ft. Span of Life

Los Angeles, Jan. 24.

Five vaudeville acrobats, including the Mazetti Brothers, Dinas Brothers and Cliff Herbert, were employed by C. C. Burr to perform a difficult stunt in Johnny Hines' new picture, "Chinatown Charlie."

The men were coupled together to form a bridge thirty feet wide between two buildings where Louise Lorraine crossed in her escape from a Chinatown den at a location to represent Pell street, New York.

This feat was known in the stage play as "The Span of Life." The tumbler received a flat sum of \$2,500 for their work.

Calls Cop During Act; 3 Arrests; Then Continues

Milwaukee, Jan. 24.

Stopping in the middle of his act, the audience thinking that it was merely a gag, Thomas Allen, appearing at the Majestic (Orpheum) last week, motioned to a policeman in the rear of the house and had three of the audience pinched. Three lads, sitting near the front, had been kidding actors throughout the bill.

The copper dragged the three boys out of the house and Allen went on with his act. In district court, the three were fined for disorderly conduct.

Circus Acts in Prolog

Poodles Hanneford and Co., comedy riding act, has been booked for from eight to 12 weeks for Grauman's Chinese, Hollywood, to appear in the stage prolog with Chaplin's "Circus."

Fallenberg's Bears, another circus act, will also appear in the stage show. Open Jan. 27.

Both bookings arranged by Eddie Myers of William Morris office.

Lillian Foster's Playlet

Lillian Foster will shortly enter vaude in a condensed version of "Conscience," by De Maullally, under the direction of Ben Boyar. Miss Foster starred in the legit version of "Conscience."

FILMING BURKE'S ACT

Los Angeles, Jan. 24.

Mack Sennett is preparing to make another feature length comedy featuring Sally Ellers and Johnny Burke.

The story, based on Johnny Burke's vaude act, "Dirty Work," is being prepared by Carl Harbaugh. Sennett will direct.

"PEACHES" DOUBLING

"Peaches" Browning started doubling in Fox houses Monday. Playing the full week in each she is appearing at the Crotona and the Audubon.

The another booking applies to Ridgewood and Jamaica next week.

Dave Rubinoff Sailing

Dave Rubinoff, appearing as a "guest conductor" for Loew, closes his route Jan. 28 at the Park, Cleveland.

Rubinoff plans a trip abroad.

ACE COAST ORPH HOUSE WILL HAVE PICTURES

**House Mgr. Didn't Know It
Until Organ Mechanics
Called**

Los Angeles, Jan. 24.

Pictures will soon be at the Orpheum, two-a-day Orpheum Circuit house here, the finest vaude theatre on the Coast. But the Orpheum execs are trying to keep it a secret. In fact they were keeping it from their own house manager who first found out when workmen came to the theatre and said they were ready to put in the Wurlitzer organ.

The manager thought it a mistake but the workmen told him the deal was on or they wouldn't be there. Being a true Orpheum manager, he immediately wired New York.

The organ being installed is of the same type as that at the United Artists' house a half block away.

Policy for the Orpheum will be similar to the Frisco Orpheum where the feature picture goes on before and after the vaudeville of which there are seven acts. It is likely, however, that with the new policy here the local Orpheum will give three complete shows Saturdays, Sundays and holidays. The scale will be \$1.65 top as at present.

Indicted on Tax

Los Angeles, Jan. 24.

Alexander the Great, who "Knows All, Tells All," neglected to tell all when he filed his 1924 income tax report, according to Federal agents who arrested him following grand jury indictments charging him with trying to evade payment of \$35,496.21.

Alexander, whose legal name is Claude Alexander Conlin, was indicted after a three-year investigation by Government revenue heads here. They claim the actor's income for the year exceeded \$125,000, although his report indicated a \$10,000 loss.

M. C.'S SWITCHED ON COAST

Los Angeles, Jan. 24.

West Coast Theatres Circuit's switching masters of ceremony in a number of suburban houses. Lynn Cowan goes in at the Raymond, Pasadena, replacing Lou Erickson. George Stoll takes Cowan's spot at the Hollywood Egyptian. Max Bradford, m. of c. at Long Beach theatre, goes north to T. and D. Oakland house in same capacity.

William Morris
CALL BOARD

Comedy and Specialty Acts
Wanted for Paris Immediately
See BILLY GRADY

NEW YORK, 1600 BROADWAY

CHICAGO 111 BRITISH BUILDING

LOS ANGELES, 1005 W. STATE BLDG.

SMALL HOUSES WITH STAGE BILLS; PERFORMERS MAKE UP IN THE PIT

**\$8 For Team For 1 Show—Growth of Presentation—
Balances Performance—Paid Off Immediately—
Agencies Passing Racket.**

The growth of the small house presentation has been very rapid in the past year. The metropolitan area taking in the five boroughs, Long Island, part of the Hudson valley and northern New Jersey is literally dotted with movie houses with as few as 800 and as many as 2,500 seats, playing stage shows one or two nights a week.

While there is frequently no line of demarcation between the shows offered and the old familiar suitcase vaudeville, the managers invariably use the expression "presentation" in preference to the discredited label, vaudeville.

Many of the houses have no provision backstage for talent. One small house in New Jersey has no

stage at all except a narrow platform in front of the screen. Performers make-up in the first row of the orchestra, wait there until time to go on and after doing their performance go out front and get paid off.

One show a night is the rule except Saturdays and Sundays when an extra one is slipped in. Because of the one-show angle the scale is pretty uniformly fixed at a maximum of \$8 for a team, with car-fares both ways included.

Small exhibits need talent to bolster their off nights. Several agencies have made money catering to them. As the net is small the agencies depend upon volume. Agencies do not as a rule take themselves seriously, regarding the present business as a passing racket.

HARRY ROGERS Presents

**CARL
FREED
AND
HIS ORCHESTRA**



Next Week, Vancouver, B. C.
HEADLINING KEITH-ALBEE and
ORPHEUM CIRCUITS

PAN HAS ENOUGH AGENTS

The Pantages Circuit will stand pat with its present list of 12 franchised agents until Alexander Pantages arrives in New York. At this time that is indefinite.

Hawaiian Act in Unit

Los Angeles, Jan. 24. Chief Tui Poi and Five Royal Samoans, Hawaiian act, have been signed for a 16 week tour with a Public unit in the East. They open Feb. 17.

"Sure Fire. Can't Go Wrong, Boys."
—VARIETY.

**FRANK
MITCHELL
and
JACK
DURANT**
A Positive Hit with
"HIT THE DECK"
NOW MAJESTIC,
LOS ANGELES

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.00
Double, \$28.00
in the Heart of
Theatre District
11-12 and M Sts.

Big Time and Roxy

Upon a Keith-Albee booker suggesting to an act that he wanted it at the Palace, New York, the turn replied it had accepted a booking at the Roxy.

"But we want you at the Palace. Why did you sign for the Roxy?" said the booking man.

"Because," retorted the act, "we'll be at the Roxy longer than all of the big time you can give us."

SHOOLMAN-POLI DEAL CERTAIN, SAY BOTH

Hartford, Jan. 24.

Both the S. Z. Poli and Max Shoelman interests say that the Poli Circuit will pass to Shoelman under the latter's option, on Feb. 1, next.

This report is additionally made positive by each.

It involves many houses and nearly as many millions, with the deal hanging fire since the original Shoelman option was renewed as of Jan. 3 last.

AGENTS' \$2,000 BOND

One Proposal for Agents' Association to Prevent Act-Stealing

Jimmy Ashley, casting agent, has proposed a \$2,000 cash bond to be posted by every member of the Theatrical Agents and Representatives' Association as a curb for act-stealing.

This will be the basis of the association's next meeting Saturday at the Hotel Astor to formulate a practical means of controlling acts from jumping around and to enforce collection of commissions, at the same time planning to prove of mutual benefit to the performers.

A joint committee from agents and representative actors for the arbitration of grievances will be a permanent institution.

David Now Sues Conrad

As an aftermath of Con Conrad's dismissed complaint against Benjamin David for an alleged violation of the agency laws, the agent has served Conrad in a \$100,000 damage suit for malicious prosecution.

Conrad alleged David was doing business as an agency without a license. David satisfied the court he is a manager and personal representative.

Jimmie Lyons on Coast

Los Angeles, Jan. 24. Jimmie Lyons, for years a comedy single has gone to work for Fanchon and Marco for a tour of West Coast Theatres.

BOOM IN HAVANA

Havana, Jan. 12.

The tide of winter vacationists is steadily sweeping past Florida and on to Cuba.

Getting every break of the present season, including the Pan-American Conference, President Coolidge's visit and Lindbergh's forthcoming stopover in February, Havana is headed for a bumper season. While Florida's shore resorts suffered a very dull opening, Havana, through the December and early January rush of thirsty and moneyed Americans.

Opening Dec. 19 for a 30-day meet, Havana's Oriental Park track has been the only haven for the pony followers, except for New Orleans. Closing of the Miami track and later the Pompano track when the modified Mutuels were denied the officials by Governor Martin, left Florida without its usual bait for the turf fans. And without the horses and dogs running, the east coast state knew the difference by New Year's. However, Havana's Oriental Park opened a great season, with better horses and a few more featured stakes, and soon had the American trade in the grandstand.

Havana's hotels held to the normal rate until New Year's, when they jumped the figure. The same week that a new record for arrivals, 1,925, was set. In the case of the Sevilla-Bilmore, leader of class hotels, rooms of \$7 went to \$15 and others accordingly.

Money Makers

National Casino opened Wednesday before New Year's Day with an Olsen orchestra and jammed to the doors twice that week, the gaming tables doing great business. Two nights per week are set aside as de luxe dress occasions, \$10 covering dinner-dance and these are big money-makers.

Rumors are abroad that Bradley, owner of Palm Beach place, is to build a gambling establishment in Havana larger than the Casino.

Theatres in Havana are pulling for tourist business, with films shown with Spanish and English sub-titles, and American shows opening for runs—such as the "Follies" at the National this week, with others to follow. The Chinese the-

atre and the Mexican show house are novelties, given a great break by the various tours and bus lines.

All Havana is after American business with the importation of interpreters, opening of American restaurants and English-speaking drivers' (taxi) association, special police for tourist protection and the like. Bars never stop, with "Sloppy Joe's" famous meeting place topping, all competition, the feminine trade having been attracted to the cafe like the male.

With Miami undergoing one of its worst seasons because of a general cleanup on the liquor and gambling biz and Palm Beach and other east coast resorts lagging far behind this year, Cuba is the centre of all interest by the transportation organizations.

Airplane service from Key West to Havana (hour and a half) was recently opened; special excursions with 10-day visiting privileges cut the travel expense in half from Florida points, and additional steamers on the New York and Miami lines all point the finger to the Cuban boom.

BILLY MARIE HIBBITT and HARTMAN A Comedy Act

as Standard in Vaudeville as
Jack Donahue in "Rosalie"

and Just as Productive

SOLIDLY BOOKED



Miss Marie Hartman
World's Champion
Comedienne

She's aces back to back for comedy, a straight for laughs, a flush for appearance, a full house of personality, and the audiences love her like a poker player does a Royal Flush

14 Wesco Weeks for White-Manning-Borah

Los Angeles, Jan. 24. Borrah Minnevitich and his boys, and White and Manning, both acts closing at Grauman's Chinese theatre Sunday night, have been booked for West Coast Theatres by Fanchon and Marco, Walter Myers, of the local William Morris office, arranged the contracts.

White and Manning open a 14-week's tour at the Metropolitan here Jan. 26, and Minnevitich will play a like period starting Feb. 3 at the same house.

Grauman's Circus Prolog

Los Angeles, Jan. 24. Sid Grauman's prolog for "The Circus," opening Jan. 27 at the Chinese, will include Poodles Hannaford, Follenberg's Bears, Pepito, Samaroff and Sonia, Ida and Jenny Rooney (riding act) and the Three Freeholds.

There will also be a background of about 100 supers of both sexes.

Orpheum Circuit released the Rooneys and Freeholds at Grauman's request.

Santa Anna's Sunday Vaude

Los Angeles, Jan. 24. Yost theatre, Santa Anna, Cal., operating with Pantages vaudeville and pictures, has inaugurated weekly Sunday concerts.

William Rowland, of Lyons and Lyons, is booking.

BILLY HIBBITT DEALER

b b

WATCH THESE GROW



LOOMIS TWINS

Record-breaking Box Office
Attraction
Juvenile Vitaphone and
Recording Stars



THELMA EDWARDS

A Gorgeous Dancing Beauty
Just concluding a tour of the
Mid-Western Picture
Theatres



LOVEY GIRLS

After being featured with the
Marx Bros. in "Cocoanuts" in their
Trans-Continental Tour
Will close Feb. 4 in California

The Above Artists and Many Others Available for
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JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

NOW PLAYING ORPHEUM CIRCUIT THEATRES

Permanent Address: VARIETY, Chicago

LOEW'S OPENING 3 BIG NEW ONES; NOW 60 HOUSES IN GREATER N. Y.

Opposing Keith's in Providence, Syracuse and Louisville—Avalon, Brooklyn, Opens This Week—Yonkers and Richmond Also

Loew's Avalon, Brooklyn, N. Y., 40th in the Loew chain of Greater New York houses, opens tonight (Jan. 25), with pictures.

Loew's, Yonkers, N. Y., is set to open Feb. 2, with vaude film.

Other big Loew houses opening within the next month are Loew's, Providence, R. I.; Loew's, Syracuse, N. Y.; Loew's, Richmond, S. I., and Loew's, Louisville. In each of the cities the opposition will be Keith's.

Of the 60 theatres in Greater New York, 25 have vaude policies, comprising 22 split weeks, and three full weeks. The houses have an average capacity of 2,500.

USHERS NOT CLEANERS

5 Women Walked Out of Proctor's Grand, Albany

Albany, N. Y., Jan. 24.

Rather than act as scrub women, five women ushers at Proctor's Grand quit last week and new faces have taken their places.

Joseph Wallace, manager, ordered the ushers to pick up papers and see that the orchestra and two balconies were kept clean generally. Wallace was in New York city when the order was issued. Some of the ushers were with the house for many years. When Wallace returned the following day their spokesman refused to do the extra work for the same pay.

Pan's New Quarters?

Alexander Pantages, expected in New York this week after visiting a number of his houses in the mid-west and south, returned west from New Orleans.

The belief prevails that Pantages will arrange for larger New York quarters. Local activities have become so magnified that the present office suite is considered inadequate.

RAE SAMUELS FOR B. & K.

Chicago, Jan. 24.

Rae Samuels, now out of vaude and in the picture houses, has been booked for three presentation weeks in Chicago. She opens Feb. 13 at the Chicago theatre, with the Tivoli and Uptown theatres to follow.

Recent negotiations by the Marks Bros. to bring the "Blue Streak" to the Marbro and Granada theatres, also pictures, fell through.

Skirted M. C.'s

Women master of ceremonies for the smaller picture houses is the newest wrinkle. Stern & Green, presentation bookers, are trying the gag out in some of their houses under the general title of "Polly and Her Pals."

The only drawback to the scheme is said to be the difficulty of finding women who can do it.

MORRIS CHI. OFFICE GOING AFTER HOUSES

Chicago, Jan. 24.

With the resignation of Nat Kalchauer from the local Orpheum Circuit office, the William Morris office here announces it will make a drive for new vaudeville and picture theatres to be booked by Kalchauer.

William Morris, Sr., will be in town for several weeks to help the office in its plans.

COMERFORD'S STOCK WEEKS

Vaudeville booked out of the New York Amalgamated office (Comerford) for Pottsville, Wilkes-Barre and Hazleton, Pa., each city getting five acts on a split, will be lifted from those houses during the engagement of the Eviston-Napier Players.

Eviston closes a three weeks' stay in Pottsville this week, goes to the Poll, Wilkes-Barre, for three weeks and then to the Capitol, Hazleton, Feb. 20.

INSIDE STUFF

ON VAUDE

Over in the New York Pantages office a closer tab is being kept on all agents doing business with Ed Milne and Bob Burns, the two bookers. A daily checkup is systematized so that the agents can be found immediately.

The agents have been instructed to pass in and out of the little room adjoining the main booking department. This also separates them from the other offices and out of the main entrance of the office.

The battle of the freaks is furnishing some lively diversion for the publicity departments of Loew's and Keith-Albee Orpheum. Loew has Fred La Reine's "Night At Coney Island" booked for 30 weeks as topline attraction with K-A-Orpheum attempting to buck with Wagner's "Side Show," also freaks.

Competition has been so keen especially in with both Loew and K-A houses that both circuits have been holding back on billing so as not to tip their mitt to the other.

La Reine's act carries 10 freaks headed by Albert-Alberta half man and half woman including Coney Island Charlie as Barker.

More standard vaude acts including names have been available for independent dates during the past few weeks than ever before according to independent bookers. The new outlet is composed mainly of acts holding out for set salaries. These acts are playing the independent dates around New York if the money is there while awaiting result of adjustments between their agents and circuit bookers.

A smallpox epidemic in Middletown, N. Y., recently caused all the acts at Poll's to be vaccinated before leaving the town. They were not paid off through commerce being halted by the quarantine, this affecting the banks as well. There was no Wednesday show and no intake, acts' salaries being deferred under the "act of God" clause, but paid later in the week.

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High Class Standard Acts for Picture Theatres
Orchestra, Big Revues, Comedy Flash Revues Outstanding in Merit
BREAK YOUR JUMP
Phone Atlantic 3747

THIS IS PAULINE SAXON'S



FUNNY ROUND PHIZ

'Twas in Variety
Long Before
Paul Whiteman
Showed His

Nan Halperin

KEITH-ALBEE CIRCUIT

BILL ROBINSON "SEZ"

I WANT TO APOLOGIZE FOR BEING OUT OF THE XMAS ISSUE, BUT PLEASE ACCEPT MY
"HAPPY NEW YEAR"

BEN BARTON

and his

ORCHESTRA

THEY SATISFY

Working and Playing for Keith-Albee-Orpheum

NOW
ST. LOUIS THEATRE
ST. LOUIS, MO.

Direction WILLIAM JACOBS



KEEP SWEEPING THE COBWEBS OFF THE MOON

LYRIC BY LEWIS & YOUNG

MUSIC BY OSCAR LEVANT

Come on chil-dren and gath-er 'roun'
Some want sun-shine and somewant rain

I've got a lot to tell
We look thru dif-frent eyes

Be-cause the clouds are
We all make mon-ey'

gram-ble-ing
fun-ny ways

Don't think the world is tum-ble-ing
Um-brel-la men hate sun-ny days

No need wor-ry-in' lose that frown
Some keep sigh-in' with-out a pain

You'll soon be feel-in' well
They nev-er re-al-ize

A lit-tle home phi-los-o-phy will help you shake that spell
What's bound to be is bound to be and here's what I ad-vise

CHORUS

Change all of your gray skies
Turn them in-to gay skies And

keep sweep-ing the cob-webs off the moon

What good is your pin-ing
Find your sil-ver lin-ing And

keep sweep-ing the cob-webs off the moon
You'll make the

clouds hur-ry a-way Hum-ming a love-ly love song

Some some luck-y day some-bod-y may come a-long

Chase all of your sor-row
Take care of to-mor-row And Keep Sweep-ing The

Cob-webs Off The Moon

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FOR
BUSINESS
BLUES

ALL MATERIAL
READY FOR
SINGERS, ORGANISTS
ORCHESTRAS

A
REAL
SONG
A BIG
HIT

CALL OR WRITE
FOR YOUR COPY
TO-DAY

MELODY FOX-TROT BALLAD-ANOTHER "BYE BYE BLACKBIRD"
IN THE
SING SONG SYCAMORE TREE

LYRIC By MORT DIXON ~ MUSIC By HARRY WOODS

AUF WEIDERSEH'N
(W'ELL MEET AGAIN)

By ABNER GREENBERG

A LOVELY WALTZ BALLAD-SURE TO CLICK!

THERES SOMEBODY NEW

by GUS KAHN AND ISHAM JONES

A MIGHTY "HOT" TUNE HERE
- WITH A GREAT LYRIC -

WAIT A LITTLE LONGER,
LOVE BIRD

by MORT DIXON AND JESSE GREER

MELODY FOX-TROT BALLAD

WHO'S BLUE NOW

A CORKING "BLUES" by JOE MEYER
WHO WROTE "BLUE RIVER" WITH
LYRIC BY IRVING CAESAR

THE NEWEST NOVELTY OF THE SEASON

YOU GOTTA BE GOOD TO ME

by SAM LEWIS-JOE YOUNG AND VINCENT ROSE

I TOLD THEM
ALL ABOUT YOU

by CLIFF FRIEND

BLUE RIVER

THE ORIGINAL "BLUES" SONG
by BRYAN AND MEYER

A REAL NOVELTY BALLAD
COBBLESTONES

by CLARE AND POLLACK

THERE'S SOMETHING
SPANISH IN YOUR EYES

by FRIEND AND CAESAR

JEROME H. REMICK & CO.

DETROIT-457 W. FORT ST. — NEW YORK-219 W. 46TH ST. — CHICAGO-STATE LAKE BLDG.

Park Plaza's "Names"

After repeated efforts, mainly with pictures, to put over the Park Plaza, Bronx, the house is going to stress the vaude end, according to Louis LaRocca, now managing the theatre.

LaRocca states he had empowered Harry Silber to book in five acts on a split week basis and to go after "names." The first of these was Vincent Lopez, first half of last week, with Jack Wilson heading the second half. Contracts are also in for the Happiness Boys, Sophie Tucker, Van and Schenck and Cantor Rosenblatt.

LaRocca formerly managed other Bronx houses.

Loew's Local Amateurs

Commissioned by the Loew vaude offices to make a complete circuit of the Loew houses and stage a local "Follies" or "Frolles" in each stand, Victor Hyde starts his new assignment with an amateur show at Norfolk Feb. 6.

Hyde will be two weeks ahead and enlist the aid of 40 boys and girls in each stand. Everything will be local, but the Hyde amateur turn will not comprise the whole show. Where the Hyde "Follies" or "Frolles" will be staged three other acts will be booked. The local affair will consume about one hour of program time.

Married on Friday, 13th

Defying Friday, the 13th, Kay McLaughlin for the past two seasons with Wally Sharples and Co., married Pedro Batista of Havana, Cuba, her dancing partner. They were united at the Little Church Around the Corner Jan. 13.

DE GROOT HOLDING OVER

No attempt will be made to keep the current Palace, New York, all-English bill together for any other Keith-Albee house dates.

The only Palace holdover will be De Groot, concert artist.

Veterans 'Add 2 Weeks

Los Angeles, Jan. 24. McIntyre and Heath will play two additional weeks for Fantages before returning east. The black-face boys originally had six weeks, but decided to accept two more in Omaha and Kansas City.

Both dates booked by Lyons and Lyons office here.

MOSS INCORPORATES

With B. S. Moss now entirely free from all theatre connections with Keith-Albee his first step of activity came Monday (Jan. 23) when Moss, through his attorney, Mortimer Fischel (Dittenhofer & Fischel), filed articles of incorporation for the B. S. Moss Service Corporation.

In any corporate papers at Albany the words "motion picture theatres" were used to the exclusion of "vaudeville" or "legitimate."

The initial stock allotment is 100 shares common.

Moss is still in New York, although expecting to leave any day for a rest.

FYFFE'S LEG OPERATION

Will Fyffe, Scotch comic, is confined to the Hospital for Ruptured and Crippled, 321 East 42d street, New York, where he submitted to an operation upon his leg; the member being opened from the knee to the ankle.

He will be laid up three or four weeks. His recovery is slow but his condition is not regarded as serious.

BEDINI'S TAB

Jean Bedini is tabloiding "Cock-a-Doodle-Do," his former Columbia burlesque wheel-show. It closed two weeks ago when Bedini claimed he could not operate on the \$1,750 weekly guarantee proffered by the United burlesque circuit as a result of the Columbia-Mutual merger.

Bedini had the show on the Columbia on percentage.

TWO FOX'S GO PICTURES

Fox's Jamaica and Ridgewood have gone picture house policy, with permanent stage bands. The visiting attractions are presented with the bands.

James Barton at the Jamaica and Harry Fox at the Ridgewood are the inaugural stars of the new policy this week.

Bob Hutchinson-With Nevins

Bob Hutchinson, former K-A booker, has turned agent and is affiliated with Fred Nevins, Pantages agent. Hutchinson will replace Edward Selette, formerly with the agency, who withdrew two weeks ago to join the staff of the Walters-Denish Agency, Boston.

Hutchinson will handle independent bookings for the Nevins Agency.

Mrs. Mike Coakley's Illness

Leo Hayes and Mike Coakley were compelled to cancel their vaude booking last week through Mrs. Coakley being stricken with appendicitis and removed to a New York hospital.

Hayes and Coakley teamed for vaudeville after Coakley's former partner, Van, doubled with George Le Maire, while Coakley was confined to a hospital some weeks ago.

O'Brien's Sketch, "Urge"

Eugene O'Brien, pictures, will be projected in vaude by the Orpheum Production Department in "The Urge" by Ballard Macdonald.

Two in support.

Lincoln, Harlem, Employee Are Held for Trial

Raymond Snyder (white), for 10 years manager of the Lincoln theatre, 135th street and Lenox avenue, and Flossie Burney, 31, and Elise Soquerra, 29, both living at 80 St. Nicholas avenue, cashier and ticket taker at the same house, were held in \$1,000 bail Jan. 19. They will be tried in Special Sessions for an alleged conspiracy to defraud Mrs. Marla C. Downs (white), owner of the Lincoln.

Mrs. Downs in her affidavit charged Snyder and the girls with reselling tickets and appropriating the money for the second sale. In bringing the arrest Mrs. Downey revealed that she had employed a private detective to investigate. The sleuth swears he bought the same ticket twice, knowing it, according to his evidence, through having marked it.

When Snyder was arraigned before Magistrate McGuire in Washington Heights, Court his counsel declared it spite work and prompted because of the ex-manager's threat to sue for money alleged to have been spent by Snyder in her behalf. Mrs. Downs was represented by former Judge Talley.

The case has attracted the widest attention in Harlem, where Snyder and the girls are widely known. Snyder had been at the Lincoln so long that most of the house patrons believed him its owner.

4-A-DAY AT B'WAY

Keith-Albee offices have started a four-a-day show policy at the Broadway, New York.

It has also been decided to restore the Opportunity Night with Harry Shaw conducting them each Monday.

ILL AND INJURED

Lloyd Corrigan, Paramount staff writer, in California Lutheran Hospital, Los Angeles, for treatment to leg.

Max Hoffman, Jr., out of "Good News" (Detroit) through an injured ankle, will return to the show in about 10 days.

Loah Baird, screen writer and actress, is recuperating from a serious operation in Monte Sano Hospital, Glendale, Cal.

Ted and Etta Gunther resumed their vaude tour last week after several weeks layoff occasioned through Miss Gunther suffering a nervous breakdown.

Charles ("Speed") Ball is at the General Hospital, Seattle, Wash., where he went for a major operation.

Write the Ill and Injured

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, ribbons, aprons, etc., for stage costumes. Samples upon request.

J. J. Wylie & Bros., Inc.

(Successors to Siegmund & Well)
18-20 East 27th Street
NEW YORK

The Comedy Sensation

SAM

DAYTON

and
OLIVE

RANCY

in

'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill

Keith-Albee Circuit

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

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

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

New York
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Main Office:
ALCAZAR THEATRE BUILDING
SAN FRANCISCO

Chicago
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Building

Kans. City
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Bldg.

Detroit
Barium
Bldg.

Seattle
Empress
Bldg.

L. Angeles
Lincoln
Bldg.

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Tabor O. H.
Bldg.

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Melba
Bldg.

MAX (ACTION) LANDAU

CAN ALWAYS USE GOOD ACTS
WOODS THEATRE BLDG.
CHICAGO
MARCUS GLASER, Associate

ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 10 weeks within 90 miles of New York

Artists invited to book direct

J. J. McKEON, Pres.

1560 Broadway

New York City

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
Lackawanna 7876 New York City

STATE, NEW YORK, THIS WEEK (JAN. 24)

THE DIMINUTIVE PRIMA DONNA

FLORENCE HEDGES

And Supporting Company of Six in "BROADWAY HITS"

Direction LEW CANTOR

Headlining Loew Circuit Booked Solid Until July

FEATURED DANCING SPECIALTY
MASON and DIXON DANCERS
WITH

MICKEY and ELSIE McGARRY

MAST SISTERS

CHARLES McGARRY and BERT STRAIT

NOW at the COLUMBIA, NEW YORK. Featured in "BATHING BEAUTIES"

Playing Keith-Albee Vaudeville

WALTER DONALDSON'S

"WHAT ARE YOU WAITING FOR MARY?"

A TYPICAL DONALDSON NOVELTY BALLAD THAT CAN'T MISS

BETTER THAN "SAM, THE OLD ACCORDION MAN"

"CHANGES"

WALTER DONALDSON at His Best

A HOT RAG BALLAD YOU CAN'T OVERLOOK

"WHEN YOU'RE WITH SOMEBODY ELSE"

By RUTH ETTING, ABEL BAER and L. WOLFE GILBERT

711 Seventh Ave., LEO FEIST INC. New York, N.Y.

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
307-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
405 Majestic Theatre Bldg.

CHICAGO
187 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON W. C. 2, ENGLAND
138 Charing Cross Road
AUSTRALIA, MELBOURNE
276 Collins St.

PRESENTATIONS-BILLS

THIS WEEK (January 23)
NEXT WEEK (January 30)

Shows carrying numerals such as (22) or (23) indicate opening this week on Sunday or Monday, as date may be. For next week (22) or (30) 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 January
BERLIN
Scala
Carl Napp
Chris Charlton
Ben Blue
John Alex Bros
Divine & Charles
Ben Abdullah
Jockey Inn
T & L Divine
Chas Peretzoff Co

Watergarten
Piletto
Jean Goulescos
12 Bramford
3 Australian Boys
3 Dillons
Maxim 3
Jackson Girls
Davenport
Miracle
Eddie Hill
"Gay Defender"
New (23)
Barr-Willey & S
"Bliss Legs"
Nivoli (23)
Caroline Nichols
Helen Trampeter
"Gloria Wanted"
Stanley (23)
Leon Navara
4 Bilton Girls
G & J Trainor
Eldora Storch
Georgia Rath
Shirley
"The Love Man"
BATTLE CREEK
Regent
3d half (25-28)
Brown & Ball
BOSTON, MASS.
Metropolitan (21)
Coster & Hewitt
Geo D Washington

PARIS

Week of January 23
Apollo
Geo Hecan
Jane Marcoux
Andree Brabant
Henri Duval
Zolga & Rachel
Valroy
Carlietti
Chocoiat & Lole
Albert Bauval
Working's Dogs
Les Teneo
Mariposa
Stanley Bros
Charleston Tr
Casino De Paris
Maurice Chevalier
Jack Forester
Theresa Dorny
Miss Florence
Diana
Daniello Brezla
Bustette O'Nell
Flora Mayer Tr
Rocky 2
Pasquall
Charm & Myrtle
Wood Sis
Germaine Fraville
Elna Bennett
Helo Nino
Endia Mogosi
Charlotte Martens
Meret-Ouzaroff
Andreas-Rausena
Wendy
Rogel-Dargens
Paul Gascon Bd
Folies Bergere
Jack Stanford
Josephine Baker
Carol
Komorova
Jane Fano
Rene Rudeau
Castel
Roger Vincent

Chateau
Nicolas
Moulin Rouge
Alice Aubert
Dollie & Billie
Marthe Berthy
Rachael
Jackson Girls
Harry Piller
Johnnie Higgins
Maurolet
Dandy
Suzette Bal
F. Mele Bd
Olympia
Albert
Alice Meva
Mug Ramona
Harold & Lola
G. Marck's Lions
4 Fowels
Hockey
Schroeder 3
Miss Cattie
Flora Mayer Tr
Widow Tr
Bervall
Lily May
Andree Chazane
Sandro
Lina Torok
Palace
Dania
Boulot
Sagredo
Wendy
Lina Tyber
Alice Cox
Hazellette Leblond
Whirlid Sis
Hastings Girls
Sergent-Lel
Geo Despaux
Thibert-Riera
Sergent-Lel
Paul Nat Bd
Meyers 3
Lillane Lucy

ALF T. WILTON, Inc.
1560 Broadway-Bryant 5037-3
Booking
BANDS AND ORCHESTRAS
for Presentations
Hotels
Night Clubs
Commercial Radio, Dance
Records
Ball Rooms
Dances
KENNETH CASEY
Manager of
ORCHESTRA DEPARTMENT

Wally Johnson
Rohan & Cohn
Grogues C'n Girls
"Old Ironsides"
BUFFALO, N. Y.
Treasure Ships
"Gloria"
Great Lakes (23)
Moyettes
Rohan & Cohn
Paul Nat Bd
Meyers 3
Lillane Lucy
Laughlin's Lights
The Gladiators
The Californians
John Frederick & M
Nora Kerns
Bert Prival
Marion Gaby
Edith Durant
Abe & Clark
Don Threlkild
Leonard St. Lee
"Koolha's Bel"
"Sunrise"
Egyptian (20)
Lynn Cowan
Benny Riera
Carlton & Dorothy
"Baby Mine"
Loew's State (20)
Eddie Peabody
Foursome
Warde
Treen & Barnett
"Lovelorn"

Picture Theatres

NEW YORK CITY
Capitol (21)
Glenford Sis
Bai Caprice
Billy Taylor
Fain & Dunn
Chester Hale Girls
"Divine Woman"
Paramount (21)
Dolores & Peggy
Martha Vaughn
Richard Edwards
Vale & Stewart
Harry Rose
"Bennu Sabreux"
Rae E (23)
Michael Ball
Oodha & Imbert
Dorothy Neville
Belle & Emily
Harry Burns
Ada Kaufman Girls
"Secret Hour"
Hialto (21)
Miriam Lax
Paul Renfeld

Marchion On
Rud Wiedoff
"The Nones"
Harding (21)
Mark Fisher Bd
Captain Kiddo
West Lake & H
Lester Alice
Margit Hogues
Willard Andell
Richard Edwards
"Valley of Giants"
N. Norbore (22)
Al Kvald Bd
Varieties of 1928
"Her Wild Out"
Oriental (23)
Paul Ash Bd
Middle March
"Divine Woman"
Senate (23)
Al Belasco Bd
Jazz Jingles
Singing Boys
Billy Rols
EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 80th St., N. Y. City

Alice Booth
"Last Command"
Nivoli (21)
Lily Marr
George Dufurane
Simon Jurist
G'tim's Pr B'dos
Rory (21)
Maria Gambarelli
Charles Daks
George Kieddon
Jeanne Minolotti
Helen Helkin
Arthur Lora
Fowler & Tamara
Douglas Stanbury
Cook Sis
Riera & Rich
George & Rothbar
Frank Bernard
Helen Ardello
"Sharp Shooters"

Marchion On
Rud Wiedoff
"The Nones"
Harding (21)
Mark Fisher Bd
Captain Kiddo
West Lake & H
Lester Alice
Margit Hogues
Willard Andell
Richard Edwards
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Middle March
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Senate (23)
Al Belasco Bd
Jazz Jingles
Singing Boys
Billy Rols

CHICAGO, ILL.
Chicago (23)
H. L. Spitalny Bd
Julia Buffalo
Jazz Crawford

Helen Kennedy
Gould Dancers
"Ben-Hur"
Nivoli (21)
Frank Masters Bd
Singer's High
"Valley of Giants"
Uptown (23)
Bonnie Krueger Bd
Clark & McCulligh
Charles Daks
Runaway 4
"The Girlie"
ATLANTA, GA.
Howard (23)
Public Unit
Doris Morand
Foggy English
BALTIMORE, MD.
Century (23)
Sammy Kahn Bd
Morgan & Stone
Dyran Sis
Marshall Hall
Mills & Shea

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Century (23)
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Morgan & Stone
Dyran Sis
Marshall Hall
Mills & Shea

Hernando De Pace
Roy Shidles
Lee Ferial
Harry Hines
Gateway of Moon
Stanley (22)
Friedland Bd
"The Girlie"
PITTSBURGH, PA.
Grand (21)
Bernice & Pansy

TOURING LOWE CIRCUIT
Bob CARNEY & JEAN THANKS
to
J. H. Lubin and Marvin Schanek
Direction
Joe-LEDDY & SMITH-BA
226 West 47th St. Suite 501

Gould & Bernard
"The Love Man"
Fay's (23)
Watson & Cohen E
Lovers 3
Karlott Bros
"Sharp Shooters"
ROCKFORD, ILL.
Palm
3d half (25-28)
Babe Carver
ROCK ISLAND, ILL.
P. A. Arnold
3d half (25-28)
Billy Snyder
Bell & Costes
Ginger Rogers
ST. LOUIS, MO.
Ambassador (23)
Ed Lowry Co
Myrtle Gordon
"O'In P'r Blunder"
Missouri (21)
Brooks Johns Co
Lester & Eddie
Kay Davidson
Orie Cravers
Friedie & Eddie
Arthur Neely
"Wife Savers"

SAN ANTONIO
Texas (23)
Public Unit
Dance Carver
Cay Landry
Flora Hoffman
Karlott Bros
Crandell & Morley
SANTA FRANCISCO
California (23)
Gino Sevard Bd
"My Best Girl"

Loew

NEW YORK CITY
American
1st half (20-23)
Lois Kella Co
Burt & B Skatelle
Julian Hall Orah
Personne & Olive
Billy Schone Co
Margie Costes
Callahan & Miller
Douglas Aline
"Wife Savers"
Million Dollar (19)
Leo Forboston Orch
"Gente Duet"
United Artists
Dion Romandi Or
"The Dove"
NEWARK, N. J.
Brando (21)
Charlie Melson
Eddie Moran
Frank Lucas

PHILADELPHIA
WHEN
PLAYING
Pierre Colles
Lawrence Bros
De Fay Sis
Johnny Martin's Co
Brando Playboys
"College"

NEW ORLEANS
Public Unit
Dance Carver
Cay Landry
Flora Hoffman
Karlott Bros
Crandell & Morley
SANTA FRANCISCO
California (23)
Gino Sevard Bd
"My Best Girl"

Granda (21)
Owen Sweeten Bd
Lester & Eddie
Jimmy Ray
Duffin & Draper
Leitch & Shirley
Maxine Evelyn
Helen Warner
"Wife Savers"
ST. FRANCIS (21)
Lester & Eddie
"Sadie Thompson"

TOURING LOWE CIRCUIT
Bob CARNEY & JEAN THANKS
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Cay Landry
Flora Hoffman
Karlott Bros
Crandell & Morley
SANTA FRANCISCO
California (23)
Gino Sevard Bd
"My Best Girl"

Kerr & Ensign
Morton & Roy & P
(One to fill)
State (30)
4 Karveys
Zelaya
Friedland Rev
(Two to fill)
Victoria
1st half (30-31)
Kilroy Japs
Beth Shells Co
Kerr & Ensign
Low Kelly Co
Morton Stanley & P
2d half (24-25)
LaFleur & Fortia
Mimi Rollins
Barr Mayo & Renn
Collins & Peterson
(One to fill)
BROOKLYN
Bedford
1st half (30-31)
Summers 2
Cynthia & Clara
Barber Simms Co
Mardo & Wynn
O'Connor McK Rv
2d half (25-26)
3 Gollers
Lydia Harris
C & G Morat
Lander Bros & L
Pantin Rev
Gates Ave.
1st half (30-31)
Bob & L. Gillette
Dale Sis
Frank Taylor Co
Gaudinthe Bros
Shaw Carroll Rev
2d half (25-26)
Paul Buchanan Tr
Card & Tressie
Robley & Mitchell
P. Mansfield Rev
Melba
1st half (30-31)
John Sperzel

TOURING LOWE CIRCUIT
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Watson & Cohen E
Lovers 3
Karlott Bros
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Flora Hoffman
Karlott Bros
Crandell & Morley
SANTA FRANCISCO
California (23)
Gino Sevard Bd
"My Best Girl"

LYONS & LYONS
Intimate Chats
Auditions
Fullst opportunity for
musical talent to be
developed by one Mr. Burr
Cortlyon, manager, for an ap-
pointment.

DETROIT, MICH.
State (30)
Carl Schenck & Son
Ketch & Wilma
Carney & Joan
Tom Charlton Bd
(One to fill)
Metropolitan (30)
Rose Krens 3
Clark Morrell Co
Joe C. Morton Co
Margaret Young
Casino DeParis
(One to fill)
1st half (30-31)
Andrews
Dane & Yates
Benson & Grace
Jean Grance Co
Flo Hedges Co
2d half (25-26)
Zella
Foster & Peggy
A & L Barlow
Bob Charlton Bd
(One to fill)
Palace
1st half (30-31)
3 Reddingtons
Boris & Goss
Jack Joyce
(Two to fill)
2d half (25-26)
Jordan & Grace
E J Moore
Lewis & O'Connor
Walton & Brandt
F Hughes Co
Premier
1st half (30-31)
E. Thomsen & Co
Bert Walton Co
(Three to fill)

NEWARK, N. J.
State (30)
Carl Schenck & Son
Ketch & Wilma
Carney & Joan
Tom Charlton Bd
(One to fill)
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Joe C. Morton Co
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Joe C. Morton Co
Margaret Young
Casino DeParis
(One to fill)
1st half (30-31)
Andrews
Dane & Yates
Benson & Grace
Jean Grance Co
Flo Hedges Co
2d half (25-26)
Zella
Foster & Peggy
A & L Barlow
Bob Charlton Bd
(One to fill)
Palace
1st half (30-31)
3 Reddingtons
Boris & Goss
Jack Joyce
(Two to fill)
2d half (25-26)
Jordan & Grace
E J Moore
Lewis & O'Connor
Walton & Brandt
F Hughes Co
Premier
1st half (30-31)
E. Thomsen & Co
Bert Walton Co
(Three to fill)

NEWARK, N. J.
State (30)
Carl Schenck & Son
Ketch & Wilma
Carney & Joan
Tom Charlton Bd
(One to fill)
Metropolitan (30)
Rose Krens 3
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Joe C. Morton Co
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Walton & Brandt
F Hughes Co
Premier
1st half (30-31)
E. Thomsen & Co
Bert Walton Co
(Three to fill)

Loew Western

CHICAGO, ILL.
Avalon (30)
Roy Detrich Bd
Maxine Hamilton
Gladys & Claire
Delano Del
Vithaphone
Capitol (29)
Al Short Bd
Buckhardt Bros
Brown & Bailey
Vithaphone
Marble (30)
Benny Merrif Bd
Rigoletto Bros
Jack Straus
Carl Bval
Ous & Wynn
Vithaphone
Elmo (30)
Ted Gordon
Rialto Mus Co
(Two to fill)
Sheridan (30)
Verna & Dick
Ford Marshall & J
Swartz & Clifford
Joe To (21)
Stratford
2d half (1-4)
M Hillborn Bd
Ted Leary
Damaris Donna

Pantages

NEWARK, N. J.
Newark (30)
Duncan & Held
Bonnett 2
La Roletta
Rogel-Dargens
Glora DeVaughn
NIAGARA FALLS
Strand (30)
Kafka Stanley & M
Lum & White
Pearson & Anderson
Friedman (30)
(One to fill)
KITCHENER, CAN.
Capitol
1st half (30-31)
Carletta Diamond
McD Kelly & Quinn
Belle Gold Rev
Modena's Co
(One to fill)
HAMILTON, CAN.
Pantages (30)
Herbert Holt 3
Mystery Girl
Mario Rocco
McConnell & Irving
Billy Sharp Co
(Three to fill)
HOUSTON, TEX.
State (30)
Page & Class
Smith & Strong
Tin Types
Leach & Brown
Bronson & Renee
JAMAICA, L. I.
Hillside
1st half (30-31)
W E Ritchie Co
Dancer & Peggy
Chas & M Dunbar
Buck & Bubbles
Bliver Williams
2d half (25-26)
Marletta 3
Kessler & Morgan
Noia & W St Clair
Burns & Kane
Shaw & Carroll Rev

MEMPHIS, TENN.
State (30)
Violet Star & N
Keno San
Geo S Fredericks
Corbett & Barry
Elsie & Paison Rev

MONTREAL, CAN.
Loew's (30)
Dixon Riggs 3
Murphy Bros
Belle & B
Meredit & Snosher
Faber & McIntyre
Chas Ahearn Co

NEWARK, N. J.
State (30)
Timbo's Co
2d half (25-26)
Kramer & Fields
Barber Simms Co
Mardo & Wynn
Royal Nuts Rev
(One to fill)

BIRMINGHAM, ALA.
Temple (30)
Arlis Smith
Frank Bullock
Walter Walters Co
Winton Sis
Cook & Shaw Sis

BOSTON, MASS.
Orpheum (30)
Little Piffpaff

Palace
2d half (26-29)
Jack Rube Clifford
Hurricane

HORNELL, N. Y.
Stoughton
2d half (26-9)
Black & Sally
Dancing Demons

HUNTINGTON, W.
Orpheum
3d. half (26-29)
Casting Stars
Raymond Pike
Colonial 6
Jessie Divorsky

Indiana, Pa.
Indiana
2d half (26-29)
Frank Viola
Dell Sis & Th' pkl
John Irving Fish
(Two to fill)

(23)

Keith's (23)
Allison & Marjorie
Four of 's
O-rth & Cade
Flo Vernon
Ann Cadee's 'bilit
(30)
Sidney Marion
Wler's Elephants
Lettie Rev
Rykor & Mack
Bird Carlie
ITHACA, N. Y.
Strand
2d half (24-29)
Mc-ville & Stetson
(Others to fill)
JAMESTOWN, N.
—Shea's
2d half (26-29)
C & R Marshall
Walton & Brandt
Revue Unusual
Vibron

At H. Winslow
J & B Lester
JERSEY CITY
State
2d half (26-29)
Jean La Croese
Conlin & Glass
Calt Bros
Half-Moon Rev
(One, to fill)
JOHNSTOWN, N.
Majestic
2d half (26-29)
Suite 16
Chelm St Orr
Hobe Vernon
Ludde & Gardner
Takeo

WEEK
L and HARRIS
cult. Utitl June
and BARTON
n and Grealy
JOHN GIRLS
alace, Brooklyn
irection
FITZPATRICK
a Street, New York

KINGSTON, N. Y.
Kingston
 2d half (26-29)
 Temple 3
 (Others to fill)
LANCASTER, Pa.
Colonial

Gruber's Oddities
Sail Brilliant
(Three to Nil)
LAWRENCE, MA
Empire
2d half (26-29)
H. Hite & Reflow
(Others to fill)

2d half (26:29)
Old Fiddlers vs J
Mona Mura
(Three to nil)
LOUISVILLE, E
National
2d half (26:29)

Yong-Wang Co
 Louise Wright
 I 13 Hainp Co
 Wahl & Walters
 Rodrigo & Lila
 (One to fill)
 1st half (20:1)
 Guy Voyer Co
 Miller-Sis Rev
 Bellin 3
 Mind Erud & A

Hearst Bros.
Larnell & Pio
2d half (2-5)
Mayo & Lann
Fisher & Gilmore
Brown Derby Bldg
The Agencos
J. Emmett O'Mara
(One to five)
LOWELL, MASS.

2d half (26-29)
Orange Grove E
Lang & Haley
Mad Patrick
A Ashley Co
Green & Lee
Hawthorn & Dunn
1st half (20-25)
Green & Lee
Hawthorn & Dunn

Wheeler & Co.
Butler & Parker
Horton & Small
Morton & Sully

of the 1990s (Table 1).

GREENWICH VILLAGE AS IZ

By LEW NEY
(Self-Designated Mayor of G. V.)

It's a glorified version of the pull-em-in-bunk, to be sure, but you can't get away from the cheerless, thrilling charm of the two alternat-ing pirates who parade their shadow-length in front of the Pirates' Den on Christopher street.

Ten years ago Don Dickerman had a tiny basement on Sheridan square. There the young pirate made his first stand and fell afoul the law. The popular sport of sleuths in those vivid days was to charge anything that didn't look like a lunch room or ice cream parlor with being disorderly.

A simple and suggestive black coffin and piratical insignia that suggested poison outside Don's door cooled the heart of happy comers and hastened neurotics in passing. That was before prohibition prevailed, before bohemia's playground was understood by the valiant vice squad.

The busy law enforcers failed to find anything wrong with Don's den, but they could not understand why anyone would go to a place where in a wee, bench-equipped basement, dolefully decorated with cutlasses, knives, irons and other piratical paraphernalia.

Don was arrested and so were others. He kept the case single-handed when it came up in Special Sessions. But the law's action and suspense and suspension of business, if any, hurt. The boy pirate moved meantime to a retreat some-where in Long Island, where he made toys tirelessly for two years.

Again he felt the urge of the Village and came back. He and the Keller sisters remodeled the old stable and there his revived Pirates' Den still stands. The old horse-and-wagon elevator still is used and moves the jazzy orchestra from floor to floor. And for eight years some pale, pale pirate or other has guarded the entrance, has guided the slummers to the basement door and has guided the glibbly with pungent pirate prattle.

Pirate-Painter

Dirk, the first-mate pirate, is also a painter. He has even given an exhibition, and he spent his savings last year by laying out months in Paris to study. He is back tending his pot-boller, and does it swell.

I haven't been within the Pirates' Den for six years. No Villager hangs out there any more. It is one of the scores of places that cater to upowners and others that think the Village is a cross between Coney Island and Chinatown—and much nearer Broadway.

Sunday's Breakfast

"Come over for breakfast next Sunday" means at two or four. It's the one meal of the day and usually drags along for hours. Talk is light and coffee is thick. Loaves of white bread disappear into brown toast, fresh fruit and eggs and bacon, and perhaps marmalade.

Ten rooms would cater to Sunday breakfasters "but everybody prefers to eat at home or with a very close friend. Dining is most informal. A poet used to wait a few blocks in his nightwear, completely covered with boots and ulster. If he had absent-mindedly entered a cafe the consequences might have been Bellevue.

Sunday afternoon breakfasts are the intimate, tele-a-tele of intimates. If invited, you may be certain that host or hostess likes you and trusts you and wants you, perhaps needs you. And invitations are usually extended for a series of Sundays until and unless a fast break quers you.

Paul Reeves' Portray

Charles Cullen's illustrations for Paul Reeves' Portray are exhibited Sunday at the Little-theatre-studio of Joseph Lawrence, 51 West 12th street. Dr. Werner Marchand hangs his own and other art at the Troubadour, 46 West 8th street, on Wednesday evenings. Whitney Studio Club, at 8 West 8th street, is carrying on an exhibition of portraits by members.

Leontine Stanfield at 77

Are you old enough to remember Leontine Stanfield, 77 last birthday? She is now in the Graham Home in Brooklyn but came over to cheer my fireside one-third of an afternoon last week with her reminiscences of 50-odd years ago. Many of her songs by six publishers are still popular. Broadway and the Village see her often these days, with her bag full of birds made

from peanuts, and other ingenious decorations.

Mary Carolyn Davies, who poetizes for the "Statepost" and receives a line-for-poems publication, is gaining strength on a hospital cot.

Barbara Fromberg received a ticket for her New Orleans home for Xmas and is expected to spend it going that way any day.

Tom Boggs, who partnered with me on the one and only issue of the "New Cow," has returned to the Village from Pittsburgh and Philly and is looking for a position as editor-in-chief of anything.

PARTS WITH COMB TO PART HIS HAIR

Marion Ackland and Husband
Have Continuous Battle,
—Day and Night

"My first husband was a German. The second a Scotswoman. And you can tell the whole slant-eyed world that there will never be a third," declared Marion Ackland, 25, dancer, residing at the Sterling, 126 West 49th street, when in West Side Court in answer to a summons obtained by her husband against her. Mrs. Ackland, who said she was of English and Spanish extraction, was formerly with Jimmy Cooper's burlesque show. March 17, last year, she married Sandy Ackland, 30, Scotch comedian, also in Cooper's show. The courtship was brief but the marital battles long, averred Mrs. Ackland.

The recent trouble began Wednesday. Sandy left his apartment in search of engagements at night clubs. Marion accompanied him. At Broadway and 47th street, she charged Sandy with striking her and called Patrolman Shea of the West 47th street station. Sandy was taken to West Side Court before Magistrate Edward Well on the charge of disorderly conduct. He denied striking his wife but stated that she "sank" one of her high heeled Russian boots on his toes, almost crushing them. The Court tried to effect a reconciliation, Mrs. Ackland wouldn't hear of it. Sandy was in the same frame of mind. "If I don't see him until 1938 it will be too soon," declared the dancer. The Court dismissed the proceedings.

Both Slept on Chairs

Both returned to the Sterling. That night they slept in chairs with one eye opened. "I wasn't taking any chances on that Scotchman," said Mrs. Ackland. Sandy also slept on a chair.

The following morning Sandy charged that Mrs. Ackland sunk her perfect 32 molars into the muscle of his arm. He hurried to court and obtained a summons. It will be heard today (Wednesday).

Mrs. Ackland told reporters that she bit Sandy when he kicked a chair from under her as she was having her coffee. "As I fell, he seized me by the throat. I was being throttled and to have him hold one eye opened. I put a corporal's insignia on his left arm," she stated. "The only thing that 'Sandy' ever parts with is a comb. And that is to part his hair," retorted Marion. "When I was with Jimmy Cooper's show he made violent love to me. I passed up a Yale graduate with plenty of 'jacks' to marry Sandy," she said.

Sandy is appearing, she said, with "Lads and Lassies" at Montclair, N. J.

Joe Schenck's New Motor Boat

The first sale of the annual Motor Boat Show at Grand Central Palace was a 42-foot Elco motor yacht to Joe Schenck of Van and Schenck. Sale price, \$16,000. The boys plan their first real vacation this summer on an extended cruise.

Paul Stieger, of Shumlin & Stieger, producers of Bill Keeler's "Chickadee," is sailing Saturday for Havana for a short vacation. With him will be his wife, Suzanne Sheldon, who vacates the ingenu role in "The Shannons" to take the trip.

PRINCE JOVEDDAH IS PINCHED FOR "AD"

Misleading Advertising Charge
Placed Against 3—Police-
woman Investigated

Charged with violation of Section 950 of the Penal Law, which deals with misleading advertisements, Prince Joveddah, 42, teacher of psychology and vaudeville performer, residing at the Landseer apartment, 245 West 51st street; Mrs. Olive Pink, 42, teacher of psychology, of 57 West 51st street, and Nat Frankel, 19, secretary, of 328 West 51st street, were arraigned in West Side Court.

After a lengthy hearing the defendants were held for trial in Special Sessions. Nominal bail was set which the defendants obtained. The arrests were made on warrants issued by Chief Magistrate William McAdoo.

The prince was attired in his purple turban. Mrs. Pink sat alongside of him while he waited arraignment. Assistant District Attorney Joseph Cohen prosecuted. The trio made a general denial of the charges.

The arrests were made as a result of a woman canvasser who read the advertisement in a newspaper. Policewoman Mrs. Mullen testified she read an advertisement in a daily in which it was stated that "sleasides were wanted to sell a psychology course." Commissioner and salary were assured, according to the "ad."

She interviewed the trio and learned, she said, that no salary was attached to the job. "The 'ad' is a lure to get canvassers here," she quoted the prince as saying.

"Feet" Gets \$20,000 Bail

Hymie (Feet) Edson, stopping at the Hotel Harding, recently arrested by Detectives John Green, Pat Flood and Sgt. Murphy of the West 47th street station in connection with the larceny of \$30,000 worth of rugs and tapestries, was held for the action of the Grand Jury by Magistrate Jesse Silbermann in West Side Court.

Edson at one time was connected with Tex Guitman's 300 Club. A few years ago he took "spec" on the Big Stem. When the court fixed \$20,000 bail Edson obtained it. He told reporters that if the bail had been fixed at \$50,000 he could have gotten it.

Edson was arrested in connection with the theft of the rugs from Charles Seligman, 145 West 45th street. Seligman has a store room on one of the upper floors. Entrance was made by the burglars by crossing from the Hotel King James that adjoins the Seligman place of business.

About \$10,000 worth of rugs were found in a room at the King James. Trunks shipped from the King James to Edson were received at the Hotel Harding.

"Feet" made a general denial. He was charged that the Grand Jury would not indict him.

MRS. J. HARDING SUICIDE

Mrs. Jean Young-Harding, the 27-year-old wife of Major Henry Jefferson Harding, manager of the Continental Hotel, ended her life by shooting herself with the major's army revolver. The tragedy occurred in the Harding apartments on the eighth floor of the hotel. The Hardings also maintained an apartment at 61 West 137th street. Mrs. Harding had been dead about eight hours, according to Dr. Delario of New York Hospital. The discovery was made by a maid in the hotel.

Her health is given as the cause of the tragedy, according to Major Harding. He has been married four years. His wife had been a clerk in a Western Union office in the financial district. Recently her health became impaired and the major sought to dissuade his wife from returning to work. He had been opposed to her going to business at all, he said.

Mrs. Harding stayed at the hotel while the major returned to his home uptown. She prepared two notes, one to her mother, Mrs. L. H. Young, and the other to her husband. She explained that she had been opposed to her going to business a large sum of money in her possession.

The major gained fame during the World War. He was cited seven times for bravery.

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 entertainments 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—"Divine Woman" (Garbo); second week.
Colony—"Thanks for the Buggy Ride" and Cherenlavsky's torrid jazz.
Paramount—"Beau Sabreur."
Rialto—"The Last Command" (Jannings) (run).
Rivoli—"Gentlemen Prefer Blondes" (okay flicker in run).
Strand—Charles Chaplin's "Circus" (run).
Roxy—"Sharpshooters" and strong stage show.

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "The Enemy" "Wings" "Jazz Singer" (Al Jolson)
"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."

Vincent Lopez's Casa Lopez must be "made," if only for the Lopez dance music. Jack O'Sullivan is m. e., and excellent. For change of pace and a Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (B n Bernie) and Pennsylvania (Johnny Johnson) should not be overlooked for night purposes for straight dining and dancing purposes, before or after theater.

The Little Club has a fast show. Ambassadors, former Le Perroquet, is a roomy cafe, with ritzy black-an-tan show.

George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business. Ben Bernie is doubling from the Roosevelt into the Club Intime.

The class spots are the Montmartre and Lido, doing well, and the Mirador offers Maurice's widow, Eleanor Ambrose, and Charles Sabini as co-star.

Van and Schenck are strong at the Silver Slipper, with an excellent supporting show. The Everglades is faring mildly; the Frivolity is continuing its usual healthy trade, and the inimitable Benny Davis at the 54th St. Club always produces a fast entertainment; Harold Leonard's crack dance band is the new feature.

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 hotsy-totsy brown-skin revue.

Helen Morgan has reopened her new Chez Helen Morgan at the old 300 Club.

RECOMMENDED DISK RECORDS

Edison No. 52145—Edisonians, "house" organization, has done well with its version of Gershwin's "Rhapsodie in Blue." It is in two parts, back to back.

Columbia No. 1294—Rudy Wiedofe, saxophone virtuoso, offers his own "Llewellyn Waltz," coupled with a transcription of "Serenade," played as only Wiedofe can.

Victor No. 2114—Victor Arden and Phil Ohman and their Orchestra, the popular artists (switching from Brunswick), offer the hits from "Funny Face," namely, "S Wonderful" and "Funny Face," dance couplet in Gershwin's name. Johnny Marvin also contributes vocally for a tip-top dance disk.

Columbia No. 3671—Yacht Club Boys, with Billy Mann at helm, do "I Fell Head Over Heels in Love" and "You Walk Back From an Aeroplane" in usual breezy style. Crisp ditties and snappy delivery—happy combination.

Victor No. 36877—Paul Whiteman and the Concert Orchestra rhapsodize the popular "Ammy My Soul" and the heated "Washington Blues," futuristic jazz. It's a \$125 12-inch record in same complete style and technique as "When Day is Done" and "Soliloquy." They are fitting themes for the Whiteman treatment and will last for a long time.

Columbia No. 1295—Golden Dawn hit songs, "We Two" and "Down," are handled by Leo Reisman's orchestra. Reisman's aggregation that has been taking its work seriously in the Hub and branched out with a number of concerts in the local halls. Reisman's expert treatment of the operetta's dance tunes does not mar their primary values for dance purposes.

RECOMMENDED SHEET MUSIC

"Everybody Loves My Girl" "I Fell Head Over Heels in Love"
"Many (What Are You Waiting For?)" "Way Down South in Heaven"
"The Sunrise" "Sweetheart Memories"

PALM BEACH

Palm Beach, Jan. 24.

Ned Wayburn has again opened a class here to teach the social set the latest stomps, walks and drags in addition to the usual tap and buck and wing hoofing. Instruction continues for eight weeks. Earle G. Thomas, business manager for Wayburn, is here, together with John Lonergan, second instructor.

Joseph Kennedy, president of Film Booking Office, and Edward O'Leary and Ted Moore, FBO executives, are here taking the sun cure and improving their golf.

Morton Downey opens at the Venetian Gardens Wednesday (Jan. 25). Ralph Wonders, Grace Kay White and Murray Smith's orchestra continue at the room. It is doing the best business here.

Polly Day and Marco d'Abreu, until Saturday at the Muletier dancers, opened a week's engagement in the "Alma Hotel"—The hotel is under the Ambassador chain management this season. A Ben Bernie band under the direction of Dave Bernie has been engaged for the season.

Igor Krouse is leader of the Howard Lanin orchestra at the Royal Poinciana for the season. The bandmen play the special feature night cakewalk contests put on by

the colored help of the hotel, as well as the daily tea dance in the Coconut Grove and the Danse de la Mer, the open-air dance floor attached to the Breakers Casino on the boardwalk.

The Paul Specht unit at the Vineta consists of Al Payne, leader and sax; Nelson Smith, sax; Russell Lovelace, violin; Alexander St. Peter, drums; and Oscar Carmel, pianist and vocalist.

Joe Leblang has returned to Palm Beach for the season after a trip to Detroit for the opening of Jones and Green's "Rain or Shine."

John Golden is playing in the Artists' and Writers' Golf Association tournament here this week and has offered prizes of five bottles of champagne to the artist or writer who finishes fifth in the tourney and six bottles of bubble water to the contestant who breezes to sixth. The chances of John, coping either of his own prizes are rather slim, but John W. A. Weaver, playwright, who finished among the first 10 in the qualifying round Monday, is expected to be well up in the final.

Others in the tournament are Al Jolson, Sam Harris, Edgar Selwyn, Phil Dunning, Geo. Abbott, Rube Goldberg, Clare Briggs, Grantland Rice and H. T. Webster.

WIFE TELLS THINGS, BUT LOSES ALIMONY

Jeanne Krauss' Story of Husband's Cruelty—Hotel Man Married Former Showgirl

Jeanne K. Krauss, former showgirl with Al Jolson, "Bombo," Music Box Reviews and "Frlivities," and now the wife of Samuel Harris Krauss, manager of the Coolidge Hotel on West 47th street, theatrical hostelry, is not believed likely to succeed in her separation suit against her husband, and the New York Supreme Court accordingly refused to allow her any alimony. In response to her lawyer's petition for \$150 a week and \$1,000 counsel fees, he was allowed \$75 for legal disbursements.

Mrs. Krauss in her complaint does plenty of "tipping" on her husband's activities at the Coolidge hotel, alleging his income as lessee of the hotel was augmented by a gambling game he is said to operate. In reply to Krauss' denial by affidavit, the wife again reiterates that she has played poker and "21" in the gambling room, and that dice was another pastime.

Krauss is alleged to be the sole owner of the West 47th St. Corp., which owns the Coolidge hotel lease, the manager denying this, stating he is salaried at \$150 a month as the resident manager, in addition to getting his apartment rent free.

Charges Against Wife
Mrs. Krauss further refuted his statement of no cash assets by allegations that he carried balances of \$10,000 to \$15,000 as a financial necessity to keep a race track book. The Supreme Court justice did not believe her charge of cruelty, weight of the evidence was in favor of the husband that the wife came home but once or twice a week only to change her clothes and that she was periodically intoxicated and that it was she, and not he, who was attacked with a riding crop, the husband suffering a scar on his face.

Mrs. Krauss states the Coolidge hotel lease is vested with her husband's holding, coming to her for 29 years from 1926 at \$22,000 a year. Krauss formerly managed the Stanley hotel, also a Times Square theatrical hostelry.

Cabaret Girl Arrested For Taking Her Clothes

In West Side Court today (Wednesday) Florence Smith, 25, entertainer and cabaret girl at the Maytime Club, 23 West 49th street, will explain why she entered her former apartments and seized wearing apparel belonging to her at 321 West 42d street.

She was arrested at the club as she had finished her number. Detectives John Coleman and Tom Walsh of the West 47th street station placed her under arrest, just as she was about to take her basket of smokes. They explained they were sleuths and she quietly left the club.

Miss Smith admitted to the detectives that she had entered the apartment, and claimed that she had lived with Mr. and Mrs. Frank Seyfang and had known them for years. Recently she decided to get an apartment elsewhere. Seyfang, she said, refused to turn over to her wearing apparel.

Her attorney, Joseph Wolfman, told Magistrate Earl Smith that the complainant had removed the lock on the door. His client, he said, had to break a pane of glass in the window to gain entrance. "She took only what belonged to her," said Wolfman. Seyfang alleges that \$100 worth of his property was also taken.

30 Days for Shoplifters

Workhouse sentences of 30 days each were imposed in Special Sessions upon two young women who described themselves as Mrs. Velma Walters, 21, night club hostess, and Mrs. Lavone Buck, saleswoman, both of 341 West 23rd street. They had pleaded guilty to shoplifting.

Both were arrested Jan. 11, after they had taken articles worth \$22 from counters in Saks' Herald Square store.

According to May Mangano, prosecution officer, the two women came to New York from Binghamton, N. Y., where Mrs. Walters was employed as a hostess in Fisher's dance hall. When they arrived they obtained positions in night clubs in Greenwich Village.

N. Y. Columnists Convict Themselves

The following questionnaire has been unknowingly answered by the included newspapermen. For those questions passed up Variety has supplied what it thinks should have been the answers.

Columnists and others listed below are Karl Kitchen, "Evening World"; Ward Morehouse, "Sun"; Robert Coleman, "Daily Mirror"; Mark Hellinger, "Daily News"; Walter Winchell, "Evening Graphic"; Robert Garland, "Evening Telegram"; O. O. McIntyre, syndicated and unattached; Heywood Brown, "World" (morning); Franklin P. Adams (F. P. A.) "World" (morning).

1—WHAT IS A COLUMNIST?

Kitchen—Me.
Morehouse—A filler.
Coleman—Pardon me.
Hellinger—Not Winchell.
Winchell—Not Hellinger.
Garland—A discreet writer.
O. O. McIntyre—Not me.
Brown—Really?
F. P. A.—A loafer.

2—WHAT STARTED YOU ON YOUR CAREER AS A COLUMNIST?

Kitchen—Misinformation.
Morehouse—Needed the work.
Coleman—Opposition.
Hellinger—Kitchen, Morehouse, Coleman, Winchell, McIntyre, Winchell—Pantages.
Garland—Baltimore.
McIntyre—210 dailies.
Brown—Ruth.
F. P. A.—Grocer, Butcher & Co.

3—WHAT IS THE DIFFERENCE BETWEEN YOUR COLUMN AND A COMIC STRIP?

Kitchen—Don't believe in pictures.
Morehouse—It's 60-50.
Coleman—A 200-ft. screen test.
Hellinger—Liberty.
Winchell—"The Bookman."
Garland—Circulation man gives up.
McIntyre—210 dailies.
Brown—Nothing is comic.
F. P. A.—Words make a picture.

4—DOES A COLUMNIST HELP OR HURT A TABLOID?

Kitchen—What is a tabloid?
Morehouse—Never read a tabloid.
Coleman—Guilty.
Hellinger—What and see.
Winchell—Positively.
Garland—Why should he?
McIntyre—Yes.
Brown—Unquestionably.
F. P. A.—A question for thought.

5—WHO IS THE RIGHTFUL OWNER OF A GAG; THE ONE WHO GIVES IT TO YOU OR THE ONE WHO PRINTS IT?

Kitchen—Finders keepers.
Morehouse—No new gags under the sun.
Coleman—Where's a good gag?
Hellinger—When's a gag not a gag?
Winchell—I dig em. Know any?
Garland—This is becoming irksome.
McIntyre—210 dailies and not a squawk.
Brown—Who cares?
F. P. A.—Jokes are not gags.

6—WHICH COLUMNIST IS IN THE RED, MOSTLY?

Kitchen—Morehouse.
Coleman—Hellinger.
Winchell—Garland.
Garland—No answer received.
McIntyre—Brown.
F. P. A.—

7—DO YOU BELIEVE YOUR CONTEMPORARIES STEAL YOUR STUFF?

Kitchen—Absolutely.
Morehouse—Certainly.
Hellinger—Positively.
Winchell—(Not enough room for answer).
Garland—Only read my own.
McIntyre—Every day in every way.
Brown—I'm no clipping bureau simp.
F. P. A.—Paste is so sticky.

8—DO YOU WRITE YOUR OWN STUFF?

Kitchen—Well, I don't rewrite.
Morehouse—From personal observation.
Coleman—Do you read it?
Hellinger—Exactly.
Winchell—Yes, and left handed.
Garland—Who else could?
McIntyre—Ask 210 dailies.
Brown—Refuse to answer.
F. P. A.—Undecided.

9—DO YOU BELIEVE THE INCREASING NUMBER OF COLUMNISTS MAY CUT DOWN YOUR SALARY? ARE YOU GETTING A SALARY?

Kitchen—Have no fear and not much salary.
Morehouse—I'm a specialist and not on space.
Coleman—Have seen 'em come and go without a raise.
Hellinger—They put me in the racket and salary is my only passion.
Winchell—Two more years and I'll tell Macfadden something.
Garland—Fear no opposition; salary never annoys me.
McIntyre—Straight percentage, kid, with a guarantee.
Brown—They took me back and boosted.
F. P. A.—Please don't classify me as a columnist.

10—WHO IS YOUR FAVORITE AUTHOR?

Kitchen—Walter Kingsley.
Morehouse—Marty Herman.
Coleman—Benny Holzman.
Hellinger—Barney Gallant.
Winchell—Harry Hershfield.
Garland—Hank Mencken.
McIntyre—General Motors.
Brown—Frank Sullivan.
F. P. A.—Bayard Swope.

STANDING OF COLUMNISTS ON ANSWERS

Abbreviations are: R (right); W (wrong); O (no opinion); Pct. (percentage).				
	R.	W.	O.	Pct.
McIntyre	5	5	5	.500
Brown	5	5	5	.500
Garland	2	4	4	.200
Coleman	1 1/2	3 1/2	8	.150
Kitchen	1	7	2	.100
Morehouse	3/4	4	5 1/4	.050
Hellinger	1	10	0	.000
Winchell	1	10	0	.000
F. P. A.	1	10	0	.000

Jean Lewis, Manicurist, Arrested in Claridge

Detectives Czech and Harmon, Narcotic squad, received a tip that opium was being smoked in one of the rooms of the Claridge Hotel, 14th street and Broadway, and made an investigation on one of the upper floors occupied by Jean Lewis, 23, manicurist. The detectives said they found a complete opium smoking outfit and some of the drug. They questioned Miss Lewis, but

did not get much information from her. She was arrested and the layout confiscated. When arraigned before Magistrate Well in West Side Court she pleaded not guilty. Her fingerprint record showed she had been convicted twice before, receiving 100 days for vagrancy, and on another charge, served one day.

Miss Lewis waived examination and was held in \$1,000 bail for trial in Special Sessions.

Despite efforts of detectives to get her to tell something about herself the young woman, fashionably gowned, maintained silence.

ON THE SQUARE

Marie Hartman Ragged Louie Rydell

Into the midst of a bachelor dinner to Louie Rydell, Variety's advertising manager, at Billy Lohff's Tavern the other evening, stalked Marie Hartman, one of vaudeville's stars. Having peeked around the corner first, Marie was informed and instructed. Walking directly in front of Rydell on the dais, Marie quietly said:

"What do you mean? Are you walking out on me after all of those 12 years? I won't stand for it and I don't care who the other woman is."

Louie turned whiter than the table cloth before him and was unable to utter a word. But a bare few in the room were aware of the frame and there was general gasping. Seeing that Rydell was stunned, Miss Hartman made it stronger, in an even tone that carried; until ending the confusion by saying:

"Louie, you'd better come outside and talk this over with me." When Rydell still remained mute, she said:

"Then there's nothing to do but place our child with a Gus Edwards act." Only that speech reassured everyone.

If Miss Hartman had relinquished the splendid bit for months, it could not have gone over better and was a great laugh.

Another climax was when Mr. Rydell Jan. 19 married Barbara Oxford, non-pro. Louie got so much razzing about Miss Hartman that it left Mrs. Rydell in doubt, and so they left on the honeymoon.

Three Toastmasters for One Dinner

At the same Rydell dinner, given by his companions on Variety, three toastmasters officiated: Harry Hershfield, Harry Reichenbach and Jack Lalt. Lalt did a marathon speech largely punctuated by laughter while Reichenbach and Hershfield kept up a continual banter. Whenever a rest occurred, Hershfield would call upon Reichenbach and Reichenbach in responding immediately called upon Hershfield.

How Jessel Made Up With Jolson—and How!

George Jessel hugged Al Jolson and Al hugged George the night of the William Morris dinner at the Hotel Commodore. But they were phony hugs, although the large crowd witnessing the reunion went frantic with enthusiasm and applause.

Jessel had not been on speaking terms with Jolson since the latter appeared in the Vitaphone version of "The Jazz Singer." Jessel created the role on the stage and is still appearing in it. George thought Al should have side-stopped the Warners' picture offer for his preference.

Matters stood that way until the two comedians "made up" at the Commodore. In the speeches of the evening from the dais, Jessel's had been the outstanding for brilliancy and laughter. Jolson did not speak. But during the entertainment following in the same room, when Jolson walked on for his turn, he called attention to Jessel and his speech.

Al spoke glowingly of George. Jessel, standing in the rear with Eddie Cantor, remarked he thought Jolson's acknowledgment should be noticed. Eddie agreed and suggested that George go on the platform to shake hands with Al.

George walked to the stage and, while doing his hugging-bit to the yelling acclaim of the populace around, whispered in Jolson's ear:

"Listen, you remember this doesn't go."

To which Jolson replied—still in the hug:

"Oke with me, but didn't I pick a great spot?"

A net result, however, is that George and Al are again on talking terms.

Tom Miner Created "Get the Hook"

In the death of Thomas W. Miner, of the Miner-theatrical family, the slang phrase of "Get the Hook" is recalled. It was Tom Miner accredited with having been among the first to launch "amateur nights" in his burlesque theatres. In October, 1923, he originated the saying that later became common.

On Friday night, the story rides, Tom Miner was in the old Miner's on the Bowery running an amateur show. A bad act was on, so bad that the audience was giving it the razz. Miner spied an old-fashioned big crookhanded cane used by a negro impersonator. He had the property man lash it to a long pole.

Then out on the stage in full view of the audience went the cane, or improvised hook as it looked, and the crook went around the act's neck. Off he was yanked unceremoniously while the folks yelled in glee.

When subsequent acts met with hisses and catcalls there were loud cries of "Get the hook."

Early Political Stand

The first political headquarters for the presidential year has been opened on 52d street, to sponsor the candidacy of Senator Curtis of Kansas.

Single Deposit of \$6,000,000

A \$6,000,000 check deposit by the Consolidated Film Industries, Inc., in the Chelsea Exchange Bank made last week prompted that Times Square institution on 48th street and 7th avenue to increase its capital \$500,000, bringing the capital to \$2,000,000. The Consolidated Film Industries, Inc., check sent the Chelsea's total deposits up to a new high of \$30,000,000, the film concern's \$6,000,000 check almost equals the total deposits of the bank in 1922, when the present directorship took control.

Beautiful and Intelligent

Naomi Johnson, one of Ziegfeld's beauties, reputed intelligent, has been put forward for the last year by Alfred Cheney Johnson, under contract to do all Ziegfeld's photography, as the most beautiful of all Ziegfeld's beauties, past or present.

Coffee Houses as Blinds

Coffee houses, in reality blinds for speakeasies, are cropping up in large numbers in Greenwich Village. It has gradually displaced the former small cabaret in that section and with some former cabaret owners financing coffee houses.

Gilda's Icy Mitt

Arthur Kober, who ghost-authored "Came the Dawn" sketch in Morrow's "Almanack" for 1928 (edited by Burton Rascoe), and credited to Gilda Gray for authorship, met Miss Gray recently at an A. M. P. A. luncheon at the Cafe Boulevard, where the cinema advertising man was entertaining the actress. Kober was introduced to Miss Gray for the first time and identified as the ghost author of the "Came the Dawn" skit, with Gilda giving Kober the haughty gladiemeccha.

Kindly Merchant

The proprietor of Jack's Clothes Store on West 46th street refused to prosecute three actors who fell through his plate glass window during a celebration.

Cutting Out the "Garcon" Stuff

One of the French restaurants near the Square is printing the first name of its waiters on the menu for the convenience of patrons.

No Dumb Doras Now

A girl reporter from the New York "Herald Tribune" came into a press agent's office and said she wanted to gather some data relative to the chorus girl classification by managers. "For instance," explained the young woman, "there would be a little card with D. R. meaning Dumb Doras, and any girl fitting it would have her name in a way for future Doras."

(Continued on page 16)

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

The following letter explains itself:

N. T. G., Variety:

In "Joys and Glooms of Broadway" you tell a sad little story of the tough, breaks one little girl received and it is my hope that many of your readers will respond and help this little lady.

The writer was once in show business and knows its ups and downs full well. While he has been out of it for four years he has never lost the habit of reading Variety each week.

Enclosed herewith you will find my check for \$20 which please give to this young lady and if she is still in need of an overcoat and you will send the size I will see that one is sent on for her.

HENRY S. MILO,

512 Chapman Building, Portland, Me.

The above in spite of the fact that we merely stated a case of one little chorus kid's hard luck, without, of course, suggesting help.

We'll look the kid up tonight and give her the \$20, and ask her to personally write her thanks to Mr. Milo.

Hotsy Totsy, "the stormy petrel of Broadway," has been called by that name since we gave it to her in the *Guinain El Fey* Club three years ago. She has to stop and think now to remember what her real name is.

Smelly Gag

We haven't seen a vaudeville show in years but happened in on a benefit a few nights ago. One of the gags ruined us. Man says to girl: "You're a spoiled child."

"I am not," is the answer, "my whole family smells like that."

Madame Guinain was having one of her usual hectic evenings, with six square feet of dancing space. So she made an announcement:

"Those wishing to dance please let me know. We'll run busses from here to Roseland."

Bugs Knew

Some one mentioned to Bugs Back:

"You see what the Shuberts did to Winchell? He's barred from their theatres."

"Serves that guy right for trying to be George Washington," replied Bugs.

Speaking of Winchell, he was sitting in a joint at 6 a. m. and said:

"Well, guess I'll go home and feed the baby."

"With what?" asked a guy.

Chance for Chorus Girls

The new policy at Loew's Melba theatre is offering a splendid chance to night club kids to show what they can do on the stage. Each bill contains a few principals from night clubs, most making their stage debut and they're a wow. Thus far Hotsy Totsy, Hanley Sisters, Gwen Milne, Myrtle Allen and Irene Faery of the Frivolity Club, and Virginia Roache, Barbara La Maze, Dottie Justin and Kitty O'Reilly of the Guinain Club have made good.

Kidding a Dumbbell

A boy dancer in a night club who had never been out of New York and didn't know what it was all about, accepted a chance to go to the Le Paradis in Washington for Meyer Davis. He asked one of the kids in the show if he could live in Atlantic City and commute to work, thinking it was alongside Washington. That was the tip-off that he was dumb, and started a volley of gags. The chorus girls in the revue gathered around the youngster and started to steer him right.

One told him she could get him a letter which would let him have a room in the Washington Monument. Another told him to look up Lincoln's Gettysburg address while there. A third said he should stop at the Sylvania hotel in Philadelphia and take the bus over every day. He was told to take the train at the Grand Central and the fare was only \$2. He probably never arrived.

Did as Directed

A kid in a show was out on a party in a hotel suite in Baltimore, with a flock of other folks from the show. She was interrupting an interesting poker game and someone said:

"Aw, go turn in a fire alarm."

She did. In five minutes the street was full of apparatus and everyone in the hotel rushed out in their night clothes. Great party.

Virginia Green's Poison as Boy Friend Blew Out

A woman, who gave the name of Virginia Green, 25, hostess in the Cave of the Winds, West 46th street, was brought to Roosevelt Hospital in a taxicab Friday morning. She requested treatment for an unknown poison.

Dr. Grosvenor asked the girl the trouble. At first she said she had drunk "some bad booze." Later she admitted swallowing potassium permanganate tablets. She said she thought she had taken about 50 grains.

The physician worked over her for some time and succeeded in removing most of the poison. When questioned further the girl said that upon returning home from the cabaret she and her sweetheart had had a quarrel.

She further stated that during the course of the argument the boy friend left the apartment. She said she ran after him to ask him to come back but he disappeared. She then decided to take the poison. She told the doctor she lived at 251 West 30th street.

Investigation of this address showed that it was the parish house of All Angels Episcopal Church and at that address she is not known. After attended, she insisted upon leaving the hospital.

Ned Nortoff and Harry Welsh have dissolved their stage partnership.

Cohen and Smith Given

Jail Sentences as Sharps

The most severe sentence to be imposed on persons convicted of cheating at cards was given in Special Sessions to Sidney Smith, 35, former owner of the Fern Club, 147 West 48th street, and Joseph Cohen, professional gambler, of 32 Columbia street, who were sent to the penitentiary for not less than six months or more than three years.

The two men had been convicted a week ago of swindling Claire Gilbert, former show girl, of 263 Albany street, Brooklyn, out of \$1,000, and her friend, Susan Green, out of \$1,500 by means of marked cards in a poker game in the latter's apartment, 145 West 178th street, April 22, last.

In imposing sentence Justice Henry W. Herbert, presiding, described the defendants as a menace to gullible men and women who frequent Broadway, and that their police records show they were entitled to severe punishment, although the crime of which they were convicted was a misdemeanor.

The court also fined the chief complainant, Miss Gilbert, \$250, and she was in the same class as the two men, the evidence at the trial proving that she had conspired with one of the other men to swindle Smith, whom she believed to be a "sucker," out of his large bankroll. Instead, Smith had "taken her over."

At the conclusion of the case James Mayer, counsel for the men, declared he would seek a writ of reasonable doubt from the Supreme Court in order that the two men may be released on bail pending appeal.

McLAUGHLIN IS ARRESTED

Pugilist Held in Connection With Death of Bartender

Vic McLaughlin, middleweight pugilist, and now playing in a boxing scene in "Spring 3100," was held in \$5,000 bail for further examination before Magistrate Corrigan in Homelide Court.

McLaughlin is accused of being implicated in the death of Michael Dunphy, 60 West 43d street, bartender in a saloon at 302 West 53d street. McLaughlin and Dunphy are said to have had an argument at the 53d street address on Jan. 8, in which the bartender was struck over the head with a bottle.

Dunphy was taken to Bellevue Hospital. Following his death, Dr. Norris, chief medical examiner, performed an autopsy. Dr. Norris in his report said death was caused by liver trouble and ethyl poisoning. Dunphy also had a laceration of the scalp.

Detective James Lyons, West 47th street station, was assigned to the case when word was received that the bartender had been assaulted with a bottle. He learned that McLaughlin had had a quarrel and started a search for the pugilist. When McLaughlin heard that the police were searching for him he surrendered to Detective Lyons.

McLaughlin admitted, Lyons said, that he had had trouble with Dunphy and stated that the bartender had assaulted him. Vic denied using a bottle to defend himself and insisted he was in no way responsible for Dunphy's death.

TENDLER GAME, BUT HUDKINS WINS EASILY

By JACK PULASKI

Contenders for the welterweight championship were narrowed Friday night at the Garden, when Ace Hudkins, Omaha "wild cat," clearly defeated Lew Tendler, the Philadelphia southpaw. The winner was 5 to 1, with the short ends having little chance to cop.

Tendler has not been around New York much since he lost the chance for the lightweight title against the retired Benny Leonard. Lew conned Tendler around his home town, however. Late when turning some good exhibitions, he was imbued with the idea that he might get a shot at the welter crown. That seems odd because Lew has been in the ring for more than a dozen years.

But Tendler is a gamster. He took a terrific beating around the body and in the seventh round sank to his knees for an eight-count. The round before he had walked to his corner grogged up. But he refused to quit, and in lasting the distance (10 rounds) won the admiration of the fans.

Hudkins Didn't Carry

After the knockdown some at the ringside thought that Hudkins was carrying his man. That was hardly borne out. Lew took plenty there- after without wincing. At 154 pounds Tendler looked in very good condition. He did some body punching himself and used the left to pop back the dome of the always crouching Hudkins. These upshots must have stung the tow-banded kid from the west, for he backed away several times. In fact, just before Lew went down, Ace had back-peddled all across the ring. When Tendler got up he fought on instinct, shaking his head in an attempt to chase the cob-webs. That was a tip off to Ace who couldn't do a darn thing about it.

Before Hudkins gets his chance at the title he may have to beat one or two boys who have whipped him. But the boy has color and while not quite the savage as when he first came East, is for fighting all the way. That is why he may be the next to face Joe Dundee.

The semi-final went to Andy Divodi, who beat Charley Rosen. The latter is one of the scrappers who leads with his head. If he takes it on the map much longer he'll probably be walking on his heels. The match didn't mean so much and some drowsy customers took a nap. As for Divodi he improves with age and may get into the very best style fighting company yet.

JUDGMENTS

Ben Ali Haggin; H. Jaekel & Sons, Inc.; \$3,268.

Edgar Leslie, Inc.; George McClellan, et al.; costs, \$76.

Associated Exhibitors, Inc.; N. Y. Tel. Co.; \$75.

Meserole Securities Co., Inc.; J. T. Cosman; costs, \$91.

INSIDE STUFF

ON SPORTS

Meehan-Schwarzer and N. Y. U.

The controversy which threatened to cause Chick Meehan's departure from New York University is reliably reported to have germinated in a dispute between assistant coach Joe Schwarzer, a player, and a claim that Schwarzer played "dirty" against this man in scrimmages.

Schwarzer, never overly popular with some of the players and faculty, bluntly criticized the star, a lineman, for poor work, and took a place with the scrubs to show how the position should be played. He did, but the player claimed that Schwarzer's tactics were foul. A feud between the two developed as the season progressed, and the boy was benched.

This player, a relative of a prominent business man in New York with influential political connections, started a campaign against Schwarzer on the campus, and is said to have enlisted the support of several of the faculty. Meehan backed his assistant unreservedly, and informed the faculty committee on athletics that he (Meehan) must have full control of football in 1928. Meehan also asked for an increase in salary. The athletic committee was willing to grant the salary increase, but hinted that Schwarzer should be let out. At the close of the season, in which the lineman referred to received his varsity letter, a crisis arose, and when the faculty committee showed no signs of backing down, Schwarzer withdrew to save Meehan from further embarrassment. The coach was granted the increase in salary, but was not given full control of football, as demanded.

Schwarzer is reputed to have been the highest paid assistant football coach in the country, receiving \$5,000 for his work at N. Y. U. His friends say that Manhattan is willing to pay him the same amount as coach at that Catholic college.

A Garden in London

Bernard Mortimer, the English sports promoter, over here in the interests of Tom Heeney, the boxer, is returning to London with a plan to build a large sports arena along the lines of Madison Square Garden. If London builds a Madison Square Garden it will replace the Albert Hall as a spot to stage fistic and other sporting events.

The Mortimers have Heeney under contract. One provision is that they are to receive no compensation until the fighter receives more than \$2,500 for any one bout. In England and South Africa, where Heeney previously appeared, the purses never amounted to that much coin, and it was only after he came to America that the blonde heavyweight was paid important money. At that, the Mortimers are only in for a small percentage.

Charley Harvey, who is actively directing Heeney, gets the major share of the managerial end.

ON THE SQUARE

(Continued from page 47)

reference. But if better than a Dumb Dora, under what caption would they put her in their files?"

The press agent growled: "Go tell your Sunday editor he read that in someone else's supplement. We haven't any dumb girls in shows. Nobody is dumb who can do the Charleston or Black Bottom, and if they can't fill the bill out they go."

"But," the reporter said, "the people eat up that stuff."

"Sure," snapped the p. a., "the people eat it up, but this is the first time I ever knew that Sunday editors believed what they wrote!"

Butterfly Didn't Bite Little Billy

Little Billy has been facilitated because of an accident some weeks ago, when he fell and severed an artery in his wrist. Around the Friars there was some kidding about it. Bert Hanlon, for instance, claims Billy didn't fall at all, but was just bitten by a butterfly.

Booze on Consignment

Through an oversupply of liquor for this country, believed shipped from England, reports say that consignments of the booze for the first time are being shipped to New York on credit. Receivers of the liquor are said to operate on a 15 per cent. plus basis, paying a profit of that amount to the consignors upon sale in the States.

No risk is reported taken by the consignees until the liquor actually reaches their hands. The consignees are expected to secure orders before the booze arrives.

Meantime liquor prices have been maintained, in New York at least. Scotch remains \$65 upward for a good quality, good rye is rare and champagne is more abundant since the holidays. The latter is quoted on the bootleg market at \$100 to \$120 per case.

Mrs. Cal a Spender

"Women's Wear" carried a story that Mrs. Coolidge spent \$500 of Cal's dough for a gown to wear to the Embassy Ball.

British Road's Sign in Square

The London and Northeastern Railroad running between England and Scotland has taken a large bulletin next to the Palace theatre to advertise York, England, the town they named the duke and Manhattan Island after.

Taxi Driver's Load

On 8th avenue a trolley car gently bumped a taxi. A hefty argument between the driver and conductor. Onlookers got a laugh at the talk when the taxi fellow exclaimed: "For crying out loud, what are you squawking about? You haven't got a nickel in that thing you steer, while I've got three grand tied up in this taxi machine!"

Getting Their Picture Taken, Anyway

"Photo-Detectors" whereby automatic photographs are taken of hold-up men while doing their stuff, have been contracted for by the Holland Tunnel.

Caesar Tried It Once

Getting drunk on "bismuth cocktails" fell to Arthur Caesar's experience. Bismuth is an effervescent chemical used as a stomach-settler and not exactly a good mixer for liquor. They charged Caesar up with the idea he was getting a new-fangled cocktail, and by mental auto-intoxication he went blotto.

Max Schreck is back on the Square, after staging a couple of new ones in Lunnon.

Usual Broadwayites Palmbeaching, now or soon. Usual sucker dough for Brad's.

About 5,000 more rooms will be added to the Times Square hotel district within the next month or two. Hotels opening include the Lincoln, Paramount, Piccadilly, Century and Victoria.

David Brill, high pressure auctioneer, in Loew's State building, had gone bankrupt on the involuntary route. Brill is alleged to owe \$260,000; assets \$200,000, also alleged.

Maurice Diamond, dancer and theatrical producer, has been discharged from bankruptcy. Diamond sponsored the Club Maurice Diamond at 1607 Broadway last winter and took a brodie.

K-A Palace has something new—incandescent sign.

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LOS ANGELES

(Continued from page 49)

and later presented an alleged forged note to the garage keeper for the delivery of the car, she charged. Chapman's bail was fixed at \$1,000.

Doane Harrison will edit "Sky-scraper," Howard Higgin's new De Mille picture.

Paramount is establishing its own real estate department to manage local holdings. R. P. Kent is coast director for the branch.

A "permanent shave" cost George Scott, cameraman, a mutilated face, but won him \$40,000 damages against Jules M. Martin, Hollywood beauty specialist. Scott sued for \$150,000.

Gloria Hanes, film actress, granted an annulment of her marriage to Joseph D. Bishop when she told the court that her spouse had courted her by mail, with love letters written for him by his press agent.

They lived together but one day.

Police are investigating the poisoning of Mrs. Edna A. Richter, wife of L. A. Richter, manager of the Covina theatre, Covina, Cal. Mrs. Richter became seriously ill after eating from a can of peaches that contained poison. Several per-

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sons are under suspicion in what police believe was a plot to do away with a wealthy neighbor of the Richters.

Larry Senon is making "A Simple Sap" as his fourth two-reeler of a series of eight for Educational. Edwards Davis, Walter Hiers, Jimmy Aubrey and Ike Ammon in the cast. Hampton Del Ruth directing.

Mr. and Mrs. Noah Beery, separated several months ago, are together again. They have been married about 15 years.

Elinor Glyn owes the government \$3,706 for back-income tax, according to liens filed against her by Galen Welch, internal revenue collector. Delinquent payments are for 1922-3-4-5.

Thomas L. Griffith, picture producer associated with B. W. Frank company of Hollywood, was granted a divorce from Johnnie Griffith after charging her with indiscretions, naming one Louis La Verne.

CHICAGO

Samuel Insull, president of the Chicago Civic, has revealed complete plans for the new permanent home of that organization. Chicago's Opera is to be housed in an

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edifice of 45 stories, involving \$20,000,000. Included in the building will be shops, stores and offices and it is the belief of the committee that these will make the local opera a self-sustaining organization within a few years.

Temporary injunctions restraining 25 night clubs, cafes, soft drink parlors and roadhouses from further violation of the prohibition law were granted Assistant United States District Attorney Edgar B. Elder by Federal Judge A. Carpenter. Numbered among the padlocks were those clamped the Broadway Frivolity Club, Flie Inn and Dunne Club, all small cabarets. The other places enumerated were small blind pigs, restaurants and lunch rooms.

William P. Whitney and the R. Levine company, Chicago architects, have completed plans for a \$1,500,000 theatre, hotel and office building for the Rosenthal Theatre Corporation of Dubuque, Ia.

States attorney's officials are seeking the indictment of Robert Rose, taxi driver, for an attempted attack on Peggy Dalton, a professional dancer.

Under pretense of searching for a falsely reported murder victim Chicago police forced an entrance into room 500 of the Garrick Theatre building Jan. 17. Entrance effected,

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They discovered a handbook and gambling parlor in full operation with 22 men. Appearing in court the next day, the cases were dismissed and the police admonished for entering without a search warrant.

Performances of the Lee Quong Chinese Opera Company, were interrupted by the chief of the fire prevention bureau when a second floor hall occupied by the company was condemned as a fire hazard.

SAN FRANCISCO

Eva Small, 29, local cabaret entertainer, attempted suicide by drinking poison at the home of her sister in Oakland.

Grace Bailey, former Mack Sennett bathing girl, granted an interlocutory decree of divorce from Glen Bailey, civil engineer, here. She charged cruelty, neglect and desertion.

Allen's Circus sailed from here Jan. 13 for the Hawaiian Islands.

Mary Groom Richards, radio singer, awarded a divorce from David J. Richards, also radio entertainer. She refused alimony.

Carol Nathan and Edward V. Baron, who recently announced plans for a de luxe picture house in the Marina (exclusive residential)

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district, have just closed for a second house, 1,250-seater, at Daly City, suburb immediately adjoining San Francisco on the south.

LONDON

Displacing "March Hares," transferred "The White Arms" at the Ambassadors Jan. 23 by Leon M. Lion and H. M. Harwood. Oliver Rose, Molly Kerr, Marda Vane, Sydney Fairbrother, Nigel Bruce in cast.

Madame Melba has joined J. C. Williamson, Ltd., in Melbourne. She will act as manageress in the forthcoming opera season.

Jack Buchann's next is a musical by Douglas Furber, based on the American play "That's a Good Girl."

After 10 months at the Winter Garden, "The Vagabond King" is moving to the Gaiety, Jan. 23, to make way for the long promised production of "The Spider."

John Harvey, Englishman, recently released from a French prison after serving eight years for desertion from the Foreign Legion, due to the public outcry at his detention when an American guilty of the same offense at the time was pardoned, is going to appear in a sketch dealing with the Legion. Betty Chester will be in support.

NELLIE REVELL IN TRANSIT

By NELLIE REVELL

Let's see—where was I?

The question comes naturally because every morning now I wake up pulling that fainting flapper bromide—"Where am I?" The answer usually is some place where I wasn't the night before.

I don't know how I rate as an ambassador of good will, but I am finding Lindbergh when it comes to flying through space. Wafting between Chicago and Detroit, and vice versa, has convinced me I must be a lot more ethereal than any one suspected. I got on and off trains as continuously as a commuter, and the sleeping car porters are beginning to know my shoes. Two more trips and I'll start a local of the Sisterhood of Locomotive Engineers, or else get an aviator's license. And I feel as though I had swiped Tim McMahon's old vaudeville act, "The Porter Pullman Maids."

When I pry the eyelids open at dawn, I never know whether they're going to disclose my room at the Hotel Somerset, the Hollywood Hotel, the Sherman, the Detroit Leland or on a train. Most of the time it's the train. (The worst of it is I never know what sleeper either—last week I had train reservations for three towns all on the same day.) And instead of a nurse or an interne doing the awakening, as in the old days at the hospital, it's an ebony lieutenant of Morpheus telling me that we are just 30 minutes out of wherever we are headed for. The best way to reach me after this will be care of Mr. Pullman.

Perhaps I'm a number of pounds older than I used to be, but they still have me down as an opening act. Between opening a theatre in Detroit and one place else every four weeks, writing ads, picking out locations for lithographs, getting folders dated and in the theatre on time, I've fallen behind on my cross-word puzzles. Goodness knows, I need them—not the cross-words, having had plenty of those—nor the puzzles because there's been a good crop—but I could use a lot of synonyms. Anyone knowing new ways to say, "Superb," "Magnificent," "Beautiful," "Exquisite and Glorious," please write. "Gala" or "Super" barred.

At that it's no half-time job to interest Detroit in a new theatre against such opposition as the new Ford, especially when Izzie's baby sister is giving more shows a day than even a grind theatre could figure. Even in Detroit, where autos are thicker than red spots on a measles patient, everyone seems to be interested just the much off my own brain child.

The visitor, seeing cars parked for miles in every direction, wonders where they're going to put all the new fivers when they're delivered. Perhaps the owners of big cars will sling a Ford on davits like a lifeboat and the owners of old Fords will get new ones—if they can find anyone poor enough to want the old ones.

But even with this four-cylinder opposition and the rush and hurry and grief of getting a new theatre open, there's a real thrill in every day now. For I'm working again at the thing I love. I'm building once more. Soon a curtain will go up for the first time and an audience will sit out front, tense and expectant, and then will come the wonder of entertainment.

And to have had a hand in that metamorphosis is reward in plenty for the labor that has gone before.

However, life isn't all work, even for a press agent, and I am catching a few shows, most of them on my way to the train at night. In Detroit I met A. L. Jones and Sol Abrams whipping "Rain or Shine" into shape, and it promises to be one of the best circus plays I ever saw. And I say that even though it is going to take the edge off my own brain child, "Spangles." It has practically all modern improvements now, and it ought to be so good when it gets to Times Square that it will run two weeks longer than ad infinitum.

Another one I saw in Detroit was the "Vantiles," and between acts I had a gabfest with Julius Tannen, Johnny Dooley and the Two Black Crows, receiving brotherly kisses from each. Then I went back into the audience and immediately had a chance to wonder why my appearance was greeted with smiles. Later on, a mirror told me why. And girls, this is fair warning! Don't kiss Max and Mack if you want to keep it a secret. They brand their girl friends with cork.

Back in Chicago I hastened to see "Hit the Deck." If I was going to have to "black up"—and at my age—I wanted to watch Trixie Friganza do her black-face "Hallelujah" song. As long as I have to wear burnt cork, I want to find out how to get money for it.

In "Hit the Deck" says one goby: "Is this party being given or being thrown?" I like 'em thrown—them that's given ain't no fun. He'd like Frank Berling's parties because when Frank tosses one, it stays long. Last week the bungalow atop the Sherman was the scene of one thrown by Frank for the newspaper and theatrical people, and as I heard one guest say, that gathering was the best get together of professional people of the whole season.

Space doesn't permit me to name them all, but among them were such shining lights as Mr. and Mrs. Tom Wise, Fred and Dorothy Stone, Raymond Hitchcock, Phil Baker, "Bunny" Granville, Charles Farrell, Amy Leslie, Mr. and Mrs. Joseph Santley, Taylor Holmes, Arthur Houghton, Max Hoffman, George Jordan, Hazel Flynn, Virginia Dale, Mrs. Harry Ridings, Hugo Riesenfeld, Lou Anger, Mr. and Mrs. Max Halperin, Joseph Lawlor, Fritz Block, Mr. and Mrs. A. Leon Bloom, Mr. and Mrs. Max Cooper, W. H. Rudolph, Ed Denahy, Helen Burke, Gus Berling, Ted and Betty Healy, Joseph Place, Gladys Geissler, Lee Kugel and Clementine Legg.

(California papers, please copy.) Ed Denahy shopped around the Loop all one afternoon to find a pair of natty flannel pants, so he could strut his stuff under the Florida palms and rubber plants. Then he wore an overcoat during the whole time he was down there. The last heard of the ice-cream trousers was that Frank Hays, the broker, had hung them on the board at the Stock Exchange for sale to the highest and most optimistic bidder.

An old acquaintance of my Orpheum circuit days has mounted the quarterdeck at the "Entertainment Artists" in Detroit. It is Charles Hammerslough, who for years was with the Chicago office of the Orpheum Circuit. Later, he went with Publick and came from that organization to assume management of the U. A. Detroit house.

There is a new face also at the Chicago house. W. H. Rudolph, formerly with Fox and also with Cosmopolitan Productions and one of the best known showmen in the business, is the new manager of the Loop United Artists' unit, relieving Max Cooper, who got homesick for New York.

The Westchester theatre, Mt. Vernon, which has repeatedly tried stock with varying results, is going to play legit hereafter, the house competing with Stamford and Jannet for some of the new shows that try out before reaching Broadway.

Clark and Villain have quit the stage, to open a hotel with turkish baths.

Jack Daly and Jack White have joined the staff of the Willie Edstein-Junie Jacobs casting agency.

FILMS OF CRIMINALS' LIVES NOT WANTED

Woman's Club of Hollywood Crusaders Against Them—Pres. Not in Sympathy

Los Angeles, Jan. 24.

Pictures dealing with the lives of criminals were definitely tabooed by the Woman's Club of Hollywood. The ladies adopted a resolution protesting against the showing of crime perpetrators on the screen and particularly the going into details about their lives. They ask that films of those characters be immediately released be withdrawn. An objection to the resolution was raised by Mrs. Orville Routt, president of the club. Mrs. Routt maintained that the matter should be left alone by clubs, considering that the film has the same right to show through its medium as the newspaper has through print.

Among the speakers at the meeting which included many picture people was Col. Jason Joy, head of the industrial relations committee of the Hays organization. Col. Joy spoke of the good American films have done abroad in establishing friendly relations with foreign countries.

ALONG THE LINE

Whips and Bay Windows

If the new element in "The Last Command" couldn't get the girls, then the movies can get mental.

When the girl revolutionist is introduced she is in a room with a brother Red. A few feet later the man is struck and thrown into prison, and the maiden is claimed by a war-lord who did it. Without a tender flicker intervening, the damsel saves her self-appointed master from her own mob, chanting "I love you, I love you." Of course there's a pathological explanation for her warming up. But are the girl fans ripe for the psychology of cross? As long as they're going for the Gilberts and the Rolands, it's a pipie they're not.

"The Last Command" has just about the most mental love yarn that has been thrown on any screen outside the Fifth Avenue Playhouse. If the girls believe in it, whips and bay windows will be at a premium in Hollywood.

Dirt and Spice

Applause broke out right in the Cathedral of the Motion Pictures Saturday, and it was a tribute to some of the most ribald comedy which ever got past the censors. "Sharpehoofers" is really navy blue. There are spots to which the odor of the stag party still clings. And the girls laugh just as heartily as the men, for the gags teeter on the thin line between dirt and spice. The whole story is a commentary on what sailors really think about. A garter bit sizzles. And a fat-cleaning s—no goes forward. Nevertheless, it's a good comedy. There are plenty of girls who secretly enjoy a vulgar laugh.

Song Writing Picture

That Colony "Thanks for the Buggy Ride" should spread some good grins over the faces of Tin Pan Alley. It's a story about the song-writing business. And it proffers the engaging evidence that all you need to get \$10,000 advance on a song is the assurance that Trixie Friganza wants to sing it.

That's what happens to Glenn Tryon, the hero. He writes a comedy number and the publisher turns it down. Likewise do some casual auditors. Then Miss Friganza goes to a party at which she hears Laura La Plante sing it. And she slaps her hands and the publisher writes a check for the ten.

If this doesn't drive half the fans to the piano and the publisher to the sale of Abel Gray's "How to Write Popular Songs," the movies have lost their influence.

Aside from the jejunity of this yarn, the whole picture is pretty dreary. Even the fans without foreheads will find their titlers coming feebly. Laura La Plante does not work, but she's lost in a story which isn't enough good for the children or enough sense for the adults.

Chic Kennedy, discovered by Dave Samuels, the New York picture house booker, has been placed in film houses in and around New York.

GRAY MATTER

By MOLLIE GRAY (TOMMY GRAY'S SISTER)

One Girl to a Show

"Tand Box Revue" would be badly handicapped if Anna Prepp ever stepped out of it. She wore a soldier's uniform, a man's dress clothes and head frieze and spurs equally well at the Columbia last week. She also directed what the program calls her "saxo-paters," and with a violinist, pianist and clarinet player in the regular company, "Tand Box Revue" is quite musical, in an instrumental way. The Drum Corps, in white with black belts, was considered good enough to close both acts. They were probably beating retreat, but it sounded like the day after Christmas in an orphan asylum. Red flowered white shawls used in one number were cut for the size of girls' aprons, and as there were only two or three the result was terrible.

Roxy's Wild Stage Party

It's a wonder the Roxy wasn't censored for its "Beechdale" with Gaby starting the party with wine from an enormous bunch of grapes hung before a transparent curtain. Perhaps her costume represented money. It was gold anyway. Chiffon of the girls combined green, purple and red appropriately, and the Roxyettes were all silver even to wigs.

Addison Fowler and Florenz Tamara waltzed in a lovely garden and later performed more energetically, though just as gracefully during the "Palm Beach Frolic." The company in carnival costumes added color to the scene and voices to the songs.

Olive Borden Over-Dressed

Figuring on the number of trunks, few people would invite Olive Borden to "Come to My House" with the elaborate wardrobe she had. She seemed overdressed many times and too mature more than once. Even her black and white lace negligee had a ruff of tulle that dwarfed her face. A scarf of many sable skins worn with a heavily fringed black velvet gown was almost matronly. She looked like a widow at the trial, with the white facing on her black hat and new black gloves and coat.

Greta Garbo's Musical Double

The girl member of the Capitol orchestra has always worn her hair a la Garbo and her figure and profile, from a distance and during the brief "seventh inning" of the group, resemble her, too. Last week she might have been part of her character since Miss Garbo plays "The Divine Woman," and the lady in the pit—that's not so far away from the story, either—plays the harp.

A stranger to picture casts would never believe the picture a Hollywood export when reading the cast names: Greta Garbo, Lars Hanson, Cesare Gravina, Paulette Goddard, Jean de Briac.

Miss Garbo is always interesting and in this instance, with a wider range of emotions, that much more so. Her wardrobe as usual is distinctly individual. Her velvet dress has a shoulder cap that fell to the hem, another its cape-back lined with white satin and also hem-length. And a sable wrap that must have been worth a director's ransom.

"Back to Liberty"—as Expected

They must have been celebrating "Old Clothes Week" when "Back to Liberty" was made. Two black frocks of Dorothy Hall's, one trimmed with rhinestones, the other fringe, could have been more or less modern, but the others looked as though the studio wardrobe decided to get one more picture out of them.

De Lucia Moores as the vamp wore an atrocity of black lace that must have been a relic of the Gibson Girl era. It only needed a popadum to complete the picture, but why give any serious consideration to a production that shows a sweetly innocent girl, fresh from boarding school, assuming the manner and language of a crook, unless she inherited both from her father?

Nothing to Worry Over

The benevolent Broadway is giving New York four shows and probably the actors nervous prostration.

Gus Edwards' troupe needn't carry what kind of weather we have this week—they won't see any of it. On at 1:45 the audience at 3:15, with time out for applying and applying make-up, makes it lucky the Automobile is next door.

Richard and Gray talk to and through a dummy, in the act of,

course, only one member of the audience snoring loud enough to attract the usher during the show. Miss Gray wore a simple black velvet dress, with a lace collar and cuffs and tiny buttons down the front of the bodice. This she changed to an all over beaded gown with flared skirt and a shoulder flower that matched her red handkerchief. Slippers were silver.

Happy Carl

Carl Laemmle, who writes fan letters to the public, hopes they will be amused at "The Four Flushers." Miss Gray has a lovely smile and appeared not too conscious of her charm. Her short coat worn over a white crepe de chine dress was of figured velvet, but her full length velvet coat was elaborately trimmed with fitch fur. A scarf collar of the fur hung over her neck, and besides the cuffs also made a wide flare in front. The coat had a narrow belt of the velvet and fastened with a jeweled buckle. For a party frock she wore lace made with a short cape and a narrow ruffle of net for a hem.

"Colleagues" have graduated into a class the public would probably like to see them "left back" in, including Churchill Ross, who is such an upright young man he never looks right or left—a born Ford driver.

A Speed Race

"Dead Man's Curve" is just one dumb thing after another, the dumbest perhaps being the close-ups during the big race showing young Flushers and their "bums" in action, while in the long shots the "one" was plainly seen. It wasn't Sally Blaine's fault that Doug treated her like that. Sally was pretty, whether in a soft crepe frock with silk leaves scattered over it and tiny silver ones in her hair, or in the "bum" costume. She was a real star was caught at one side with a jeweled pin. A small black satin hat was becoming, too.

One thing can be said for the race, it was so real that the "spill" in it broke the film, much to the whistled annoyance of the New York audience.

Ginsburg Not Great

George Jessel plays "Ginsburg the Great," and the train he went home on suggested a fitting description, just so much freight. It is annoyingly dull. Audrey Ferris' black dress had skirt and kerchief collar of polka dotted silk.

Naval Week

The Roxy ballet is a gorgeous display of lace in natural colors, gold, silver, white, yellow and black each more beautiful than the other and yet not too lavish. Seen first through a gold lace curtain, then back by more of the same. The show of Miss Tamara's dance was scarf shape, fringed on one side only and both the rose silk and gold cloth sides used effectively. Her costume was also of rose and gold, making a fringe ensemble it seemed. "Anchors Aweigh" took place on a stage full of battleship with both boys and girls properly nautical. It was also properly placed between the President's trip on the S. S. Texas and the picture, almost a Navy week.

Strange that Mr. Rothafel should subject his ushers to the influence of a picture like the "Sharp Shooters." The pictures are so good, will be disappointed and disgusted, but if his soldiers forget their "Yes, sirs" and "No, madams" by about Wednesday, he will have only himself to blame.

Nobody ever expected to see so much of Lols Morin and she never got less sympathy before the wedding and more after it of any previous romance.

When dressed she chose black and white made very simply. One with a narrow lace yoke, another white edged with black, and a third with a black dress, she looked next in an ensemble suit with full length coat and a black edge to the jacket on the white silk blouse, her bet being black, too.

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15 YEARS AGO

(From Variety and "Clipper")

The demand for American acts in England continued to grow and salary offers were a revelation. Alfred Butt offered an American single act \$4,000 for the London Palace and turns commanding \$200 at home were getting twice as much abroad. Craze for ragtime was the answer.

Max Linder, French screen comedian, was at the height of his career. He just had been booked for the London Alhambra at a salary of \$1,500 a week. (Linder committed suicide a year or two ago)

U. B. O. (Keith's) made tenders to the Loew office to take over the booking function for the small time circuit. In reply Marcus Loew proposed that the U. B. O. transfer its "Family Department" to the Loew organization.

The Barnum-Bailey circus announced its opening date at the Garden, New York, and the Ringling Bros. show published its date for the Chicago opening. No information had yet been made of the ultimate consolidation of the two properties.

The screen affiliations of the vaudeville interests were significant. Loew was tied up with Famous Players (known as the Zukor-Frohman group), while the Keith people threw their lot in with the new Edison talking picture concern. Moss & Brill had just signed contracts amounting to \$300,000 for a term of years with the Kinemacolor device.

Solly Lee, ticket taker at Hammerstein's, was booked for a week on the stage of the same house as a freak turn. Solly had a voice and local interest boosted him to his second and final week on the stage.

The Tyson ticket agent had so organized the ticket speculating business that it was in control. The concern was said to have 7,000 charge customers on its books and to handle 25,000 tickets a week.

40 YEARS AGO

(From "Clipper")

Men were men in 1888 and one of the social graces was to carry your liquor becomingly. A coterie of New York sports journeyed to Jersey to engage in a picturesque contest. Ten marksmen were to shoot at 15 pigeons each as they soared from traps, pausing between each shot to drink one man-sized drink of rye whiskey, a total of 50, one drink more than a full pint. Sam Castle killed 14 birds out of 15, but some of the others didn't fare so well. One admitted that for the last four shots he "just fired into the middle of the flock."

Show business was complaining of an advance in transportation rates. Under new schedules it would cost the Barnum-Bailey circus \$3,000 a day for train movements. Accordingly P. T. Barnum dispatched George O. Starr to Europe to make arrangements for a foreign tour of the tops rather than stand the high rail rates here.

The wife of President Cleveland, a regular attendant of Washington theatres, gave a box party at the New National, Washington, where Denham Thompson was playing.

John R. Rogers, manager of the Minnie Palmer company, was a stickler for the conventions. Hal Clarendon of his company was made defendant in a divorce case and "Yours Merriely" asked him to resign.

In spite of snow and ice, horse racing continued through the winter at the Guttenburg track, just across the river in New Jersey.

Robert Schultz rode 28 miles on a unicycle in Germany.

Keith-Albee and Orpheum Now One

Other than the merging of the Keith-Albee and Orpheum circuits places the combined chain in a better position for a larger merger in the future, there is no significance to the show trade in K-A and Orpheum finally getting together.

For over 20 years, Keith's and Orpheum have been working hand in hand. They have occupied adjoining offices or offices in the same building, and during all of that time Orpheum always was subservient to Keith's.

No interlocking financial interests in the two circuits before the merger. It's doubtful if any of the Keith crowd ever held a share of Orpheum stock, unless on margin. Although as separate as that indicates and also in operation, the Orpheum traveled the Keith way, operated the way Keith's wanted it to run and booked attractions the way Keith's told it to and at the salaries Keith's directed Orpheum to pay.

Yet Keith's was in the no wise responsible for the poor business showing made of recent years by the Orpheum theatres. The Orpheum did that itself with its houses and the Keith houses did the same thing, but to a lesser extent.

That those two one time big time circuits, avowedly "the big time monopoly" for a long period, at last got together means nothing to the show world. For all the difference it could make was discounted years ago. It has been years since they were looked upon as one circuit and as far as the actor was concerned, they were one.

That they merged after the big time sun had set and when the opposition they had never dreamt of came along means nothing either. It's still the same chain or two chains, still operated in the same way and by the same people, with the primo movers of it long since wealthy. Probably too long ago and with too much wealth.

That the prestige of a leading business for 30 years or more must be worth something should be evidenced more readily than it has been of recent times. That the prestige is there, however, cast and west, must stand undisputed. How to make it pay may be another problem. And that's why the future appears to hold another merger for the Keith-Albee-Orpheum circuit of pop vaudeville theatres.

That forthcoming merger if it does arrive may be as opportune and as fortunate for Keith-Albee-Orpheum, as the present one has been for the Orpheum circuit.

INSIDE STUFF

ON PICTURES

Producers on the coast claim that previews in a certain group of local picture houses during the past year have not been very beneficial, as a sharp-shooting audience was always on hand. One house in Los Angeles, Westlake, during 1927 had 286 previews with the latter taking the place of a regular stage show the house had and cutting down the expenses more than 60 per cent. It is said that the theatre increased its grosses \$500 every night it had a preview over its normal business. Prior to previews, this house was considered a flop.

Another preview house is the Ritz, also in the top class until averaging during the past three months about four previews a week.

First National, it is said, is planning to abandon all previews in the Los Angeles region. They claim that audience reaction at the previews were wholly useless as the only ones at the previews were the picture people who came for ideas. At the same time F. N. claims theatres have been tipping off previews to fan magazines with the result that the representatives of the latter have a few writers for regional papers around Los Angeles and have been attending these performances and passing judgment on pictures which were only shown for the first time and in some instances were 2,000 or 3,000 feet more in length than when finally cut for general release.

The coast studios at present are all planning to eliminate showing pictures to the fan magazines in their projection rooms. They claim that representatives of these papers have been pestering them to show pictures nowhere near final cutting and that no allowances were made for this condition when the reviews appeared.

In its Anniversary Number, Variety had an article on Canada. In part the story said there are 1,000 picture theatres in the Dominion but no trade paper of merit. That brought to life the "Canadian Digest." It evidently believes it's a picture trade paper for the Canadian exhibitors. Though from all reports those exhibitors still agree with Variety.

To let Canada know what Variety had said, "The Digest" passed into a fit in a recent issue and gave Variety a notice that should have come under the heading of advertising. It went after Variety for allegedly belittling the dignity of England's King and Queen and their son, the Prince of Wales. Then it related what it could recall about what Variety had said of Canada. In other words, it took two pages to spell apoplexy.

That's a lot of space in any trade paper, even one of merit. The notice in "The Digest" should have brought Variety some Canadian exhibitors as new subscribers, but it didn't. Maybe Variety has them all.

It may be doing "The Digest" a good turn it needs badly to say that N. L. Nathanson states he has nothing to do with that paper. That may also be a bad turn, but anyway, Mr. Nathanson said it.

A gag story going the rounds on the coast concerns two directors sent by one of the large producing organizations to the South Seas to make a picture. The known difference of temperament between the two megaphone wielders is probably responsible for the yarn, which concerns a radiogram sent on board by the business manager of the unit while en route.

The radio to officials was: "One director is at the front of the ship and the other is at the rear; I'm in the middle—what do I do now?"

Although Paramount had announced that Clara Bow would appear in "Her Cardboard Lover" on the screen and is said to have sold the production to exhibitors, that organization is now making several screen treatments, got rid of the story, and it is being prepared for Marlon Davies, to be made at the M-G-M studios in Culver City.

Ludwig Berger, UFA importation as a director by Fox, is said to have had a wrong perspective as to the way pictures should be made in America. Berger, nephew of Otto Kahn and Felix Warburg, American bankers, was considered the star of the UFA crowd after F. W. Murnau came to America.

Fox made a deal with Berger to come here and make one picture, "Don't Messy." He spent considerable time on preparation after which he was consulted on the cast. Fox officials thought that it was a good story for Lois Moran and cast her for the lead. The director figured different and stated he had to have a girl who was very "sexy," like Janet Gaynor.

That seemed to be the lip off to the studio officials that the German idea of production was not within the same sphere as the American

(Continued on page 65)

THE WAYS OF "WESTERNS"

In the New York "Evening Post" of Jan. 19 was this editorial:
Are "Westerns" Out?

"Western" Dying in U. S. When Variety launches a headline of this character there is recorded a fundamental change in American taste. Our favorite Broadway weekly does not make such utterances from any standpoint of esthetic guesswork. Not at all. It speaks straight from the box office.

Tom Mix, than whom there is no whomer in the creation of American cowboy movies, will not renew his contract with his producers, "Fox," reports Variety, "in the future will make a regular program Western, after the Mix pictures run out, with the productions to cost around \$25,000. The reason for cutting down on the production cost on this type of picture is due to the fact that the sales value has diminished greatly in the last year."

We can hardly credit it. It has always seemed to us that the "Western" was the very lifeblood of the American movie. It gives the city dweller the great outdoors; it gives him action, heroism, adventure. It provides everything that a room in the Allerton does not.

We cannot see "Western" die. Mix has hopes of resuscitation. He is going to the Argentine to make "gaucho" pictures and "give North America a chance to look at the Western stuff from South America." More power to him! May he start a new pioneer craze from the world's new cattle frontier.

There's an adult woman of a trifle more than average intellect at 135 Central Park west who doesn't want to read it if it's not in the "Post." No newspaper may expect more than that. But the "Post" is that kind of a paper. It may not be among the front rankers in circulation of the New York dailies, but the chances are it has as exclusives 60 per cent of its readers.

And the lady of the Central Park address, shyly saying that none other of the readers of the "Post" would ever think of reading Variety, suggests that we give an explanation to the estimable "Post" and its reading audience of why "Westerns" have gone bloomy.

It's not so long ago Variety printed in the Inside Stuff on Pictures that the western looked doomed for big money, for actors, producers or distributors; and another prediction in the same story was that the romantic style of picture would supplant the heavily sexed film, as the drawing card.

A succinct summary on the passing of the "Western" is that it has been too cheap. The only stand-out producer was Fox and the same for its far-ahead star, Tom Mix. Then Fred Thomson came along. He had proven a strong western draw for FBO in cheaply made western "stories." Go after big money, said FBO, and made a deal for Paramount to disgo after big money, said FBO, and make a deal for Paramount Western a hefty one for investment. It was "Jesse James" and will get neither Paramount, FBO nor Mr. Thomson any profit.

Besides which if there was the last thing left to kick the remaining prop from under "Westerns," it was that film-heroized cut-throat, bandit and murderer, Jesse James.

But before the worshipping public had tired of the same "stories" "Westerns" seemed to be made on a runaround. Most often the only difference was the name of the maker. Locals, backgrounds, heroes and horses all looked alike. That eventually sent the "Westerns" to the life grind theatres. Big houses could not play the cheaply slapped-together celluloid called a "Western."

It is related that in certain sections house managers re-rented the same western pictures previously shown because they were cheaper on the return than new ones, then recut the same picture to demark the scenes in different spots, ruining the continuity (something the cheap westerns never had anyway) and again show them to the same audiences and the same applause for the heroic-saving horse riding sheik.

The saying, kiddingly, of the "drug store cowboy," did its share to lay low the western. At least it looked that way to the kiddies and the trade and out became a joke and a gag. It was always questionable who did the tricks, astride or in the narrow escapes, the billed star or a ringer, excepting with the Mix-Thomson, et al. But, it looked as if Hollywood kept a corral of cowboy stars ready to have their moving pictures taken.

With even the small boy admiring tiring of the same western picture all of the time. At least it looked that way to the kiddies and the grown ups couldn't stomach the impossible. Distributors wouldn't listen when critics called their westerns an insult to any intelligence. They kept it up until the gross and circulation for any western dropped too far down.

Tom Mix with an aggregate income from Fox of \$1,000,000, approximately, annually, found his field shortened, not by himself but by the flood. People commenced to run away from instead of toward westerns, and the whole combination that had been accepted as the "action" end of the screen commenced to crumble.

Like feeding a child the same ice cream at every meal.

It's no calamity for the "westerns" such as they have been, to pass, not for the picture going public. Those "westerns" of the cheap grade were only painsinthenneck that could not be swallowed.

Variety's reviewers of pictures are prepared to make affidavit that they have seen in any number of westerns of different makes the selfsame rider on the selfsame horse making the selfsame chase on the selfsame treadmill in front of the selfsame panoramic back drop.

Metro-Goldwyn-Mayer had an idea with Col. Tim McCoy, a recruit to "westerns" presenting him first in an Indian "western" that had some historical value and was a very good picture in its class. Col. McCoy was new to the films. An Indian series might have well fitted in. But one seemed enough, although there are 1,000 or more remaining stories of Indian lore, all historical and of scope to become real westerns without cheating. But perhaps they cost too much to make. And the gross return is limited.

Tom Mix may find something new in the Argentines. If it's there, he'll find it, for Mix is the father and past-master of "westerns." When he quits, they all can fold up.

But there will be other generations and the cycle will hit again.

SHOW AND CHURCH PEOPLE ARE AFFRONTED BY COAST CLERIC

Presbyterian Minister Cancels Dinner to Prevent Ruth Renick Speaking—Cites Position of Pres- byterian Church on Theatre in Justification

San Francisco, Jan. 24. Showmen and numerous clergy in San Francisco are up in arms over the action of Rev. L. A. McAfee, pastor of the Berkeley First Presbyterian Church, in barring Ruth Renick, leading woman of the Fulton Players, Oakland, from appearing at a dinner of the men's club of the church, to which she had been invited to talk on the DeMille picture, "King of Kings." The Berkeley clergyman ordered the cancellation of the dinner rather than have it "desecrated" by the presence of an actress.

McAfee based his action on the stand of the Presbyterian Church in giving moral support to the theatre or the theatrical profession. Pressed for a more definite statement, the cleric said he did not like the word "contaminate," though that "is my feeling."

The affair was precipitated suddenly on the men's club banquet when the Sessions, governing body of the church, cancelled the dinner and notified Miss Renick that it was deemed "inadvisable" to have her address the meeting.

A tempest has broken out in the church as a result, with hundreds of church members refusing to uphold the preacher.

'27 ADMISSION TAX \$523,666 BELOW 1926

Washington, Jan. 24. Ten per cent amusement tax, of which the legit branch brought the entire burden, during the 12 months of 1927, the Bureau of Internal Revenue reports. This is a decrease of \$523,666.91 for 1926 when of the \$2,441,191.20 reported as paid into the box office, ten per cent of \$2,441,191.20 was turned over to the tax collector.

Reinhardt People May Remain Over Here

Arnold Korff, of the Reinhardt troupe, is going with the Shuberts as stage director and lead in "Careers," forthcoming production, at \$700 weekly. Elsie Ferguson is to be starred in the play.

The Shuberts, through the contract, have an option on Korff's services as general director of production at \$1,000 a week for five years.

Lily Solwag, of the Reinhardt company, is dickering with Paramount. She was given a screen test last week.

It is reported several other members of the Reinhardt company expect to remain here.

Close Pabst's for Safety

Milwaukee, Wis., Jan. 24. Two hours before curtain time last Wednesday night, the Pabst theatre locked its doors and the announcement went up that the house would be dark until further notice. A German stock performance was scheduled for the night.

According to the lesser and Sherman Browne, the house has been closed in the interests of safety.

The site upon which the house stands is part of a former swamp. Piles were driven into the swamp for a foundation and since Lake Michigan has been receding under the drain by Chicago and Lake towns, the water has come above the subterranean water line. Exposure to the air has rotted the piles and they must be reinforced to insure safety.

Beryl Mercer's Coast Trip

Los Angeles, Jan. 24. Beryl Mercer appearing in the New York stage production "Brass Buttons" was brought to the coast by Universal to appear in "We Americans."

Upon completion of this she will return to New York to join the Theatre Guild players.

Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).
"The Bachelor Father" (David Belasco).
"Quicksands" (Anna Held, Jr.).
"The Mischief Makers" (George M. Cohan).
"The Medicine Show" (Thomas McElhenny).
"Taza" (William J. Wilson).
"Diplomacy" (George C. Tyler).
"Mrs. Dane's Defense" (Chamberlain Brown).

SHOWS OUT

Four attractions are leaving Broadway this week. Included are two foreign companies, Max Reinhardt's German players and the Irish Players.

Five shows partially in doubt about closing Saturday, passed out of the picture. They were "Flapjack," "Who Knows," "The Hanses," "Marquise" and "It Is to Laugh."

"Mirrors," presented by Albert Lewis, at the Forrest last Wednesday, will be taken off Saturday, playing a week and four days.

"MIRRORS," presented by Albert Lewis, at the Forrest last Wednesday, will be taken off Saturday, playing a week and four days.

Max Reinhardt's German players are going back after a season of 10 weeks and three days. The imported attraction opened well at the Century then eased off sharply, removing to the Cosmopolitan where it played to a loss also. Last week business picked up and big trade is reported this week also. The venture is a loser, as anticipated.

REINHARDT REPERTORY

Opened Nov. 19. Practically all of the weekly changes of bill were reported by the first stringers with few dissenting from the general disposition to rave.

Variety thought the German actors "brayed" too loudly (referring probably to Moissi).

"Nightstick," presented by Crosby Gaige, leaves for four days. The drama opened at the Selwyn, playing a week in Buffalo through a booking switch and returned to Broadway. It averaged over \$10,000 for a time, showing a profit. Dately around \$8,000.

"NIGHTSTICK"

Opened Nov. 10. Atkinson ("Times") wrote: "sound theatrical entertainment." An "Post" said "tense and vivid piece." Variety (Idee) said: "looks good enough to carry through the winter."

The Irish Players, brought over by George C. Tyler, will go to the road from the Knickerbocker after playing nine weeks in all. Tho

"PLOUGH AND THE STARS"

Opened Nov. 23. Dale ("American") found it "profoundly interesting." Gabriel ("Sun") was most outspoken in saying: "A great play." Most of the reviews, while not glowing, were lukewarm. Variety said: "excellent writing and cleverly played."

Celts opened at the Hudson and moved to the Gallo before the present house was reached. Business light throughout.

"ABIE" CAST BACK

The "Abie's Irish Rose" cast which was sent to England last week by Anne Nichols, is due on the Leviathan, after playing about 10 months. "Abie" had a preliminary two weeks in Liverpool, 18 weeks in London, with the balance of the time spent in the provinces.

Reviving "Torchbearers"

Russell Stewart is reviving "The Torchbearers" for legit. Casting is now in progress. "The Torchbearers" revival will be routed in territories untouched by the original production of the piece made several seasons ago.

DRAMATISTS' GUILD BUTTS IN ON 'BURLESQUE' SALE FOR FILMS

Paramount Pays Arthur Hopkins \$75,000 for Screen Rights, Direct—Attorney Bickerton Calls Attention to Guild's Conditions for Play's Transfer

GUY HARRINGTON AND NON-PRO MARRIED

Former Mrs. Harrington Believed Murdered in New York Few Weeks Ago

Guy Harrington, stock actor, and Mrs. Grace Lake were married last week at Oxford, N. Y., according to announcements to friends in New York. The bride is a non-professional.

Harrington's former wife, Mrs. Olga Harrington, was found dead in her apartment in New York city several weeks ago, with the police theory characterizing her death as a murder.

Harrington and his former wife separated in Binghamton, N. Y., last summer, when Harrington was operating his own stock at the Stone opera house there.

Harrington, returned to New York city, where she lived at the time of her death.

Harrington came to New York at the time of his former wife's death. After submitting to questioning by the police he was given a clean bill of health. New York detectives are still working on the murder theory with no arrests so far.

Petrova Angered When

Play's Left Homeless

Olga Petrova, who authored and starred in "Who Knows," which closed at Wallack's last Saturday, expressed herself bitterly during the final performance. She stated she would probably never again appear on a stage in New York over a bad break with her play. She failed to secure another theatre. The show was making some money at more than \$5,000 weekly. It is understood Petrova refused to consider a new start with a new play. She is any booking other than an exchange or independent house, after she received notice to vacate Wallack's upon falling under the stop limit.

Another thing that vexed her was the failure of the first-line critics to cover her play. Mme. Petrova has been in the habit of making a speech at each performance.

On Stage and Screen

Bernard Gorcey and Ida Kramer of the original "Abie's Irish Rose" company returned east from Hollywood and rejoined "Abie" on tour. The two players were withdrawn from the show by Anne Nichols, who cast them in the picture version of "Abie" now completed.

It is the first instance known for players in the legitimate version of a show to be taken out temporarily for the same roles in the picture version.

"Abie" in Havana

Miami, Jan. 24. "Abie's Irish Rose," playing a two weeks' repeat here, has been booked in Havana, opening there Feb. 20. It is a one-week date, with an additional week optional.

While musical attractions have been sent from the states to the Cuban capital, "Abie" is the first American dramatic show to play there.

Shuberts' "Ghost"

"Happy Days," musical version of "A Kiss in the Taxi" which has been produced by the Shuberts, comes to the Imperial, New York, Feb. 7.

MARION COAKLEY'S OFFER

Marion Coakley, in "The Bachelor," has been offered a contract in pictures by Paramount. It is reported, a screen test was made last week.

McDonald Back at Broadway

Charles McDonald returned as manager of the B. S. M. Broadway last week, after an absence of one year.

Paramount may have to repeat its procedure for the purchase of the film rights to "Burlesque" from Arthur Hopkins. Paramount paid \$75,000.

With the sale completed as far as the two directly interested parties were concerned, Hopkins received a notification from Jos. P. Bickerton, Jr. It called for attention to the regulations of the Dramatists' Guild, for which Mr. Bickerton is the counsel.

The contract clause, the attorney directed the manager's attention to, calls for the sale of rights for pictures of plays to pass through the Guild's attorney's office. It involves a matter of a percentage or commission in the transfer.

It is said that Hopkins and Paramount concede the clause referred to. If pressed, however, from reports, another statement in the Bickerton letter to Hopkins will be rejected by Paramount, with possible litigation if insisted upon. This is the statement of Bickerton's that he had had an offer of \$150,000 for "Burlesque" before Paramount made its direct buy.

"Excess Baggage" First At one time and shortly after "Burlesque" was produced by Hopkins, an inspired report, believed to have originated from Universal, stated U purchased the show's film rights. This was promptly contradicted by Hopkins, but U allowed it to stand either way. At that time Universal was in negotiation for the rights to "Broadway."

A picture release date for "Burlesque" is said to have been set for 1928. Meanwhile Metro-Goldwyn-Mayer has bought "Excess Baggage" for the screen. It is another comedy of stage life current in New York. M-G-M is reported to have paid \$20,000, without release date restriction. It is not unlikely under the circumstances that "Baggage" may be made here in picture form before "Burlesque."

REINHARDT IN ENGLISH NEXT YR.; GERMAN LOSS

It is reported Max Reinhardt's German season in New York, which ends Saturday, is in the box for around \$60,000. The foreign attraction will have been here 10 weeks last Wednesday. Otto H. Kahn financed the venture and was apparently unperturbed at the loss, offering Reinhardt a season here next year in English.

Gilbert Miller, who presented the Reinhardt company of picked German players, virtually withdrew from handling the attraction, due to pressure of new production. Edward Zeigler of the Metropolitan is understood to have been handling the finances since then.

"Midsummer Night's Dream" was the most successful of the Reinhardt offerings and at one time the show was \$37,000 to the good. That was quickly eaten up by "Feder-mann" and "Danton Tod," which was held over too long, and "Periphery" was a flop at the Cosmopolitan, where the troupe moved from the Century.

Last week with "Love and Intrigue" Reinhardt broke even, with takings of \$21,000 and this, the final, week, excellent trade is reported for "The Living Corpse."

Low Fields' Musical

With Fay Templeton

Low Fields is preparing for another musical show, with his usual string of writers, Rogers, Hart and Fields.

This Fields production will land at the Manhattan, New York, later acquired by Low for his own management. It's due for April.

In the assembling cast so far are Fay Templeton, Charles King and Elizabeth James.

Mrs. Templeton has not assigned a place in the program as taking a week's act at the Palace, New York.

PEGGY HOPE PACKS HAY-MAKING WALLOP

Actress in "Sunny" Charges H. E. Miller Struck Her— He's a Wreck

Los Angeles, Jan. 24. Peggy Hope, sobriety in "The Sunny" company playing in the Mayan, who is no bigger than a peanut, went at it hammer and tongs with Harry E. Miller, the lanky comedian, following a performance which resulted in a general slugging fest. Miss Hope landed sick in bed, while complaints were filed with the city prosecutor charging the actor with assault.

As a result of the battle, Miss Hope is out of the cast, and she gave a two weeks' notice at the time of the row to Gerhold Davis. Mickey Pitell, her understudy, replaced her in the role.

Miller and Miss Hope, who played opposite him, it appears, had words shortly after the opening of the show last November, and relations were strained.

One night last week while doing a number with Miss Hope, Miller, the girl says, twisted her arm. Miss Hope scratched him on the face, it is related, and the battle started.

According to people at the theatre, Miss Hope had several arguments with other members of the cast. It is said Miss Hope scolded Miller's ear and also flung across Miller's ear and also flung old cream containers and other articles in his direction. Miller declares she kicked him during their act and flung things at him backstage.

Gerhold Davis, producer of the show, declares Miller was the most beaten man he has seen in many days and was entitled to sympathy as a result of what had happened. Miller declares he did not strike Miss Hope, but had all he could do to defend himself from her onslaughts. He admitted shoving her around one or twice and planting her arms, but that was to protect himself.

Doctor's Statement

Dr. R. B. Griffith, who examined Miss Hope, declares that he found her suffering numerous bruises and abrasions. He also found a contusion over the right jaw and declared the actress in a nervous and hysterical condition.

Miss Hope engaged former Judge Joseph Marjetti, who filed charges of battery. She also filed a complaint against Miller with the Actors' Equity Association, through their attorney, Isadore Kornblum, which stated that unpleasantness had existed for four or five weeks up to and including the date of the fight.

Guy Post, Producer

Guy Bates Post has temporarily retired as an actor to invade legit producing ranks with "The Wreckers." It's an English mystery melodrama listed as his initial production venture. Post has begun casting.

James C. Poede, general manager for Richard Widmark Tully in previous tours of Post's "Masquerader," is general manager for Post.

L.A.'s 'Command to Love'

Los Angeles, Jan. 24. "The Command to Love" is due to be shown here at the Belasco, opening April 15. Presentation will be made by Lady & Wiman in association with Johnny Turk.

A special company is organizing in the east. Following the local showing, it will tour the coast.

Road Off "Dirt" Show

"Women Go on Forever" folded up on tour last week.

Business was notoriously bad for the so-called dirt show.

2 B'WAY MUSICALS NEAR \$50,000 EACH WEEKLY; 5 OVER \$30,000

**Hit Producers Expect Good Business Through March
Nothing Worth While in Play Way Came in
Last Week**

Broadway's business was reported easing off early this week. It was not general.

Grosses last week exceeded the previous week, when the auto show brought customers aplenty. Increases applied particularly to the newer successes.

After low temperature for a day or two, mild weather again came in, but that could hardly be figured as a factor at this time of the season. Showmen are expectant that business will continue lively through March.

Last week's new arrivals developed nothing of a big nature. "The Patriot," highly regarded abroad, appears to have little chance at the Majestic; "The Merchant of Venice" likewise got a brilliant premiere but little trade; Reinhardt Players sprouted with "Love and Intrigue," getting \$21,000, about an even break for the imported troupe, which closes this week; "A Distant Drum," at the Hudson; "The Silver Box," at the Morosini; and "Mirrors," at the Forrest do not figure to land. The latter show goes off Saturday. "A Free Soul" and "Cock Robin," which arrived late the previous week, did not start anything—around \$5,000.

Big Money
"Show Boat" and "Rosalie" top the musicals and the list to remarkable business, the first named getting about \$48,700 and the other well over \$48,000 last week; "Good News," around \$40,000; "Five O'Clock Girl," \$38,000; "Manhattan Mary," about the same; "Rio Rita," and "Fanny Face," over \$35,000; "Golden Dawn" over \$30,000; "She's My Baby," \$28,000; "Merry Malones," \$23,000; "Artists and Models," \$23,000; "Connecticut Yankee," \$23,000; "Hit the Deck," \$21,000; "My Maryland," \$20,000; "Take the Air," \$21,000; "White Eagle," low, around \$13,000.

"Paris Bound" went into the lead of the non-musicals at nearly \$25,000; "The Royal Family" moved up to better \$23,500; "The Trial of Mary Dugan" nearly \$23,000; "Burllesque," \$21,500; "Coquette," \$19,000, and "The Doctor's Dilemma" almost as much, form the group of leaders. "Excess Baggage" jumped and should soon be in the stand-out class, bettering \$13,000 last week; "Foxy," \$14,000; "Interference" and "Behold the Bridegroom," \$13,000; "Broadway" under a cut-rate drive at the Century, over \$15,000; "The Command to Love," \$14,000; "Dracula," \$12,000; "Escape," \$11,000; "Shamone of Broadway," \$10,000; "Baby Cyclone," \$8,000; "The Racket," \$7,500; "Jimmie's Women," \$6,000; "Diversion," \$5,000; others less, such as "Mongolia" at \$3,000.

In addition to the closing of "Mirrors" and Reinhardt's German players this week the Irish Players will terminate their engagement, going to the road, as will "Nightstick." One or two others will doubtless stop also.

New Shows

There is quite an incoming list for next week. "Strange Interlude," a long distance drama, opens at the John Golden; "Salvation" arrives at the Empire, "Interference" moving from there to the Lyceum, now dark; Sir Harry Lauder will open at last four weeks at the Knickerbocker; "The Optimists" will debut at the Century Roof; "The Madcap" re-light the Royale; "La Gringo" comes into the Little; "Parisienne" re-lights the mostly dark Totten and a stock takes the boards at the Cosmopolitan. "Six Feet Under" is also due, but may be held out until Feb. 6.

In the Agencies

Not one among last week's entrants made the grade for agency-buy. There are 25 shows in that class. They are: "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "Good News" (Chanin's 46th St.); "Behold the Bridegroom" (Cort); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (Foxy); "Golden Dawn" (Hammerstein's); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Burllesque" (New Amsterdam); "Excess Baggage" (Styub); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).

(Globe); "Golden Dawn" (Hammerstein's); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Burllesque" (New Amsterdam); "Excess Baggage" (Styub); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).

Cut Rates

There were 23 attractions offered in the bargain mart up to Tuesday. The list was short of musicals: "My Maryland" (Jolson's); Harry Delmar's "Revels" (Shubert); "White Eagle" (Casino); "Take the Air" (Waldorf); "Lovely Lady" (Harley); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frolic); "The Shamones of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garrick); "And So to Bed" (Blju); "Command to Love" (Longacre); "The Patriot" (Majestic); "Carry On" (Masque); "The Racket" (Ambassador); "Nightstick" (Geo. M. Cohan); "Interference" (Empire); "Mongolia" (Mansfield); "Cock Robin" (48th St.); "Broadway" (Century); Irish Players Repertoire (Knickerbocker); "A Free Soul" (Klaw); "Mirrors" (Forrest); "A Distant Drum" (Hudson); "The Passing of the Third Floor Back" (Davenport).

TICKET CONFERENCE

Monday there was a conference between a committee representing the ticket brokers and a citizens' committee appointed recently by Charles Tuttle, federal prosecutor. The object is to hold off prices of theatre tickets. It is proposed that a new system of distribution be made that can be checked up on when gyping is observed.

No definite plan was arrived at and none will be until after further conferences. The citizens' committee was made up of Arthur C. Cooey, Rev. Father J. J. O'Connell, Lucius R. Eastman, Dr. Elmer Ellisworth Brown, Dr. Stephen S. Wise, Raymond Piro and Rev. George Reid Andrews.

Acting for the ticket agencies were David Marks, Tom Naughton and John Sullivan, with Leonard B. Obermeyer, counsel. Managers asked to be present were Lee Shubert, William A. Brady and L. Lawrence Weber.

Inspectors from the internal revenue department are checking up on the brokers with the idea of finding the most serious excess premiums charged from April of last year until July. That is a period not included in the ticket investigation which was terminated with the agreement not to sell at more than 50 cents over the box office price.

Recently the stipulation was amended the brokers to charge what is considered reasonable excess premiums but under the promise to keep accurate books and pay the government its half share.

IRISH PLAYERS ON ROAD

The Irish Players upon completion of their New York run will make a 12-week tour under direction of George S. Foster, behind the New York engagement. They open in Philadelphia next week.

James Crane's Crash

Los Angeles, Jan. 24. James Crane, 38, son of Dr. Frank Crane, author and lecturer, suffered a broken jaw and nose when he drove his car head-on into a motor truck in Hollywood.

Crane was formerly the husband of Alice Brady.

Including Scandinavian

"Gustave III" will be produced in New York in March in English with a cast of imported Swedish players. W. Van Taube is producing with the aid of Lars Hansen, Metro-Goldwyn film star.

The delay is due to the difficulty in getting Swedish actors who can speak English.

Greneker Has Run-In With Morehouse, 'Sun'

At the opening of "The Patriot" at the Chanin's Majestic, under Shubert lease, Claude P. Greneker, the Shubert p. a. and Ward Morehouse, the New York "Sun" columnist who is rated as the most faithful of the faithful, had a run-in.

Morehouse was using the press room which Robert Sevance, the Chanin's own publicist, has set aside for the newspaper crowd, when Greneker entered with the tart query that Morehouse, who was with coat and vest off and in his shirt sleeves, working, "should know better than that."

Morehouse brusquely ordered Greneker out of the press room, telling the Shubert p. a. that this was the Shubert's office and that Greneker had no business there. Greneker got out.

The odd phase of it is that of all the newspaper gang, Morehouse was considered the most reliable by the Shuberts, dating from the manner in which Morehouse exploited Sardi's and was instrumental in a measure in popularizing that Times Square restaurant. The Shuberts seem to be in a position to dictate to the Chanin's in the operation of their theatres.

JEANNE EAGELS, \$22,000 IN LONE BOSTON WEEK

**All Current Attractions Move
Out—"Follies," \$38,000
Tops Town**

Boston, Jan. 24. Every legit show in town was moved out Saturday night for newcomers. Jeanne Eagles played to capacity at the Plymouth, lined up for opening Jan. 25, S. R. O. at the tune of \$22,000 for her one week.

The final week of Eddie Cantor in the "Follies" closed off \$33,000. With the snow holding off and January breaking all records for weather, the theatres are apparently reaping a harvest. "The Patriot" (Majestic) closed production, at the Holis. It dropped to \$3,000.

"My Maryland," at the Shubert, sang a swan song over \$8,000. The "Spider" in a forced closing after four weeks turned in \$18,000 at pop prices. Subway time in the canals and it was moved to the Lyric in Philadelphia.

Last Week's Estimates

"My Maryland," Shubert—Paid its way for the run, but no records at the box office, \$18,000.

"Peggy Ann" (Selwyn)—A good run and profitable. Picked up again for the last week to hit \$13,000.

"Hidden," Holis—A weak run and very weak final week, \$8,000. "Her Cardboard Lover," Plymouth—Capacity houses for one week. Fans sold on Jeanne Eagles. \$22,000. Ziegfeld "Follies" (gone)—Capacity houses on second visit. This time it was the show. Final week struck \$38,000.

Openings: "Greenwich Village Follies" (The Road to Rome, Wilbur); "The Play's the Thing," Plymouth; "Desert Song," Majestic; "The 19th Hole," Holis; "The Side-walks of New York," Colonial.

LOUIS CLINE'S RECOVERY

Louis Cline general manager for Horace Liveright's productions has recovered from an illness, diagnosed as walking pneumonia.

An injection of anti-tetanus serum because of an injury to his hand is said to have weakened Cline's system and permitted the lobar infection.

MANTELL RESUMES

Robert B. Mantell, compelled to cancel his road tour because of illness some weeks ago, has recovered and resumed this week.

Mantell is offering a Shakespearean repertoire at \$150.

"Allez-Oop" Through

"Allez-Oop" closed in Philadelphia Saturday.

The show was reported in financial difficulty two weeks ago and the previous week's salary was paid from money deposited with Equity.

Saturday company is reported to have taken care of all such claims.

7 CHICAGO MUSICALS MAKE IT TOUGH; "JUST FANCY," \$23,000

**Spot Against "Peggy-Ann" While "Vanities" Gets
Flying Start—Ethel Barrymore at \$18,000 Minus
Sundays, in for Run—"Deck" Good Gross**

Chicago, Jan. 24. Two new arrivals ("Vanities" and "Peggy-Ann") brought the musical plays to seven this week, and that's a new record for the town. It's hardly believable the town can profitably uphold such competition.

"Vanities" is making another try for Chicago favor. Only once on their annual visit (and that was at the old Colonial in the first two weeks of the Peggy-Ann engagement), which eventually went to nothing, has "Vanities" scored real coin in Chicago. A smash turnout was at the Illinois Sunday, but there's no office sale, "Topsy and Eva" "Vanities" will rest in the way the brokers talk it up against the call for the other musicals.

Musical play action on Monday as "Peggy-Ann" did last night always suffer through a weak balcony trade, drawing the strength of lower floor gross from the regular first-nighters, who are on the brokers' list whether or not they pick up the tickets. If "Ann" gets into the money, it's all right, but the former Vanderbilt theatre attraction will be doing more than any musical play outside of the two smashes ("Nanette" and "Eva") have ever done at either of the Twins. It's expensive to book musical plays at the Twins, and the new Selwyn attraction once more included a good dramatic shows are hard to find.

Among the other musicals in town the grosses slipped somewhat since it was direct sales to local patronage without help from conventions. The usual flop after the Sunday grosses to the mid-week sales was a different thing, a good general momentum. The outstanding check-up was the good chance "Just Fancy" has of registering. The "Olympic sales are solid, but the tie-up is such that a run can be engineered.

"The Constant Wife" is scoring heavily in the chances and Ethel Barrymore will have her biggest Chicago engagement in years. If the Sunday performance was given "Ann" could easily keep above \$20,000.

Racy and sex plays continue to fall by the wayside. "It Makes a Difference" in the town, around and waked right out of the Princess, lasting one week. The Princess is again closed, but a new Brady show is mentioned for early booking. "The Squall" got in more or less difficulties at the Adelphi, so goes out a week from Saturday. There's no cut-in in Chicago, and "Two Girls Wanted" could probably be nursed along in normal times, but there's not enough prospects to string out the engagement which terminated Feb. 1 with "The Wooden Kimono" coming in.

"Behold the Dreamer" is hard to figure for either future success. The Belasco is drawing a class lower floor, but at \$250 with no balcony trade difficult to check beyond \$10,000 or \$11,000 grosses.

Evenly the fate of "Broadway" after the brokers' sales were through is scaring the producers of whatever non-musical pieces might be possible. The broken record of one of the musicals loaded up the brokers, presumably removing some of the attention from "Broadway." The weak run of "Follies" in latter with "Broadway's" engagement (big profits for the company), but observers figure the piece on the strength of the runs elsewhere should have lasted 35 weeks.

Last Week's Estimates
"Vanities" (Illinois, 1st week). Attracted typical night client. Only light theatre advance sale with run success depending how the attraction wiggles through the stiff musical play competition among the brokers.

"Peggy Ann" (Selwyn, 1st week). Opened last night. Always had opposition to draw "Ann" out with the "Follies" and "Eva" 3 o'clock Sunday opening. Except for "Nanette" and "Topsy and Eva" musical plays haven't fared successfully at the Twins.

"Crisis" (Erlanger, 5th week). Passed off somewhat but nothing the matter with gross for the seven weeks' limited stay. The security of seats during the big holiday rush is tossing the then disappointed ones into the tail end of the engagement. Eight performances, \$34,400.

"Night in Spain" (Four Cohan, 5th week). Jere's the unexpected cleanup, holding well enough to make quite uncertain the banking of "Good News" reported in this house, "Spain" will make trouble for all musicals for several weeks yet. Down from top, but fine at \$35,000.

"The Desert Song" (Great Northern, 21st week). Has maintained its magnificent pace on strength of best singing in town. Society par-

ties at full rate also noted. Will not be molested; upward of \$25,000 gross.

"Just Fancy" (Olympic, 3d week). Thus far "Fancy" needs another push to make certain of profitable run, because the \$23,000 gross has been more or less spotted with later window sale (house location) helping.

"Hit the Deck" (Woods, 12th week). If the musical play competition wasn't so keen, not through merit but in quantity, "Deck" would chalk up sensational grosses. This stage of the engagement \$24,000 grosses are O. K.

"Two Girls Wanted" (Cort, 5th week). Goes out in a fortnight with "Wooden Kimono" to follow. Has slipped to \$9,000 gross.

"The Squall" (Adelphi, 5th week). Like similar happenings of recent years when trade for sex plays does drop it should have an advantage. Never produced a satisfactory demand but got into encouraging money twice. Goes out in another week. "Cardboard Lover" closed last week. Sunday sale hurt for \$10,000 gross.

"Constant Wife" (Harris, 5th week). Has now settled at \$18,000 gross pace which should be held, viewing the situation as a general one. This figure without the Sunday performance.

"Kongo" (Central, 3d week). Making a little profit on average gross of \$5,000 which is strong enough to hold it in. Every angle is seized for plugging.

"Behold the Dreamer" (Blackstone, 5th week). Wide differences of opinion, and just what it looks as if "Dreamer" has a sensational spurt, drops back in a rut gross. Grossing \$10,000 to \$11,000 at \$250.

Capital Gives "Gesture" \$18,000 Despite Handicap

Washington, Jan. 24. District fire regulations rigidly applied in the local theatres got a nightly panning from the stage of the Belasco last week by Florence Reed in "The Shanghai Gesture." As if that wasn't not meet specifications as to fireproofing, and commissioners would not let it be used. Meanwhile the show was playing to a full capacity, an actual news event in this house, running to about \$18,000.

"Seandrals" did not flop at Polla, but nevertheless "Seandrals" formerly rung up when here at the National (Erlanger). Ran to a trifle over \$30,000 at \$4.40, and with an extra ring run, holding over for a second Sunday.

Harry Delf's new "Six Feet Under" experienced a sad opening week at the National, running even lower than the usual. Something like \$3,500.

Shriners Got L. A. Trade

Los Angeles, Jan. 24. Biz was n. g. all around this trading post last week. The Shrine Auditorium reported a record, the peretta, "Boccaccio," took in \$12,500, and that was the town's biggest dough.

"Sunny" at the Mayan, slipped to \$11,000. The second week of "Saturday's Children" at the Belasco, next door, grossed \$9,000.

"Cradle Song," at Mason, found two weeks plenty and concluded with \$6,000. "Kongo," at Orange Grove, reported \$5,400 at the Morosini, reported \$4,200 at the Morosini, reported \$1,250 house. "Pigs," at the El Capitan in 11th week, was around \$5,000, with "Vortex," around the corner at the Vine Street, a little behind.

"Taza" Waives Bond

"Taza," musical, has been taken over from Fortuna Gallo by William J. Wilson. The latter has been striking it a couple of months before the principals have waived bond at night, bond for the chorus was posted last week.

Cast includes Desire Ellinger, Greek Evans, Philip Seed, Harry Marvil, Ali Yusoff, Lester Door, James Heman, Paul Porter, Jack Vogtlin and others.

Robert Wilder Producing

Robert Wilder has resigned as general press representative for Charles K. Rogers and will produce on his own. His first will be "Ringside," pugilistic comedy, by Ily Daub.

TWO COLLABORATING AUTHORS ON SPLIT

**Oursler Wants 25% More Than
Half of "Spider's" Royalty—
50-50 With Brentano**

The unusual instance of collaboration on a successful play suing one another for a division of royalties is the litigation now pending in New York Supreme Court by Charles Fulton Oursler against Lowell Brentano, his collaborator on "The Spider," and Albert Lewis, its producer, who is a necessary technical defendant. Oursler is not satisfied with his 50-50 percentage of the royalty from the melodramatic success and is suing Brentano and Lewis for an additional 25 per cent royalty on all rights, including Broadway, picture, stock, foreign, etc.

The Oursler-Brentano collaboration is an involved affair, with Oursler alleging "The Spider" is not only his original story but chiefly his creation. In addition to which he placed the script with Lewis for production. Lowell Brentano is of the Brentano book publishing company.

From correspondence introduced in evidence in the litigation, it is admitted that Brentano paid Oursler \$500 additional for his services in rewriting, and later mailed Oursler a \$2,500 check to further compensate him for his services, which Oursler returned.

Wives In On It
Brentano had agreed to a 60-40 split on the royalties with Oursler on the long end, in view of Mrs. Oursler's material contributions on the collaboration. The creation of "The Spider" was somewhat of a joint affair, both authors wish contributing, with Mrs. Oursler the most.

Oursler's attorney, Arthur Garfield Hays, of Hays, St. John & Buckley, had also turned down a proffer for a stipulated weekly installment settlement out of Brentano's royalties. The attorneys are at loggerheads for his greater contribution.

With Oursler starting litigation after Hays had advised, he was reticent to do so because of the publicity and in view of the several lawsuits already pending against the producer, cast and authors of "The Spider" for alleged copyright infringement, Brentano's lawyer has filed an answer that it is a trade custom for playwrights and authors to render as much service as necessary for the proper presentation of a stage production, and on this reason Oursler was not entitled to additional compensation as author.

Monday, in the Federal court, another of the series of copyright infringement suits against "The Spider" producers, and authors, filed by Philip Hurn and Percy Morgan, Jr., naming Oursler, Brentano, Lewis, Sam Harris, the Shuberts and the cast of the meller. Hurn and Morgan's alleged infringement upon play is titled "The Evil Hour," and they value their property at \$25,000, asking for the usual injunction, accountings, etc.

"MARRIED VIRGIN" IN L. A.

Lou Wiswell, lessee of the Egan theatre, is moving his show to the Hollywood Playhouse, as he has arranged with Sidney Goldtree to bring "The Married Virgin" from San Francisco to the Egan. It is due to open here next Monday (Jan. 30).

There is a chance local authorities may take measures to stop the show, as Frisco made arrests when the piece opened there, although the cast was acquitted.

"Kreutzer Sonata" Claim

The Jacob M. Gordin Estate, Inc., has appealed to the Federal courts to protect the deceased Yiddish playwright's copyrighted play, "The Kreutzer Sonata." Harrison Gray Fiske, Bertha Kallisch, Leopold Schuchner (her husband) and Leo Shubert (sued as Leo S. Shubert) are charged with unauthorized producing the Yiddish play in English with the Yiddish-English actress, Miss Kallisch, starred.

Gordin died intestate in 1900 and his incorporated estate has the playwright's works under its management.

Jake Was Wrong

The "Greenwich Village Follies" opened last week in Newark, N. J., at the Shubert, operated by Morris Schlesinger. J. J. Shubert was on hand to watch the performance. The latter noticed a long line of people trying to buy tickets and the following day the line was doubled up and longer.

Shubert thereupon started to bowl Schlesinger, saying the box office was run all wrong, as he had noticed several people turn away from the lobby without tickets.

"It isn't costing you anything," replied Schlesinger, "that line is buying in advance for Ziegfeld's 'Follies'."

Original Players in "Blondes" for London

For the London production of "Gentlemen Prefer Blondes" March 25 at the Adelphi, William Gaunt producing, John Emerson is handling it from this end.

Edgar Selwyn bowed out after Gaunt failed to take up his first option, expiring in November. Edna Hibbard will play her original role of Dorothy, the gold digger's pal, with a clause in the contract stating that no one is to be billed over her abroad. There was a similar clause in her original contract for the New York production but June Walker got top billing.

Joan Bourdelle is mentioned as a probable Lorelei but has not yet been signed. The part for London was promised by Edgar Selwyn to Joan Marion, who played it in the Coast company last season. Miss Marion turned down a couple of good offers earlier on the season and is ready to sail when wanted, only to find herself out when Emerson took charge.

Two other members of the original company, Georges Romain and Adrian Rosley, who played the French lawyers, are going to London. Both are now with "Lovely Lady."

GARRICK RENT DOUBLES

Shuberts Lease Direct at \$100,000—
J. L. & S. Paid \$50,000

Chicago, Jan. 24.
Lease on the Garrick (legit) reverts to the Shuberts, who have been sub-leasing the Randolph street house from Jones, Linick & Schaefer, since June 1, 1926. Transfer is said to involve payment of \$100,000 by the Shuberts.

They had been paying \$75,000 yearly rental to J. L. & S., who had been leasing from the Garrick Building Corp., owner, for \$25,000 less. The lease is now held in the name of Autumn Theatre Company, Shubert subsidiary, and runs until April 30, 1948.

"Booster" Off as Cast

Balks at B'way Gamble
"The Booster," tried out at Bayonne, N. J., and scheduled to come into New York, is temporarily if not permanently off.

New finances figured to bring the show into New York retired and several of the cast have since signed for other engagements. "The Booster" had been floated for tryout on a commonwealth basis, but actors insisted on salary for the New York engagement.

Row Ends "Spr. 3100"

Proposed revival of "Spring 3100," which George ("Lefty") Miller, "The Booster," had been floated is temporarily off because of a jam between Miller and Argyio Campbell, author.

Campbell, who directed the piece on previous tryout, has exercised author's prerogative and has refused Miller further use of the play. Miller had reported the piece for rehearsal with Campbell retreating by threats of an injunction.

Macloon's "Burlesque"

San Francisco, Jan. 24.
Either Louis or Mrs. Louis Macloon has been in touch with Arthur Hopkins. It means that "Burlesque" is due to bow in here around March 5.

A cast of "Coast defenders" will comprise the playing troupe.

Novice Playwright Thinks New Authors Ignored

27 Lenox Road,
Brooklyn, N. Y., Jan. 18,
Editor Variety:

You say, in this week's Variety: "Now and then managerial sentiment expresses the idea that there are not enough authors to supply New York's many theatres." There are plenty of authors, good authors, too, only the managers do not know how to find them.

I think it may be regarded as axiomatic that a new author seldom gets a real chance to show his wares to those managers who produce plays with their own money. If an important manager produces a play by a new author, it is not because that play has been brought to his attention by someone he knows, or in whose judgment he believes. But there are lots of other plays, better than many which are being produced in New York, which are being neglected without reason.

Of course, there are thousands of people writing plays who have no business writing anything at all. And it is because of this fact that the beginner who has ability to write finds it so difficult to attain a hearing.

I have myself written a good many plays without getting anywhere. People who should know: authors' agents and the like, tell me that some of my scripts are as good and better than many of the plays which are achieving production. They tell me that my dialogues are "marvelous." Yet I have still to find any eager manager on my trail anxious to enlist my services.

I am sure if the managers look hard enough they will find many authors who are able to write plays to fill the theatres, and to make money for both the managers and themselves. Van Velsor Smith.

"Barker" in Minn. Still Sets Record for Season

Minneapolis, Jan. 24.
"The King's Ransom," the Metropolitan grossed the respectable total of approximately \$7,000 for two performances. Balcony and gallery were completely sold out on both nights, but there were empty seats on the ground floor, sealed at \$4.40.

Given a splendid performance, "The Barker" drew the best business of the season to the Shubert (Bainbridge stock), close to \$7,000, despite furious gales and frigid weather the latter part of the week.

The McCall-Bridge Players (musical comedy tab) went close to \$6,000 with "Don't Lie to Your Wife" at the Theatre. "Eight Males," United burlesque, about \$4,800 at the Gayety.

ENGAGEMENTS

Milton Schuster, Chicago broker; Virginia Stuart and Douglas Hope, McCall Bridge Players, Minneapolis; Jerry Deane, Gordon Cole, Kansas City; Alan Gilbert and Kenneth Christy, Colonial, Detroit; Andy Duncan, Fifth Avenue, Nashville; "The Barker" drew the best business of the season to the Shubert (Bainbridge stock), close to \$7,000, despite furious gales and frigid weather the latter part of the week. The McCall-Bridge Players (musical comedy tab) went close to \$6,000 with "Don't Lie to Your Wife" at the Theatre. "Eight Males," United burlesque, about \$4,800 at the Gayety.

Walter Webber, Haymarket burlesque, Chicago; Tommie Hayes, Palace, Buffalo; Chick Kimball, Leola Loeb, Mabel Ford, Red Wilhoite and Ervil Hart to the Paden players, Regent theatre, Muskegon, Mich.; Argyio Campbell, Clyde Hodges to the Arthur Higgins players, Hippodrome theatre, Alton, Illinois; Evelyn Leonard, Elsie Moss, Elsie Pleisz and Jean Little to the Hackett Players, Marietta, Ohio; Jack A. Wall to the Mack players, Foley theatre, Hazlet, Mich.; Argyio Campbell, Vera Dunlap, Grace Cole and Betty Keller to the Star-Garter burlesque, Chicago, and Joan Tibbett to the State Theatre, Chicago; Mabel Ford, Maria Wood, Katherine Dale, Robert Sherwood, Jack Simonds, jobbing with Chateau stock, Chateau Chateau theatre, Chicago, Arthur Allard to Chateau stock, Chateau theatre, Chicago, for leads. William Bennett to Wright players, Dayton, Ohio; Mabel Leigh and Helen K. Maylin to the Trousdale Players, West theatre, Billings, Mont. Robert Sherwood, George Penbrooke and Beatrice Leila to the Evanston theatre players, Evanston, Ill. Verna Ward to the Peruchi stock company, Tampa, Fla. Mabel Carlo, Mabel Arnold, Jack Jones, Dayton, Ohio; Bethel Barth, Bruce Kent and Ethel Castle to the Chateau theatre players, Chicago. John Ellis, Robert Sherwood, Craig Royston, Joe Bernhardt, Harry Lane, and Louis Ramsdell to the Newspaper Film company, for pictures. Irene Blumvelt, Craig Royston and others to radio station WLS.

5 Girls in One Role

Estelle Winwood, the vamp in "We Never Learn," the Daisy Wolf play at the Eltinge, was the fifth girl to tackle the part before it opened Monday.

Helen Flint was first, and out after a few days. Then Mrs. Charles Ray, followed by Peggy Albany. After her, Margot Kelly, who lasted about three performances. Mrs. Ray hopped back in for a week to help out while Miss Winwood got up in the part.

Elizabeth Kison has the lead. She followed Phyllis Povah, who walked out during rehearsals.

Gaige and Lewis In

On Nite Life Plan

Crosby Gaige and Albert Lewis have formed a temporary producing partnership, for "Black Belt," a comedy on Harlem's night life. Production will be in partnership with a cast of three white principals and remainder colored.

The Gaige-Lewis combination is new for Broadway. Gaige has been co-producer with Jed Harris on "Broadway" and "Coquette," also in with Earle Boothie on "Shannons on Broadway."

Lewis has produced until now in association with Sam H. Harris, the last of that combine being "The Spider."

BRADY "DOES A COHAN"

Manager Playing Lead in "Free Soul" in Lonergan's Illness

William A. Brady went into the lead role of his production, "A Free Soul," at the Playhouse Thursday night, replacing Lester Lonergan, who was forced absent with a heart attack. It is said the part was too tedious for Lonergan, who had been advised by his physician against accepting it. Monday the show was moved to the Klaw, Brady remaining and being advertised as the feature player.

It is the second time this season for an actor-manager to jump into his own show. When Arthur Deagan died in Boston last summer, George M. Cohan went into "The Merry Malones" and is still with the attraction.

Young Reynolds Sued

By "Widow" Principals

Unpaid principals of the ill-fated musical "Half a Widow" have retained Raymond J. Riley, attorney at law, to bring suit against Richard Reynolds, Jr., "angel" of the show to recover the final week's salary and two weeks additional, through the show closing without notice.

Salary claims total \$12,000 and were placed in the hands of Riley, private attorney when Equity claimed the principals waiving of bond took the matter out of its jurisdiction. Chorus had been protected by a bond.

Young Reynolds is reported sojourning abroad after having dropped nearly \$100,000 on the musical production venture and living upon a modest allowance for the next three years when he will come into \$6,000,000, as his initial allotment of the tobacco fortune.

Hoffenstein Resigns After

12 Years with Al Woods

Samuel Hoffenstein, poet and publicist, regarded as a fixture with the A. H. Woods office, has resigned after holding the berth 12 years.

Hoffenstein will devote his time to literary pursuits. His first assignment is theatrical. He has started on an opera with a Broadway background.

Otto H. Kahn is reported having subsidized Hoffie, in the form of an advance on expected royalties.

Losses—Not Heavy, Anna

Anna Held Co., Inc. (Anna Held, Jr.), has "Quicksand" in rehearsal, March 20 in New Haven, Conn., with Robert Ames and Anne Forrest featured. It is the first play written by Vincent Lawrence without a collaborator.

Miss Held protests against reports of her heavy losses on "Restless Women," and says the sale of the picture rights and stock royalties will get her "off the hook."

"OH, JOHNNY" CLOSED; DIDN'T POST GUARANTY

**Principals Waived Bond, But
Producers Couldn't Raise
\$845 to Protect Chorus**

"Oh, Johnny," musical comedy, slated for Broadway abruptly closed Monday. The show was to have played Teller's, Brooklyn, N. Y., but the audience was dismissed when the producers failed to post a salary guarantee as required by Equity.

Last week in the Bronx only the chorus was paid, Equity paying off the principals with salary guarantee money. The management was called on to replenish the guarantee. Monday night the cast waived the salary bond, deciding to take a chance on the box office receipts. There was no objection by the Equity representative, except that the latter insisted the chorus be protected. Oursler's \$845 was asked for that purpose, but the producers were unable to raise that amount.

The show was presented by Harry Oshrin and Joseph Klein, but Jacob Hirsh is reported as the actual backer. Hirsh is in the insurance business.

Legal Test of 8-Week Moving Restriction

A clause in the Chanin contract similar to the one included in all Shubert contracts prohibiting an attraction from appearing in any other New York theatre within eight weeks will be tested at law for the first time in the case of Philip Rosenwasser, producer of "Oh, Ernest," one of last season's flops.

Rosenwasser, son of a wealthy shoe manufacturer who bankrolled the musical, decided to close the show after four weeks and a \$60,000 loss.

Rosenwasser consulted Will A. Page for advice. The latter suggested "Oh, Ernest" get off the stage streets and onto Broadway. Page got Rosenwasser the Carroll theatre and "Oh, Ernest" moved out of Chanin's Royale. Page was to have received one per cent of the gross box office receipts and \$250 weekly for publicity. The show survived two weeks at the Carroll.

The Chanins are now suing Rosenwasser and his father for eight weeks' rent for the Royale, on the claim that they had no right to close the show in any other theatre within eight weeks. At the time of the move to the Carroll the Chanins attempted to get a temporary injunction to prevent the transfer, but the application was denied.

The case is due to come up tomorrow (Jan. 28).

"Happy" Payroll Met

"Happy," musical comedy, closed at the Earl Carroll last Saturday, Equity paying off the company with a cash deposit. The show was presented by Murray Phillips, but the real backer was Edward Gray who composed the score. The loss is said to have been around \$55,000. Gray's unpaid royalty is over \$5,000.

It seems that Equity paid the show off the previous week by means of a bond filed there. Last week money was put up daily with Equity to protect the players. On Saturday there was \$521 short of the salary list, Equity thereupon calling on Chris Scaife, manager of the Carroll, to guarantee that amount, otherwise the final performances would be called off. Scaife withheld that amount from the company share and transmitted it to Equity Monday.

Post-Holiday Slump

The Park Players closed at the Park, Erie, Pa.

The company had been unpaid the previous week until writing to Equity with the latter forwarding salary deducted from the bond posted.

IBSEN'S JUBILEE

The Ibsen jubilee to be held in Norway has been set to begin March 20 in New York. The celebration will mark the centenary of the great Norwegian author's birth.

It is the aim of the foreign government to invite one American manager to be present at the event. The selection will be made by Halvard Buchke, Norwegian minister at Washington.

ALL MINN. LITTLE THEATRES COMBINE

Minneapolis, Jan. 24. All the leading little theatre groups of the city have united into one large organization and are carrying on a campaign to enlist the support of all leading local clubs and societies in a movement for a more pretentious and active little theatre.

The clubs and societies are being solicited to contribute various sums according to the size of their membership. The contributions entitle them to memberships in the united organization.

The little theatre groups hope to raise \$5,000 to \$10,000 annually by this subscription scheme, which, it is pointed out, also will tend to stimulate interest in their offerings and thus boost patronage.

2 New Houses in Sight; One May Go to Ziegfeld

A theatre which may be built for Ziegfeld leasing is proposed by Pinous & Goldstone whose new Alvin is being operated by Aaron & Freedley. It is expected to be the last house to be erected by this duo of progressive theatre builders.

The house is to be a replica of the Metropolitan opera house, the interior to be of horse-shoe design, with a mezzanine circle of boxes as at the Met.

The other house is to be built for Vincent Youmans by J. L. Lannin whose Garden City golf links have netted him a new fortune. Lannin controls the old Grenoble hotel at 35th street and 7th avenue. Lannin became interested in the idea partly through his son, Paul Lannin, who leads the orchestra for Youmans' "Hit the Deck" at the Belasco.

Pinous and Goldstone are reported having disposed of the Imperial to the Shuberts several weeks ago. The latter have been operating the house under a percentage of the profits basis since its opening. The Imperial has been dark this season save for the few weeks tenancy of "The Desert Song." It had been booked to get "Strike Up the Band," withdrawn at a tryout. But reports on Broadway were that the Imperial had not been supplied bookings because the Shuberts became peeved when the Alvin was leased to Aaron & Freedley. One attraction is known to have selected the Imperial but was switched to another theatre.

Play-Goer's Marathon

Minneapolis, Jan. 24.

Prof. Oscar Kirkens of University of Minnesota has returned from New York with the boast that in 12 days on Broadway he saw 23 plays.

Nelmes Is Fields' Gen. Rep.

Harry Nelmes, formerly of the Belmont, is now general representative for Lew Fields. Nelmes is managing the Mansfield, which Fields and associates took over under lease.



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Of Dramatic Value

Ziegfeld, with three hits in town, has developed another possible income from the dramatic rights to "Show Boat." Universal will do the Edna Ferber story on the screen. It is not known whether Ziegfeld holds the dramatic rights or not, but opinion is that such an option is worth considerable money now. It's the unusual aspect of a musical having dramatic possibilities with the opposite the general rule.

It may be the first time a musical has had dramatic value on a cash basis.

Art Group's Tab Critics

Worcester, Mass., Jan. 24.

Dramatic critics are taken to task by the Worcester centre Drama League of America, which is keeping a careful check on the abilities of the critics in this city.

At a recent meeting the Drama League directors went on record as disapproving what they deemed unfair criticism made against recent plays.

The publication of this "harsh" criticism made against recent plays, it was asserted, had been instrumental in turning away patrons from dramas which, in the opinion of the directors were worthy of a hearing in Worcester. Special mention was made of "In Abraham's Bosom," the Pulitzer prize play which recently appeared here.

New Dallas Stock

Dallas, Jan. 24.

A new figure appeared in show business in Texas when Joseph D. Miller, young Dallas man, formerly connected with insurance, dropped that trade altogether and took a lease on the Circle theatre, Dallas, where he organized the Miller Players. It is the first time that a local promoter has sponsored stock here.

The company opened with a cast composed of James Donlan, Milton Byron, Dorothy La Verne, Marian Sutherland, Ross Forrester, Patricia Snowden, Boyd Cummings and Josephine Hudlow.

Donlan, who was formerly connected with stock companies on the coast and who has also appeared in several pictures, has been selected as director, while Blanchard McKee remains at the managerial helm, which post he held while the house operated under Meiklejohn & Dunn, Los Angeles stock promoters.

Miller took the house, after the M. & D. dropped it cold.

Cast Changes

Robert Ames has supplanted Warren William in "Quickhands," which Anna Held, Jr., is producing.

Grace Valentine jumped into lead of "Night Hawk," which Phil De Angelis took over for the road. Miss Valentine replaced Isabelle Lowe when the latter quit because of differences with the management and opened with show at the Colosseum in Cleveland, last week.

Ralph Morgan, engaged for the leading role in a comedy, "So Am I," turned in his part Tuesday.

INSIDE STUFF

ON LEGIT

Herman J. Mankiewicz and Marc Connelly prepared "The Wild Man of Borneo" for pictures. They received a substantial offer with an advance payment of \$5,000. Phillip Goodwin heard of the script and offered to produce it as a play. The authors preferred that, returning the deposit, and script went to Goodwin.

When produced, it played two weeks, with no offers then for the picture rights and with the collaborators figuring they had lost about \$50,000. To top that, the other day Mankiewicz is said to have received a demand from the Dramatists' Guild for \$4, \$2 each for the couple of weeks it had appeared upon the stage, with a threat of suspension from the Guild unless he came across.

Chester de Vonde, actor, playwright and producer, died Jan. 19. He, with Kibbourne Gordon, produced "Kongo" as a legit production and then for the Columbia burlesque wheel.

Mr. de Vonde passed away two hours before the piece was sold for pictures. Metro-Goldwyn-Mayer paid \$35,000 for the rights.

Edna Smith, known on the stage as Edna Bennett, receives the entire de Vonde estate of "more than \$15,000"; de Vonde providing for the legacy in his will. In the will Miss Smith was stated as a "dear friend."

Walter Winchell, although buried by the Shuberts, was in his regular seat at the Chorus Majestic for the "Patriot" premiere. Winchell also attended the opening of "A Distant Drum," the William Harris, Jr., show at the Hudson, which is owned by Mrs. Henry B. Harris, who had previously barred the "Graphic" critic. Winchell was in the house but not in his usual seat, sitting with somebody else instead.

The "society" angle is strongly represented in "A Distant Drum" at the Hudson, the cast also marking two professional returns. Mrs. A. Henry Higginson, otherwise Mary Newcomb, of the Boston Symphony, marks Miss Newcomb's professional return as well as that of Katherine Wilson, reported betrothed to Richard Barthelmess, who also was in retirement. The male lead of "A Distant Drum" is Louis Calhern, recently married to Mrs. Lydie Hoyt, of social prominence.

A Pacific coast producer who has achieved considerable of a reputation as a disturbing element in legitimate theatrical circles, and who has long been noted for being constantly embroiled with his associates

(Continued on page 70)

P. DODD ACKERMAN

DESIGNER of stage settings,

DECORATOR of stage settings, and the same fellow who superintends the LIGHTING of them.

I hope you saw "My Princess," Miss Hope Hampton's most glorious offering, and "Just Fancy," another eye-satisfying affair. About some of the plays I have recently designed and decorated, "Excess Baggage" is a good example, "The Trial of Mary Dugan" is representative, and you must have a look at "La Gringo," due here within the week.

I have **DESIGNED, DECORATED, LIGHTED** and **GENERAL-ART-DIRECTED** twenty-eight productions during the season of 1926-1927; not a bad record.

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PLAYS ON BROADWAY

A DISTANT DRUM

William Harris, Jr. presents Vincent Lawrence's three-act comedy-drama opening January 25 at the Hudson. Staged by Vincent Lawrence; settings (two scenes) by Livingston Platt.

Agnes.....Margery Card
Paul Fox.....Harold Elliott
Lynn Wilson.....Mary Newcomb
John Wilson.....Felix Krensha
Edith Reed.....Luis Calhern
John Milburn.....Robert Thorne
Carl Frank.....Robert Thorne

Vincent Lawrence pulled a characteristic Vincent Lawrence once again with his "A Distant Drum," providing a fairly interesting premise and promulgating an interesting development thereof but characteristically petering out with his third and last act.

The students of the Lawrence dramaturgy furnished between maintains that the author couldn't maintain the pace and the prophesy was unfortunately fulfilled.

It agured well for Lawrence's gigolo here. His complications with a matron who was maintaining her paramour on large sums extracted from her husband, supposedly to pay off large bridge debts, and the kept man's seemingly genuine attachment for an heiress—although it was an affection superinduced by advance knowledge of her financial rating—was anything if not a promising situation.

"A Distant Drum" is somewhat of a far-fetched title. From the Rubaiyat of Omar Khayyam, the title is dragged in for the finale with the remote suggestion that the gigolo for the first and last time in his life heard the reverberation of true affection in his amorous relations with women. Otherwise he was a confessedly agreeable drone, not even rendering professional service as a dance partner as is the rule of the self-respecting and up-standing gigolo.

Louis Calhern as Jack Milburn admitted that his price was large, that he came high as a party of the second part in the meretricious relations he had with Mrs. Lynn Wilson (Mary Newcomb). Lawrence introduces a number of interesting quirkies and changes in the tempo of his three acts, the first two of which successfully keep one agreeably sympathetic with the general

trend. It is the last stanza with the dramatic motivation obviously pointed for a showdown and a way out for all concerned, that leaves the auditor with little sympathy.

Any ten-twenty-third melodramatic fan need guess but once that the arch-lover must be eliminated in order to satisfy contemporary standards of what's right in domestic relationships.

And with that last act, it lets "A Distant Drum" down to a point. This, despite a capable cast of which Felix Krensha as the sympathetically wronged husband, Miss Newcomb as the wife, Katherine Wilson as the heiress, Harold Elliott as the lovable but ineffectual swain, and Calhern's own excellent conception of a difficult role, will curtail whatever chances the play had.

It is a theme, that if it were kneaded but a bit better, might have weathered a controversial storm. It would arouse and thus stand a chance of building. It's a great proposition for the matinee trade, with the femmes bound to react to it in a somewhat regardless of everything else, but it cannot as it stands land as a dramatic success.

Whatever edge Harris gets out of it will be because of the cheap hoop, the small cast and his family relations with Mrs. Henry B. Harris at whose house he is tenting his play. In this season of dark and brilliant, no doubt Harris will be afforded a break on the house terms from his sister-in-law, but everything else considered, "A Distant Drum" sounds a weak call for box office patronage.

THE LIVING CORPSE (REINHARDT CO.)

Tolstoy's "The Living Corpse" is an excellent choice for the final bill of the Reinhardt Company's New York engagement, providing as it does a much wider audience than any of the plays since "A Midsummer Night's Dream," which he opened his season here.

In addition to the German speaking population, faithful from the start, and the eager souls who will applaud any performance that is labeled art, there is a more gen-

eral public to be drawn from those who saw the play, when as "Redemption" it was done here almost 10 years ago. A large following with John Barrymore in the central role.

Perhaps even some of the movie fans who have become acquainted with "Tolstoy" through "Resurrection" and "Love" were drawn to the Cosmopolitan in the hope of getting a thrill for Monday night. And there were a few of the topknots of rum chasers among the tall coats, the spectacles and the uniforms.

It was Alexander Moissi's evening. He was the role of Fedya, the drunken, gambling husband who desert his wife, attempts to shoot himself in order to free her from the charge of murder, falling at the crucial moment through lack of courage, and feigning suicide by disappearing and leaving a note, together with his own revolver bank. His run successful, the wife and friend are married when he is apprehended by the police through a blackmail who do not let him. Whereupon he kills himself through the heart to insure his wife's freedom.

It is a play of violence, and yet there is nothing of violence in Moissi's performance. He makes the man rather gentle and philosophical, rising to occasional moments of tremendous passion, all the more telling because of the contrast. He presents the picture of a man intolerably bored by life, yet afraid to die—a sort of male Hedda Gabler—his interpretation being technically perfect but without the savagely study of the same character by John Barrymore.

The entire performance was keyed to this same note of simplicity and restraint. Helene Thimig, as the harassed wife, and Lili Darvas as a gypsy girl who loved him, played with the same economy of emotion, and with the telling effect. A brief but thoroughly charming contribution was made by the beautiful Maria Solveg, as the wife's younger sister, and an admirably snappy bit by Siskoff as the blackmailer.

Play is mounted with equal simplicity, one set standing throughout, with black velvet rags effecting the necessary changes.

THE PATRIOT

Drama in three acts presented at the Majestic, Jan. 19, by Gilbert Miller, who staged it; adapted from the German of Alfred Neuman by Ashley Dukes, settings by Norman Bel Geddes.

Count Peter Pahlen.....Leslie Faber
Lynn Wilson.....Madge Titherage
Count Pahlen.....Austin Tully
Sister Muraviev.....Frank Elliott
Count Stroganoff.....Clarence Derwent
Staff Captain.....Frank Shannon
Sergeant.....Lyn Harding
Count Pahlen.....Henry Jones
Grand Duke Alexander.....John Gielgud
English Doctor.....Lumsden Hare
Count Gueffo.....John Harrigan
Prince Zueffo.....Reginald Carrington

Gilbert Miller accomplished a distinguished production in "The Patriot," unfolded at the Majestic. Settings are splendid, lighting is striking and the acting admirable. The manager has built of the first to present the important play, but the piece is not the sort that storms the agencies.

"The Patriot" impresses as excellent for picture and it with the Emil Jennings' next feature. They say that overseas "The Patriot" was a smash. The critics here wrote some raves, too. However, there are too many stretches of even conversation, no really high drama and only a little of comedy.

The nature of the story, which tells of Russian intrigue and the overthrowing of a Czar, hardly permits of levity, but the question is whether the idea is not simply accepted by American audiences.

There is a corking bit of business at the final curtain, Count Pahlen, who hatched the plot, turns to his orderly and friend and says: "And this is why I ordered you to kill me, then yourself, at dawn." The men are seated close together, facing each other. The orderly has two pistols, slowly letting one drop into the range of his master's bosom, as the curtain descends. With the curtain down a shot rings out and two seconds later another. The story is ended.

Paul I is a monarch half demented through excess. The wily Pahlen has stalked Paul to his own mistress, the Countess Ostermann, so that he may screen his actions from the monarch. Paul is found dead in a tantrum of fear. Refusing to sign abdication papers, he is strangled. His son, in on the plot, then ascends the throne.

There is but one woman in the cast, Madge Titherage, as Anna, the complacent countess. The English girl carried the role with a martial atmosphere both to the play and its people. Faber's manner accentuates that. The gold lace and breeches of the monarch and his son are worn by players of name, such as Lumsden Hare, Austin Trevor, Frank Shannon, Clarence Derwent. Settings impress as authentic, the

Czar's audience chamber being particularly effective. Some scenes were not quite enough, but in other detail "The Patriot" measures among the best presentations of the season.

"The Patriot" is a highly commendable effort, but that it will attain popularity is doubtful.

WE NEVER LEARN

William B. Friedlander, Inc. presents a play by Daisy Wolf. Staged by Mr. Friedlander. Sets by Carl O. Amend. \$3.30 top, at the Eltinge Theatre, Jan. 25.

Shella Trent
Helen Bruce.....Elizabeth Radon
Constance Bruce.....Lael Kroman
James Bruce.....Charles Trowbridge
Jack Warren.....Robert Lynn
Robert Kenyon.....Robert Wilcox
Laura Deane.....Estelle Winwood
David Willard.....Austin Fairman
Drew.....Charles La Torre
Walden Deane.....Basil Dean
Romero Rovers.....Richard Terry
Deputy.....Claude Main

This has all appearances of success. "We Never Learn" is the maiden effort of Daisy Wolf. It would be most intriguing to get a full account of Daisy's background. Just where anyone named Daisy could get all the inside info that is spilled in this first script of hers would perhaps make a better play than cheating husbands will wriggle as they sit out front in the Eltinge for some time to come, especially if the night with wife and she sits alone.

Technically the piece is beautifully tricked. Insinuations that do not turn out, but which the audience is asked to suspect so that the suspense holds together are planted

with extreme dexterity. At all times the action is plausible, and though there is scarcely an off-color word spoken and at many times the sentiment is pure and elevating, in its heart it is a comedy.

The first act reveals the home of a successful lawyer and governor-to-be. His apparent devotion and affection for his wife and daughter are touchingly powerful. And, strangely enough, entirely sincere, though he has a vampy girl on the outside, the young wife of a rich old man.

A murder intrudes on the peace of the lawyer's home through his being implored to defend a boy who has had a quarrel with the deceased and whose cane, the weapon of death, is found broken beside the body. He refuses. But the suppliant is his wife's boyhood sweetheart, and she asks him to take it and he consents. The curtain leaves him at the fireside, reflecting, and a most effective interruption in the dark is a man struggling with a woman.

The second act is the cutback of which that moment was the crux, and reveals to the amazement of the audience that our lawyer was the murderer.

In the third act, three weeks later, the wife has learned both of his infidelity and his crime. She is more shocked by the cowardice and loss of honor than by his straying from the domestic reservation.

But she takes him back, in truth forgives him, because of their great mutual love for the child and because, after all, she is worldly enough to know that a man may adore his wife, be willing to sacri-

(Continued on page 61)

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PLAYS OUT OF TOWN

LOVING DAUGHTERS

Chicago, Jan. 14. "Modern" comedy in three acts, by Fritz Block. Staged by Wm. V. Huil. Presented by Associate Artists (see Slaters stock), at the National theatre, Chicago, for one week, opening Jan. 9.

Instance of a stock company using a new script, from the pen of a well known Chicago newspaper man, for the purpose of testing the value of the play, though wholly commercial on the part of the stock company.

The writer is Fritz Block, scrivener of ability, employed by the Chicago "American." On that publication he serves as dramatic man. He has occupied the role of playwright on the side before, more or less successfully, but never seemed to hit the idea. Now he apparently has it in "Loving Daughters." A shrewd sense of comedy he always had, but never a broad knowledge of situation. The latter he has developed, according to his latest piece of writing.

"Loving Daughters" is a tale of the gin-drinking, slang-tossing, six-cylinder-necking younger generation of lads and lassies. It also embraces a couple of sons.

The first act hits a swift stride and maintains it, the second is only slightly less speedy, but the third and last falls hard. The final chapter needs rewriting and with the proper sort can be fashioned into as effective an act as the first. As now standing the third act has two endings. The first natural finish, which would leave the play for the better if curtailed on the spot, is followed by a post-mortem that is unnecessary and at the same time bad. One might imagine the writer found an extra idea and tacked it on, rather than tucked it in.

The start is fast and smart, holding an idea in portraying necking parties in the theatre. Two pairs of g. neckers walk in for a line or two under lights, then the stage darkens for five minutes or so of what can be imagined. Girls on the boys' laps, stage whispers, osculations and cross-fire gagging. Only the many laugh lines relieve the tension and help to cover the risqué. Upon exit of the kids, the mother of one of the girls (widow) and the father of the other girl and one of the boys (widower), who has been out on some secret stepping, enter. Stage is still dark and the old folks go into a perfect reproduction of the kids' party.

The parents rag the kids for the necking, and vice versa, until parvies and offspring are brought to their senses. But not before a boy takes a phony pistol shot at a girl to make the old man and the widow repent. In this bit Block shows his journalistic sense. With action described from a character looking out the window, he has the newspaper photographer arrive on the scene before the police. An ambulance gets the girl to the hospital before the docs find out she hasn't been shot at all, to make it funnier.

An entertaining piece of farce comedy, though just now in need of doctoring. It is limited as played by this stock company, both in mounting and turning, but shows enough to permit a fair estimate of its true value. If getting the rewriting, and the right sort, in would

stand as a nice little up-to-date comedy show for inexpensive legit production.

As to Horace Slaters' Stock Co. it is in its 32nd week at the South Side theatre. That is its chief virtue, others being a very low operating nut and a fairly good weekly subscription list. The company has its many limitations, but looks nice, if nicer than it acts.

Slaters is an excellent stock man, one of the best in the middle west. If he isn't making a living, he wouldn't stick for 32 long weeks anyway.

SIX FEET UNDER

Washington, Jan. 18. Harry Delf presented a comedy written by himself. Staged by Ira Hards. At the National theatre week Jan. 18.

Pop George Marion
Herbie Jess Cromelette
Tom Brown Tom Brown
Agat Emma Lotta Linticum
Cousin Bessie Margaret Hatfield
Eva Leona Hogarth
Elmer Harry Delf
Joe Ruth Nugent
Al Spraket Don Dillaway
Mrs. Donahue Rhea Allen
Bill McGorry Charles Hanna
Dr. Parker Herbert Fortier
Miss Gladstone Dean Hartley

A hurried opening to grab this unexpected week at the National in a town that has had so many new ones that it is saturating with the play, gave Delf a tough break to start with. His show is very much in the formative stage and he couldn't get a decent sized audience together. He is tough to judge a comedy in an empty house. It's tougher to fix and build them.

Delf tried his "Family Upstairs" in this same theatre. Here he has the people with the elder son making \$40 odd per week as a floor walker and carrying his father, mother, brother, sister, her beau, two aunts and a wife. He's the prize warrior of the world. Their troubles are his, and when those troubles reach the point that brings them all together he topples over, and is only saved from cashing in because he is still worrying so about his family that he can't die.

There are humorous possibilities. Delf has gathered them in to the extent of bringing his play to the point where it just needs a little punch to put it over. It's subtle, too. Sometimes it runs to farce, but Delf constantly sticks to his knitting even to the extent of an occasionally nearing the border of a domestic tragedy. And he makes you laugh at it.

All of which indicates that if he has gone so far he ought to be able to finish the job. He has three weeks scheduled prior to the Broadway showing.

A good cast. George Marion is a delight as the father condescending to go to work as a doorman and porter for the sake of his son, and all the time causing out the actors; Leona Hogarth has a difficult assignment as the wife and does it well, while Ruth Nugent as the sister does exceptionally well. Tom Brown as the boy is decidedly good, as is Lotta Linticum, the calamity aunt, and herself as star, author and producer, does right well in all three, particularly as the actor. It will never be a smash affair.

but with some script building should get some money not only on the main stem but in stock, as did Delf's previous piece.

There are picture possibilities, and these may develop to the point of outshading the stage end.

Meakin.

PLAYS ON BROADWAY

(Continued from page 60)

face his life for her, and yet may play around elsewhere. Very often, as was said in "Help Wanted."

"It is hard for women to grasp it, but all men know it—the one thing has nothing to do with the other."

For the finale, after all that has happened and after the man has gotten away with murder, with adultery with perjury, has won back his wife, has held his daughter, is about to get the highest office in the state, we hear him talking to the woman who married him in all that mischief, grief and peril and he is hinting that he will see her soon again—out of town. "We Never Learn" is right.

The acting in the main is excellent. Elizabeth Risdon as the wife shines from every viewpoint. Austin Fairman, the man who is knocked off in Act 2, plays a Krenba genteel heavy with notable distinction. Estelle Winwood, who followed Peggy Allenby in the part a few days ago on the road, has so much personality that no matter what she does or how she does it she is always effective; but if there is a bit of bragging in this exhibit, it may be charged to her, especially in her walk, which is old-time vamp-stuff. Charles Trowbridge plays the lawyer well enough.

Little no part of this is new, but together it makes a fine evening and should survive for a considerable stay, probably for the rest of the season, if it outlives the Lenten period.

CARRY ON

Drama in three acts by Owen Davis presented by Carl Reed Jan. 23 at Masque directed by Clifford Brooke; settings by Livingston Platt. Opened Jan. 23.

Horace Bertion Churchill
Ellen Beatrice Terry
Aunt Mary Elizabeth Patterson
Walter Ben Smith
Alice Owen Davis
Jerry Owen Davis
Paul Jewett Fleming Ward
John Bartlett Joseph Bell
Bertie Edna Kelly
Jim Durk Robert Kelly
Wanda Durk Irene Homer
Mrs. Durk Lillian McCrea
Leona Joan Sadow

"Carry On" is Carl Reed's second production try with a money and at the same Theatre Masque. Both plays were authored by known playwrights. The first, "Venus," was by Rachel Crothers and made a quick exit.

"Carry On" is by Owen Davis, rated the most prolific of American stage writers. His latest effort did not impress as very much up to date. There is a suspicion it might have been lying around his desk for some time. If so, age has not improved it and its chances for popularity are very slim.

The play tells the story of the disintegration of the proud Marston family of Yorks. George Marston is the owner of the Marston mills, as was his father before him and the grandfather who established the mills in 1927—"more than

one hundred years ago," the heads of the house are fond of repeating. The story of the breaking up of what was supposed to have been a financially prosperous household is more interesting than the people concerned.

They face the loss of the mills and poverty because of the father's ideal. That is the final curtain.

Owen Davis, Jr. is the light of "Carry On." The young man should be a favorite juvenile before many seasons. He has a pleasant face, also personality. Another son, Donald Davis, aims for the managerial end and was interested in a Broadway production last season.

Bertion Churchill stood out strongly as the stern head of the house. Good actor but in a role that is all in sympathy, a man who unconsciously brings up onto himself and family to uphold a worn out family tradition. Beatrice Terry was good as the understanding wife, as was Flora Sheffield, who played the daughter, a spoiled and selfish after all. Joseph Bell was liked as an attorney. Ben Smith had no easy time as the straying son.

"Carry On" is a serious play. There are others on the current list that have landed among the hits. Not so this one because it falls as satisfactory entertainment. There.

Merchant of Venice

Winthrop Ames presents George Arliss as Shylock, starring in William Shakespeare's "The Merchant of Venice." Peggy Wood the Portia, but unfettered. Staged by Wm. V. Huil. Settings by Woodman Thompson. At the Broadhurst, New York, Jan. 23.

Duke of Venice George Graham
Prince of Morocco David Leonard
Antonio, merchant of Venice Henry Morrell
Leopold Willey
Bassanio, his friend Murray Kennell
Salanio Harrie Albright
Salarino Sydney Booth
Mina Faye Miller
Lorenzo Guido Nadzo
Shylock George Arliss
Tubal, his friend Henry Morrell
Launcelot Gobbo Romney Brent
Old Gobbo, father to Launcelot Henry Morrell
Stephano Alan Willey
Rathasar Lewis A. Searl
Portia Peggy Wood
Nerissa Spring Byington
Feestab Hugu Carr
Magnificences of Venice, Citizens, Officers of the Court of Justice, Servants and Other Attendants.

Winthrop Ames, unable to secure a suitable play for George Arliss this season, turned to a revival of "The Merchant of Venice." Thus, this sturdy classic may be Mr. Arliss' road show too. His following is prodigious outside of New York. Ditto in New York.

It is that following which will carry Mr. Ames' carefully done revival along in New York for a run counted decent where a classic is concerned. In plainer words, Mr. Arliss will be doing wonders if he keeps the present revival of "The Merchant" here for eight or ten weeks.

As "Merchants" go, this one is handsomely mounted and directed with that fine skill which is Ames' as great as any other director in our theatre. Mr. Ames is this time forced to the expedient of utilizing "The Merchant" as a starring piece for Mr. Arliss. Consequently, the smaller roles are not well played. The Antonio and the Bassanio are, to be blunt about it, most undistinguished. Every word as Portia is lovely to look upon but the opening night revealed her far from being in control of her voice; nor was the acting of the role what it was—not

nearly what it was—a season or so ago when a lady named Barrymore played the part up in Hampden's theatre with Walter Hampden as Shylock.

Nor was the Arliss performance as Shylock to be rated with other recent portraits of that role. He was too repressed; too much held in; the passions of the man only once won over him, and that in the scene before the Duke of Venice when Shylock is told that he'd better split up his fortune, etc. In the scene that is usually one of despair, that scene where he discovers that his daughter has absconded and shrieks through his house, "Jessica—Jessica! Arliss knocked at the door of his home thrice, and receiving no answer, stood mute, rebuffed, as it were, by the absence of an answer from his homestead. This may have been eloquent, but it seemed that in achieving this eloquence too much else was lost.

Yet that this was the way the play must have been directed. From the adroit editing done to the script—an editing which pointed everything to Shylock and which left Bassanio and Antonio far behind in the running—it was plain that Mr. Ames was aiming at a more concise and swifter playing "Merchant" than the town has seen before. This is was, and the case with which one scene led into another was a joy.

Some of the scenes, notably the first of the second act, were unbearably short, but the deadwood was cut out—one thing to the everlasting credit of this revival. It is a better play for the modern stage than it was. There was but a single intermission during the five acts, this between three and four.

Young Romney Brent, spruce to fame by the "Garlick Galettes," is the Launcelot Gobbo, and he achieved in this part, and through perhaps some inspirational direction, a triumph all his own. The Jessica of Hope Carr was a lovely thing, but the Nerissa of Spring Byington, nice.

Take it, in short, Mr. Arliss' Shylock is as we've never seen him played, a repressed, deep-thinking old fellow whose sole moment of viciousness add to Mr. Arliss' credit one moment of great, pathetic beauty where the old man, deserted by his daughter, Jessica, laments the loss of his torquise by saying, "I had it of Leah when I was a bachelor."

Mr. Arliss may tour long in this revival. But there are many who feel that it will be just a stop-gap between another new play for him, a play which can carry on the amazing success of both "The Green Goddess" and "Old English," both also produced by Ames.

First Lady at Show

Washington, D. C., Jan. 24.

Mrs. Coolidge attended the matinee performance of "The Shanghai Gesture" at the Belasco on Saturday and graciously bowed acknowledgment when Florence Reed, in a certain speech mentioned that "we have with us this afternoon the first lady of the land."

The President's wife later told the house manager she thoroughly enjoyed the show and asked him to convey to Miss Reed an invitation to visit her at the White House upon her next visit to Washington.

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Producers of "Good News"

Lew White's Organ School; Organ Specialists Needed

The first organ school of its kind has been founded by Lew White, Rox's chief organist, under the name of the White Institute of Organ. It is equipped with three Kimball orchestral unit organs for the purpose of tutoring picture house console soloists in presentation and feature work.

Frank W. Buhler, of the Stanley Company, has affirmatively expressed himself interested in acquiring White's foremost pupils, because of the general dearth of suitable organ specialists.

White is a pioneer in this field, it being unusual for an employed organ soloist to enter the field as a tutor. In Boston Del Castillo resigned from Loew's State to teach exclusively, and Jesse Crawford is supposed to have the Public organists in charge soon in a special organists' training school being founded in the Paramount theatre building.

Acts at Le Paradis

Washington, Jan. 24.

Meyer Davis is to offer three acts weekly at his local Le Paradis, the class dancing and eating place of the town.

Nils T. Granlund will do the selecting in Manhattan. First group has the Phelps Twins, Al White and Alice McKenzie. Opened last night.

Davis has also gone back to the original instrumentation of his Le Paradis orchestra with Nathan Brusloff as leader.

PURPLE PIRATES IN COLLEGE

Boston, Jan. 24.

The Purple Pirates, an orchestra composed of Williams College students, are furnishing the music for dancing at functions in and outside college.

The Pirates are favorites with the "blue blood" crowd, who inhabit the territory within a radius of a hundred miles of Williamstown, Mass. Most of the boys attending Williams are of wealthy parents.

N. T. G. Walked in

Edward J. (Ted) Husing, as the result of a peeve over N. T. Granlund (NTG) walking in on a broadcast supposed to be all Husing's, on WJLN, has quit. Husing is allied with the Columbia Broadcasting Co., assistant to J. Andrew White, president.

Husing expected to personally handle the recent direct from the theatre broadcast of the program and opening of "Love" at the Embassy. To his surprise NTG walked in and took complete charge of the mike.

Musician Missed Meals

Milwaukee, Jan. 24.

Suit for divorce has been filed here by Howard Brown, musician, against his wife, Ida, whom he married in Sioux City, in 1916.

Brown, now playing in the Miller theatre orchestra, claims that since his marriage his wife has refused to act as a wife should and that were it not for his mother-in-law, his clothes would not be in order nor his meals prepared. The wife has filed a counterclaim.

RAY WEST ADOPTS CHILD

Los Angeles, Jan. 24.

Ray West, violinist and orchestra leader, legally adopted Baby Blossom Le Mori, his six-year-old stepdaughter after granted the privilege by Superior Court Judge Scott.

She is the daughter of Manila Le Mori, actress, whom West married about a year ago. The kid has done some work in pictures and also radio.

Fagin's Indie Dates

Raymond Fagin's band, playing at a hotel in Rochester, N. Y., prior to a vaude flog, has swung from K-A bookings to indie dates. Amalgamated Vaude Agency has given Fagin several weeks.

Mendoza Out of Capitol; Wouldn't Stand for Jazz

David Mendoza, conductor of the pit orchestra at the Capitol, New York, is understood to be definitely out so far as that house is concerned. It followed a series of tiffs with the management culminating in Mendoza's flat refusal to cut his overture on a Sunday show two weeks ago.

Mendoza was frank in expressing his dislike for the present jazz policy of the house. With 12 of his men needed to augment Paul Specht's Capitolians, it is reported that Mendoza would not let them leave his own rehearsals in proper time to rehearse with the stage band.

The Capitol is now organizing a new orchestra to double from pit to stage. In the pit Eugene Ormonee will direct with Walt Roesner, guest conductor, on the stage. Paul Specht's band will be routed by Loew-Public as an act for the balance of their contract. The new orchestra will probably open Feb. 4 or 11.

Kornheiser's Finance Co.

Al Kornheiser, for 21 years sales manager of the Century Music Company, and a brother of Phil, has organized his own finance company in Newark, N. J., known as the Belmont Finance Corporation.

ABRAHAMS AGAIN PUBLISHING

Maurice Abrahams is back actively music publishing after freelancing as a writer for a season. Abrahams is located in the Hilton building.

Manny Joseph is associated.

Hallett's Vaude Date

Mal Hallett 'n and out of the Roseland dance hall, New York, as a special attraction, is back at Roseland, but is slated for a return to vaude in February.

Hallett is scheduled to headline at the Lafayette, Buffalo, Feb. 20.

Lowrey Again With Ringling

P. G. Lowrey, colored band master, has signed with the Ringling circus for another tour next summer.

New American Music

Salient developments in the development of the new American music are anticipated by students of musical tastes, with the radio as the prime reason. The radio's wide range and "circulation" has been intriguing American audiences of a magnitude and size beyond the reach of the average of the usual stage and auditorium recitals. Through this medium the American reaction to the new school has been sounded out and with flattering results.

Broadcast While Flying

Los Angeles, Jan. 24.

For the purpose of exploiting the Musicians' Ball at the El Patio Ballroom Jan. 31, Maurice Menge and the El Patio Ballroom Orchestra of 14 men did a broadcasting stunt while in a 14-passenger plane through radio station KMTR. Another one of these flights will be staged several days before the ball.

This is the first time exploitation work has been done over the radio by a band while enroute in the air.

Fowler-Tamara at Lido

Following their last week at the Roxy, New York, Fowler and Tamara, the dancers, open as the dance attractions at the Club Lido, New York's smartest supper club.

The dance team is in on a sliding scale. They succeed Mons and Fontana, who open at the Palace next week for a short K-A tour.

This is Fowler and Tamara's third and final week at the Roxy, which marks their American return after two seasons abroad.

Flo Whitman Flat

Chicago, Jan. 24.

Flo Whitman, cafe soubrette, has filed a petition of bankruptcy in U. S. District Court here, claiming liabilities of \$1,233, against no assets.

Exempt personal property, valued at \$70, is listed as her sole possession.

Lawyer Greenberg Loses Again in Song Suit

Despite the persistence of Abner Greenberg, attorney for Edgar Leslie, Inc., the music publishing firm must pay \$76.40 in court costs to George McClennon, colored songwriter, and the General Phonograph Corp., manufacturers of Okeh records. Leslie, Inc., holds the copyright on "I Ate the Boloney," written by Harry Lee (Hoey and Lee), now in the booking business with Lyons & Lyons, Inc.

The Supreme Court twice ruled that Greenberg should take his case to another court for disposition, that it was not the proper tribunal, and the lawyer on appeal again lost, with the defendants' motion for a dismissal of the complaint being granted.

McClennon is alleged to have unauthorizedly recorded the song for Okeh in infringement of copyright.

CHARLES AT CHICAGO'S ORGAN

Chicago, Jan. 24.

Milton Charles will go into the Chicago theatre Jan. 30 as solo organist, following Jesse Crawford's three-week "gust" engagement.

Charles recently replaced Keates at the Oriental. Keates will return to his old stand at Charles' departure, after a four-week engagement of rotating between the Uptown and Tivoli.

RUSSO IN NEW HOTEL

Chicago, Jan. 24.

Stevens Agency has booked Dan Russo's Oriole orchestra into the new \$4,000,000 Schroeder hotel at Milwaukee for the opening of that hostelry Jan. 25.

Orchestra is just completing a road tour of the principal cities of the central states, playing both theatre and dance engagements.

Peterson's Dance Hall

Waterloo, Iowa, Jan. 24.

R. E. Peterson, manager of Electric Park, has taken a five months' lease on Johnson's dance hall and the adjacent grounds, to be effective May 1.

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DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY
(Variety's Correspondent at Mount Vernon, N. Y.)

Distance running good again. Most everything in with the new moon helping along. You can hear the boys in the neighborhood shooting for the coast almost nightly.

WPBM, Indianapolis, through with the fights staged under the auspices of the American Legion with some first rate announcing. Also from this station special dance contest of interest.

Had no trouble breaking through with WPG, Atlantic City, broadcasting directly next door on the dials, with WLBW, Oil City, not far away. Latter station using discs, with A. C. having a routine program.

Phoning Requests

WHK, Cleveland, provides lively material. Willie Rich at the Pirates Hole asked folks to phone in for selections and in another broadcast Tommy Watkins from the Claremont dance hall offered to play numbers for "one more phone call." Quite a plug.

Tommy sounds a good deal like Harold Leonard over the air and mistook him for the former Waldorf leader at first.

WHAM, Rochester, comes down with terrific volume these nights and requires a shutdown on volume in the set. Homesteaders orchestra proved nice feature.

WGY, Schenectady, also powerful. Ten Eyck orchestra zoomed in nicely.

Meanwhile, over at WOK, Chicago, Duncan and Ray were singing well, while Eddie Miller and his band were coming up hot from WRVA, Richmond, Va.

Bob Hendricks in some typical Lauder ballads, sounded good from WLS, Chicago. From WJJD, Moosheart, came the Broadway Entertainers, first rate band. At WBBM, Chicago, the Coon Saunders unit studded the line nicely. WBBM has a corking good feat-

ure in Brown and Craig, blackface team from vaudeville. WJAS, Pittsburgh, caught in their regular theatre bill.

Asking for Support

WBAP, Fort Worth, Texas, had the Eleven Aces of Atlanta, playing a fast dance program. Between numbers the announcer urged support of the unit in a special radio popularity contest. Signal's signal is better than usual.

Wally Erickson and his band at the College were going great guns when picked up at St. Paul, through WCCO, Gold Medal station. Volume unusually strong, stayed in for a half hour or so.

WJR, Detroit, offered an organ and violin recital by Messrs. Hugo and Drigel, although the last name was not clear.

KMOX's Pianist

Someday intend to get the name of that pianist playing with the Coronado hotel orchestra from KMOX, St. Louis. Brother, New York needs that baby. What an ivory teaser he is!

From WSM, Nashville, came the output of Leon Franklin and orchestra playing in the studio. Good band.

Members of the Madcap company playing in Cincinnati furnished a variety program from WLW which composed a little of everything and well delivered.

In Chicago

Earl Hoffman and band clicked with a group of college songs from WJAZ, Chicago. Jimmy Egert sang away from WJBT, presenting the usual ditties.

WHT had an organ request number for someone in Grand Rapids and later presented its Countryside Cathedral program, quite original. WIEO had one of those request program things and WGN gave its usual dignified method of instrumental music. Still trying to learn who the announcer with the Irish brogue is at WLBI.

This here reviewer is happy now. After two months of trying, finally dragged in KFI, Los Angeles, and immediately thereafter violated the Volstead act.

Janssen Leaves Roxy

Werner Janssen resigns as associate conductor of the Roxy, New York, this week, to concentrate on his new opera, from "The Shanghai Gesture." The libretto is being done by John Colton, author of the melodrama.

S. L. Rothafel made it a condition of Janssen's resignation that he continue composing novelty overtures of the type the Roxy has been presenting the nine weeks Janssen was directly associated with the theatre.

Radio "Names" Scarce

Suitable talent for commercial radio broadcasting is becoming scarce and the advertising agencies and others who buy talent for the hours are tightening up on their budgets. The available names from the musical comedy and variety stages are fast being exhausted; others here asking too much.

The commercials are going in for operatic and concert artists as impressive and economical material to fortify their programs.

Italy's New Station

Washington, Jan. 24. Holding a concession for the whole of Italy, a new broadcasting station has but recently been completed not far from Milan, says a report to the Department of Commerce.

The station has a seven kilowatt power plant and will take the place of one and a half kilowatt station which has been furnishing Italy's radio programs.

LON YOUNG BROADCASTING

Lon Young, director of publicity and advertising for Gotham Productions, will deliver a talk on how pictures are made over radio station WCPH on Feb. 2 at 6:45 p. m. Young will also put in a plug for "San Francisco Nights" (Gotham).

Making a Mugg

Vincent Lopez insists that Variety be represented among the newsmen to act as guest conductors of his orchestra at the Casa Lopez tonight (Wednesday), stating that Bide Dudley, Robert Coleman, Robert Garland, Russell Crouse and Edward Hope have formally accepted the invitation.

Lopez makes it a condition that "turn about is fair play" and in return how about you letting me write my criticism of you directing for Variety.

Let this be a notice of acceptance.

MAIL ORDER HOUR

Montgomery Ward & Co., the Chicago mail order house, is content with its business, but is re-coursing to radio to exploit a Riverside Hour, a name derived from the Riverside trade mark of automotive equipment and tires.

The Ward concern is intent on building up the Riverside subsidiary through mail order, and has contracted for an 18-station National Broadcasting Co. hook-up.

Royalty Counterclaim

Frank Bessinger, one of the Radio Franks, is suing Henry Waterson, Inc., for a \$1,400 balance due as royalties on 10 songs he was co-author of. The music publisher counterclaims \$1,493, which he allegedly overpaid Frank Wright, the latter also a "Frank" and Frank Bessinger, who comprised the original Radio Franks.

Waterson further contends that the royalty contracts were joint propositions with Wright, and that the latter was the actual author of the songs.

HERE AND THERE

Neil Schacter in charge of the St. Francis theatre orchestra, San Francisco, has returned to the Victory, Salt Lake, as director.

Benny Pollock's orchestra is engaged for the Club Bagdad, Pershing hotel, Chicago.

Howard Emerson and his orchestra have had their contract renewed as the presentation feature at A. H. Schwartz's Merriek theatre, in Jamaica, L. I. Emerson opened Nov. 14 for four weeks, and has been twice held over for additional periods.

Mill Shaw's Detroiters, formerly at the Graystone Ballroom, Detroit, opened in Roseland Ballroom, Jan. 16, for an indefinite stay. The entire orchestra is from the University of Pennsylvania.

Charles L. Fischer returns from a world tour on the "Boienland" in April. This is the second world cruise by the bandman.

Ruth Etting has turned song writer. Feist is publishing her compositions "When You're With Somebody Else," which Miss Etting has already recorded for Columbia.

Herbert Gordon and his orchestra are now at the Adelphi Hotel roof, Philadelphia, for the winter season.

DeVillars and Raurke open at the Club Lido Venice, Boston, Jan. 22.

George von Hagel has resigned as director of Radio KPO concert orchestra in Denver.

Bert Stock has opened his band for an indefinite engagement at the Fort Pitt Hotel, Pittsburgh.

Maury Ritter, after recuperating for three months from a nervous breakdown, is back at Berlin's.

Nat Martin and orchestra are at the Chinaland restaurant, New York.

Van and his Half Moon Hotel Orchestra (Concy Island) are slated for Thursday-afternoon broadcast at 5:30 from WEAF.

A COUPLE OF FISHERS

Fred Fisher, independent producer, is to do a musical show composed by another Fred Fisher, the song writer and music publisher. Despite the same name, both Fishers are unrelated.

INSIDE STUFF

ON MUSIC

10 Per Cent Breaking Friendships

Music Publishers' Protective Association when it decided to eliminate the 10 per cent deduction of mechanical royalties, a trade custom of which the recording companies had been taking advantage since the Copyright Bill of 1909 was passed, has brought about a curious social complication. Friendships of many years' standing have been broken and considerable hard feeling created between executives on both sides.

The 10 per cent for the entire industry does not exceed \$200,000 annually. While it is a financial item not to be disregarded, the many long friendships that are threatened or have cooled off owing to business differences are believed by the sinner people, in both branches, to be foolishly jeopardized at the altar of relatively petty finance.

Mechanicals are believed to be at fault considering that they are assessed an additional 10 per cent royalty. The reaction of some of these people to the music publishers and the latter's brusqueness in response, have been the cause of it all.

The smaller publishers holding out for the 10 per cent have been made the scapegoats by some of the mechanicals according to report, with the lesser firms forced to waive the collection of the additional royalty income and abide by the antiquated trade custom. They were given to understand that if they insisted on the full 2 cents royalty per record it would be a case of "or else," and that the mechanicals would give them scant consideration.

5c.-\$1 Chain for 25c. Music

The announcement by D. A. Schulte, the retail tobacco merchant, of invading the 5-10 syndicate business with 1,000 stores is optimistically regarded by the music men as a new outlet for their publications. Schulte's store will operate a la McCrory's at a scale from five cents up to \$1, permitting for the 25c. toll for sheet music.

The Woolworth stores' dime top eliminated the sheet music business which was a great ballyhoo for the 5-and-10 syndicate in attracting customers to the rear ends of their stores or into the basements, something no other article of merchandise has been able to do.

Whiteman's Knock-out Picture

An unusual photograph of Paul Whiteman and Mayor James J. Walker knocking each other out, attired in athletic garb and with boxing gloves on, is an unusual gesture by the chief magistrate of New York to the chief magistrate of jazz because of the character of the photograph, its costume, pose, etc.

It's corking publicity for Whiteman, the novelty of the shots making the photos exceptionally valuable for newspaper syndication. The picture is captioned to the effect the Mayor helped Paul knock off some of that excess weight.

Whiteman's tailors got a grand break through the necessity of a completely new wardrobe to take up the slack made by the loss of 34 pounds.

Bureau's Advantage

There is some antagonism to the advantage the Artists' Bureau of the National Broadcasting Co. has in selling talent, to hotels, for instance. The added advantage of a direct WEAF wire is part of the deal, such as was the case of the Hotel Manger room, where the band was placed by the N. B. C.'s Artists' Bureau simultaneously with the installation of a WEAF wire and the provision for a choice radio hour.

Advance Circular for Songs

One of the few progressive steps taken by music jobbers to help the publishers' cause is Bill Glassmaker's circular he has gotten out on be-

(Continued on page 64)

Cop Says Bulger Said He'd Count Tombstones

Jack Bulger, owner of the Footlight Club, West 49th street, received a suspended sentence before Magistrate Well in West Side Court on a disorderly conduct charge.

Bulger was arrested by Policeman Graubau, West 47th street station, in front of 125 West 49th street. The cop said a doorman employed by Bulger had created a disturbance and when he ordered him to go inside the place Bulger came out and abused him.

The cop said Bulger defied him and said the cop would be counting tombstones at Calvary Cemetery if he made an arrest. Graubau said he warned Bulger to go about his business and when he refused, arrested him.

Bulger denied that he threatened the cop with the Calvary assignment or that he had abused him. He told Magistrate Well that he always respected the law and would continue to do so. He then apologized to the officer and received a suspended sentence.

Pan Plenty for Opera

When It's What's Wanted

It's not unusual for the public to give up plenty for "location" seats for the smash shows in town, but it's nothing to what the opera bugs will kick in with when they want to visit the Metropolitan particularly bad.

Jeritz's first performance in "Carmen" brought \$200 for a pair of downstairs seats, while last row stubs "way over on a side, went for \$27.50 each.



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Music Editor, "Variety"
With an Introduction by
Paul Whiteman
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Pirolle's Special Table D'hotel Dinner, \$1.25 Sunday—Noon to 9 P. M.
LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

Sheriff's Hung Out at Nite Club—Collected

St. Louis, Jan. 24.

The receivership suit filed by Harry Conley, leader of the orchestra in the Tent, St. Louis' big downtown night club, has developed that Conley's petition charges that deputy sheriffs and constables with attachment writs against the club's receipts were the most regular patrons in the clientele of the establishment. The corporation is known as the Arabian Club, Inc., and the officers named in Conley's suit are Stuart Whitmarsh, L. K. Montgomery and E. M. Rossfield, owners of the club.

Conley alleges that at the close of each evening's festivities at the Tent the minions of the law served their papers to the tune of about \$200 of the nights receipts, which amounted to an average of about \$350 nightly. Most of this proceeding was after the patrons had departed, it is set forth in Conley's petition. The presence of the deputies throughout the evening, Conley contends, was detrimental to the good will of the concern, and he asks that the officers of the law be forbidden to make the Tent their nightly rendezvous.

Conley's petition further charges that Whitmarsh had contracted to pay him \$750 a week for his eight-piece orchestra and 20 per cent of all the cover charges received from patrons of the Tent. Whitmarsh has steadily refused to divulge the exact amount of cash thus obtained, Conley says.

BIRTHS

Daughter born to the wife of the Silver Masked Tenor, Jan. 12, in New York. Private name is known to the profession.

Mr. and Mrs. Joseph Quinter, Dec. 31st daughter. Father is manager of the Alhambra, Torrington, Vt.

Bert Lawrence, associated with the Marks Bros., Chicago film men in New York, is booking Marks' talent for the Chi theatres.

Cartmel and Harris started their first Low Circuit tour this week.

INSIDE STUFF ON MUSIC

(Continued from page 43)

half of the Crown Music Co., jobbing concern. It is a single sheet poster to be mailed gratis to their dealers, including an "advance list" of songs the leading music publishers are working on. With the lists riding on their own, the dealer through the display of poster to his trade renders a service in featuring the potential hit possibilities which can be reasonably picked in these days of highly skilled song exploiters.

Musical Directors Neglected

A Variety reader wants to know "why is the musical direction of a musical play never gets any mention? I am a musician and know the terrible amount of hard work there is in this department, and yet hardly do you see any mention at all of the man who has worked so hard from the very first day of the rehearsals. The stage manager and leader have the worst jobs in the theatre; they get the kicks from every one and the least thanks when it's all through."

Harold Leonard was guaranteed \$1,500 for his orchestra at a dance staged by Manhattan College students in Albany last week. He was engaged through Arthur Smith, son of the Governor, who met Leonard when the maestro had his musicians at the Waldorf-Astoria Hotel in New York. Smith and other Manhattan College boys "made" the Waldorf-Astoria when Leonard was there.

Fannie Brice Canning

The Otto Kahn song Fannie Brice did in her act has been "canned" by the comedienne by Victor, but its release was not scheduled until the banker formally authorized use of his name in a comedy ditty of this nature. Billy Rose, Ballard MacDonald and Jesse Greer, who wrote the Brice act, are collecting the 2c. royalties on the Brice songs for themselves. The numbers are not published.

Miss Brice is to do 16 songs a year on a two-year contract for Victor. Her first release is "My Man" and "Song of the Sewing Machine."

"Broken-Hearted Blackbird" becomes "bluebird" for Caucasian consumption, the flexible title permitting white and colored rendition. Jack Mills is issuing dueling editions of the song. It was first written for a Harlem black-and-tan nite club revue.

NEW ACTS

Six Dixie Daisies, formerly with Eddie Leonard, now an act alone.

Girardo and Adair, Australian adagio dancers, adding Negare and Tointon, also Australians, for 4-act.

Fred Helder has returned from Australia, re-entering vaudeville with "The Green Girl."

Johnnie Dunn, trumpet player, has returned from Europe, framing an act with eight musicians and a mixed team.

May Marvin, single, with Alice Fitzgerald, pianist.

Reo and Rich in skit.

Clyde Kerr, Irene Chesleigh, Tom Rolph, Elmer Merriock for miniature musical farce produced by Clancy-Moru.

Mae Barnes and Lavina Mack with Johnny Dunn and band.

Helen Furst has joined the Ralph G. Farnum office as press representative.

INCORPORATIONS

NEW YORK

The Toronto S. & H. Corp., Manhattan, theatrical enterprise, 500 shares common stock no par value. Sam A. Seidler, L. H. Herk, Jacob I. Goodstein. Filed by Jacob I. Goodstein, 220 West 42d street, New York.

Contemporary Theatre, Inc., Manhattan, management theatre, 100 shares common stock no par value. Louis E. Biseh, Fabelle S. Fowler, Howard Mottling. Filed by Arthur B. Spingarn, 19 W. 44th street, New York.

Radio Operating Corp., New York, conducting moving picture theatres, booking agencies, 100 shares no par value. Edwin Gower, L. H. Herk, Helle S. Krutof. Filed by Leopold Blumberg, 35 Nassau street, New York.

Inter-Racial Pictures, Inc., New York, \$50,000, motion picture films, cameras. Michael Schatz, Alfred France, Maurice Shubert. Filed by Max Hoffman, 1475 Broadway, New York.

Subber's Theatre Ticket Co., Inc., Manhattan, \$10,000, ticket agency. Rose Subber, Esther Bernbaum, Edmond F. Tyne. Filed by Henry A. Uterhart, 36 W. 44th street, New York.

John Van Bruten, Inc., Manhattan, \$10,000, publish, exhibit, moving pictures, literary and dramatic works, musical compositions, plays, sketches. Bernard M. L. Brin, Joseph A. Hannon, David J. Fox. Filed by Ernst, Fox & Co., 26 W. 43d street, New York.

Naro Corp., Utica, theatrical enterprises, lectures, moving pictures, 500 shares no par value. Henry D. Coran, Nathan R. Robin. Filed by Tobey & Gullis, First National Bank Building, Utica.

168th Street & Second Avenue Productions Corp., Manhattan, \$5,000, operate theatres, moving picture theatres. Bertha Krawinkel, Dorothy Mox, Sale. Filed by Louis Dorfman, 1775 Broadway, New York.

Halo American Theatre Arts Co., Inc., New York, \$100,000, moving pictures, vaudeville, theatrical enterprises. Antonio Salerno, Dr. John J. Salerno, Giuseppe Casano. Filed by Joseph L. Locatzo, 49-26 Wood Avenue, Woodside, L. I.

Schulz Productions, Inc., Manhattan, \$50,000, operating theatres, motion pictures. C. T. Scalfio, Bernard Johmiller, Frederic C. Boland. Filed by Coudert Bros., 2 Rector street, New York.

Rotator Realty Corp., Manhattan, proprietors of motion pictures, 100 shares no par value. G. W. Byrne, H. Fahrner, F. G. Brown. Filed by Adolph Schmel, New York City.

Farpoint Realty Corp., Manhattan, proprietors of motion pictures, 100 shares no par value. G. W. Byrne, H. Fahrner, F. G. Brown. Filed by Adolph Schmel, New York City.

Purt Automobile Slide Company, Inc., Manhattan, \$10,000, operate automobile slide devices for motion picture projecting machines. John S. Berman, Meyer Sher, Dora Newstadt. Filed by John S. Berman, 77 Linden boulevard, Brooklyn.

Massachusetts

Poll Theatres and Realty Co., Boston: Entertainment; Palais Royal, 100 shares; value shares; incorporators, Max Shoollman, Brookline; Herman A. Mintz, Sharon, and Andrew Newton, Wrockton.

Letting Waiters Charge

It has been noticed by the Squaresites in some resorts where selling is promiscuously indulged in, that waiters are permitted to make the booze charge on a separate slip of paper. Two checks are presented. One is for the regular house check and the other for booze, on a smaller slip with the amount marked in pencil. Through this system, it's not unusual to see charged three different prices for the same booze any evening, according to the condition of the check-payer. It has occurred where one patron paid the three different prices on three different evenings. The lowest charge was \$20 a quart (fifth) for Scotch.

MARRIAGES

Benjamin Schwab, technical manager Universal, and Celi Shakin, non-professional, Jan. 19, in Hollywood, Cal.

Louise Hunter of "Golden Dawn" and Henry Haven Windsor, magazine editor of Chicago, obtained license to marry in New York. Windsor is 27, bride-to-be, 23.

Josephine Evans, American member of the London company of "Broadway," to John T. P. Roberts, grandson of the present Lord North, in London, Jan. 18.

Charles Frederick Cluett, head of one of the largest piano and organ manufacturing concerns in the world and a widely known musician, was married to his secretary, Mary V. Madigan, 32, in St. Peter's Roman Catholic Church, Troy, N. Y., Jan. 19, by the Rev. Joseph A.

Madigan, the bride's brother. Mr. Cluett's first wife died a year ago. Mrs. Cluett for 12 years had been in the employ of Cluett & Sons, Wesley Kiages, Jan. 11 in New York. Ray Kiages is the songwriter.

Lucille Shakin, in the distributing office of Universal in New York, to Benjamin Schwab, technician at Universal studios, in Hollywood, Jan. 20.

Houses Opening

Capitol, Elizabethport, N. J., 2,000-seater on Silberman & Unger chain, has opened vaudeville, five acts on split week booked by Fatty Markus. The Kisco, Mt. Kisco, N. Y., booking stage presentations through the Fatty Markus offices for last half only.

CABARET BILLS

NEW YORK

Ambassadors	Club Monterey	Hotel Ambassadors	Parody Club
Adelaide Lafl	Jack Edwards	Grace Hill	Jimmie Durante
U S Thompson	Jerry Osborne	Geo Marshall	Lou Clayton
Eddie Gray	Albino Radnor	Van der Zanden Or	Eddie Jackson
Brown & McGraw	Mell Fin		Larry Lee
Will Yorky Bd	Madelyn White	Hotel Biltmore	Lois Lyle
Bamboo Inn	Billie Dee Cee	Madine Northway	Louise Squires
Hilda Rogers	Montyeynans	B Cummins Or	Beth Miller
Honey Brown	Billy Lustig Or		Durante's Orch
Taylor 3	Club Richmond	Hotel Manger	Pennsylvania Hotel
Virginia Wheeler	Geo Olsen Or	Hal Kemp Orch	Johnny Johnson Or
Violet Speedy	Fuzzy Knight		Salon Royal
Marion Smith	Loni Stengel	Jardin Royal	Texas Guinan
Dorothy Phillips	Juliette Johnson	Ted Reily Rev	Tommy Lyman
Henri Sapato Rev	Geo Murphy		Shirley Green Or
Casa Lopez		Knickerbocker Grill	Silver Slipper
Vincent Loez Or	Everglades	Sylvia Hanley	Van & Schenck
Jack Osterman	Earl Lindsay Rev	Trixie Hicks	Dan Henry Rev
Conrad Rev	Eddie Davis	Peggy Hart	Dolores Farris
Muriel Syzker	Fred Dexter Orch	Chase Asbury	Beth Challis
Cheer Florence		Bert Kautz Orch	Earl & Mae
Florence	54th St. Club		Vercelli Sis
Sneeze & Palmer	Denny Davis	Little Club	Tom Gott Or
Florence's Orch	Eddie Cox	Dolly Bernard	Un'd Harper's Rev
Club Barney	Fuzzy Knight	Grace Hayes	Jazbo Hillard
Hale Byers' Orch	Ethel Norris	Joey Chance Or	Dewey Brown
Club Lido	Jack Carroll Or		Shirley & White
Jane Greer	Frivolity		Susie Wrotom
Meyer Davis Orch	N T G Rev		Alto Oates
Connie's Inn	Molly Doherty		Blondine Stern
Alfie Ross Rev	Hotzy-Totzy		Bronze Chorus
Colton Club	Pete Woolery		Chas Johnson Or
Dan Hark Rev	Jack White	Alhambra Hotel	Strand Roof
Edith Wilson	Helen Murray	Ernie Golden Orch	Jack Connor's Rev
Jimmy Ferguson	John Morgan's		Ward Gault
Leonard Harper R	Helen Morgan	Oakland's Terrace	Ten East 60th
Alfie Ross Rev	Lano Sis	Will Oakland	Margaret Solnay
Club Ebony	Maie Alie	Laudau's Bd	David Gerry
Colored Show	Berry Bros	Palais D'Or	Larry Siro Or
Ebony Bd	Henri & La Perle	B A Rolfe Bd	Waldorf-Astoria
	Duke Ellington Or	Palke Cent'l Hotel	Meyer Davis Or
		Arnold Johnson Or	

CHICAGO

Alabama	Colosimos	Myrtle Lansing	Harry Harris
Don Beck	Bobby Danders	Zita & Howard	Al Gault
Dorothy Dale	Mauda Hanson	Aarsch-Cope Bd	Atta Novit Bd
Calhoun Hawaians	Floy Floyd		Rondovers
Dale Dyer	Teddy Martin	Lido	Joe Lewis
Law King	La May Fowler	Romo Vincent	Natalie & Darnell
Bernie Adler	Norma Lentz	Edna Norman	Irwin Sis
Eddie South Bd	Art Williams	Margie Delaney	Lillian Scott
Alamo	Davis Hotel	Mignon Stevens	Chas Straight Bd
H & L Swan	Bonnie Adair	Charles Schultz	Rainbo Gardens
Le Fevres	Frank Libbus	Barry Clay Bd	G & M Moore
Locheron & H	Locheron & H		Alfred Oswald
Lester & Clarke	Al Handic Bd	Llode Inn	McLaughlin & D
Henri Gendron Bd		Rose Taylor	Iahn Jones Bd
Ansonia	Roy Mack Rev	Roy Mack Rev	Samovar
Lew Jenkins	Babo Kane	Josephine Bruce	Olive O'Neil
Charles & Louise	J & M Jennings	Dabo Fisher	Lowell Gordon
Wellington Sis	Nellie Nelson	Fred Burke Band	Cyril & Ingram
Bobby Pincus	Iat Hixon		Pred Waite Bd
Madisole McKean	Grace Johnson	Mirador	Terrace Garden
Bill Kranz Bd	Edith Clifford	Sylvia DeVere	Dave O'Malley
Cheer-Pierre	Bankes Sisters	Olive Christenson	Sophia Kamir
Pierrot Nuyten Rev	Russell & Durkin	Milo Modicka	W Wadsworth Bd
Earl Hoffman's Or	Geno Gili	Earl Roth Bd	Vanity Fair
College Inn	Jan Gage	Parody Club	Vierra Hawaians
T & B Healy	Henri Gendron Bd	Roy Mack Rev	Mirth Mack
Ohman 2		Margie Ryan	Gladya Kremer
Paxton	Katinka	Francis Alvise	Karla
Ed Palmer	Roy Mack Rev	Phil Murphy	Pick Hough
Al Siegel	Dorothy Compe	Zita & Howard	Leo Wolf 1st
Sherman-Bargy Bd	Joe Tenner		

WASHINGTON

Better 'Ole	Club Madrilion	Le Paradis	Swanee
McWilliams' Orch	Orville Renne	Nathan Brustloff	Roland Young
Carlton	J O'Donnell Orch	Phelps 2	Al Kamons
Harry Albert	Club Marlboro	Al White	Meyer Davis Orch
Meyer Davis Orch	Phoebe Orch	Allye McKenzio	Villa Roma
Chancellor	Club Mirador	Lotus	Villa Roma Orch
Paul Friedman	M Harmon Orch	Archie Slater Bd	Wardman Park
Meyer Davis Orch	Club St. Marks	Maxlow	Sidney Harris
Club Lido	Schultz-Roscy Orch	Sidney Seidenmann	Meyer Davis Orch
E Dougherty Orch		Sidney's Orch	

FLORIDA

MIAMI			
Club Balboa	Grace Hill Tex Reynolds	Anita & Fernine Frank Novak Orch	Marco d'Abreu Don Dierne Orch
Chester Alexander	Monte Carlo	The Frolics	Valencia Gardens
Billy Peel	Warren Murray	E Young's Scandals	Chas Sharp Orch
Rhoda Freed	Jack Taylor	PALM BEACH	Vanetian Gardens
Teddy Gordon	Pat Dougherty	Ch's Boogie Jungle	Norton Downey
Frank Madden Orch	Billie Doshon	Dooley 2	Harold Wonders
Embassy Club	Silver Slipper	Unis Robles	Grace Kay White
Norma Galle	Evans B Fontaine	Donnell Orch	Murray Smith Orch
Dorothy Deeder	Marion Allen	Mulceter Grill	Vineta
George Marshall	Benjia Fields	Polly Day	Al Payne Orch

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and his
KOLLEGE KNIGHTS
(Reg.)
McDonald Theatre Campa Shoppe
University of Oregon—Eugene

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OBITUARY

THOMAS W. MINER
Thomas W. Miner, 58, burlesque theatre operator, real estate broker and baseball promoter, died Jan. 18 at his home in South Orange, N. J. Mr. Miner had suffered a collapse from overwork Thanksgiving and his health had failed rapidly from that time.

Tom Miner was a son of Henry C. Miner, who founded the Miner circuit of burlesque houses which bore the name of Miner and which is still retained by some of the old houses of that group. Tom Miner was associated with his brother, H. Clay Miner, in handling his father's estate, the latter being president. The deceased was secretary and treasurer of the various Miner enterprises.

Tom was born in Brooklyn and entered theatricals under his father. In 1923 the Miner circuit was sold, this including the old People's on the Bowery, and houses in Brooklyn and Newark. The Miners are allied with the Schwartz theatre interests and the Century theatre string, controlling properties capitalized at \$35,000,000 throughout New York, Brooklyn and Long Island, it is reported.

Tom Miner was personally inter-

Prior to coming to the coast six years ago, he was appearing in legit and vaude around New York and Chicago. He had appeared in several Los Angeles legit productions during the past few years, besides working in pictures.

Mr. Briggs was playing "Zoomie," voodoo priest in "Kongo." He was stricken early during his performance but continued. When removed home he had two more strokes. A widow, Bernice Howe Briggs, survives.

LOUIS LAFF

Louis Laff, 32, for two years manager of the Star theatre, picture house, at Elgin, Ill., committed suicide Sunday morning in his home by inhalation of gas. His health and worry over financial troubles were ascribed as the cause.

He was found sitting upright in a chair in the kitchen, with all doors and windows tightly closed.

Mr. Laff was a native of Georgia, had served in the world war, and since his youth associated with theatrical activities. His widow and a brother-in-law, Harry Lorch, Chicago, manager of the syndicate of picture houses, to which the Star

SNAPP SHOW BANKRUPT

Liabilities \$32,558—Brother Owners Also File Individual Schedules

Decatur, Ill., Jan. 24. Debts of \$5,623 to Mrs. C. A. Wortham, San Antonio, Tex., widow of the carnival man, on rental of show equipment last season; \$3,539.17 to the Venice Transportation Co., St. Louis, for lease of cars in 1927; and various judgments for injuries to patrons are included in the list of liabilities of the Snapp Bros. Shows, carnival, which last week filed petition in bankruptcy in the Federal court here. The co-partners, William H. Snapp and Ivan S. Snapp, brother owners, also filed individual schedules in bankruptcy.

The carnival liabilities total \$32,558.58, assets at \$23,073. William Snapp filed liabilities schedule at \$38,258.68, with assets of \$25,417.40. Ivan S. Snapp, liabilities of \$35,363.58, with assets of \$23,298.

One judgment was for \$2,900 by a Salem, Ore., youth hurt on a ferris wheel, and another was for \$3,063.69, at Napa, Cal., tractor driver for injuries.

101 Deal Off

Topeka, Jan. 24.

The 101 Ranch show will be on its own for at least another season. The deal by which the wild west aggregation was to have been taken over by the Mugwan group has fallen through, according to C. D. Odum, manager of the Hagenback-Wallace shows, here this week.

Honolulu Elks' Date

Los Angeles, Jan. 24.

Al G. Barnes assembled 100 people from his circus organization and sent them to Honolulu for six weeks engagement, auspices of the Honolulu Lodge of Elks.

About 50 animals were taken along.

BEN AUSTIN JOINS A. C. C.

Los Angeles, Jan. 24.

Ben H. Austin, general agent for the Al G. Barnes Circus for several years, has gone to Chicago to become general agent and traffic manager for the American Circus Corporation.

Austin was succeeded with Barnes by Bud Massey, San Diego, former circus operator.

Bert Swor's six-year-old daughter was struck by an auto in New York and is in Polyclinic hospital, perhaps with a fractured skull. The mother tried in vain to communicate with her other daughter, Viola, on the road and begs her to get in touch immediately.

Those in "Chinabound" with Ramon Novarro, M-G-M, includes Joan Crawford, Anna May Wong, Ernest Torrence, Edward Connelly, Frank Currier, Dan Wolheim. William Nigh is directing.

19, when the automobile in which she was a passenger was struck by a railroad train. Mrs. Fontaine was indicted on charges of perjury in connection with her daughter's suit against Cornelius Vanderbilt Whitney, whom she charged with the paternity of her son.

Charles G. Rosenfeld, 43, died last week in St. Anthony's Hospital, Rock Island, Ill. Mr. Rosenfeld was president of the Rosenfeld-Hopp Co., owners of Ft. Armstrong and Spencer Square theatres in Rock Island.

Edwin Rousby, 71, died recently in London, leaving a widow and one child.

Deceased was representative for Johann Strauss. He took Rosner's orchestra to America for the opening of the Orpheum, San Francisco.

Wilfred George Owst, organist, and musical critic, died Jan. 17 in Baltimore. Deceased was music critic on the Baltimore "Sun" for many years, going to that paper from the Baltimore "News."

Charles D. Rosenfeld, 43, president of the Rosenfeld-Hopp Co., owners of the Ft. Armstrong and Spencer Square theatres, Rock Island, Ill., died Jan. 15 in that city.

Fritz G. Gaul, 66, Baltimore musician, died in that city last week. His last engagement was with the Washington Light Opera Co.

The mother of Jack Mack, formerly in Deagan and Mack, died Jan. 1 in Newark, N. J.

Francis D. Ingalls, organist at the Strand, Worcester, Mass., died recently.

INSIDE STUFF ON PICTURES

(Continued from page 57)

and they asked Terper what they owed him for his time. The account was agreed upon and Berger was also given his transportation back to Germany. For the time being he is figuring upon some company or the coast for a connection.

The denatured "Gentlemen Prefer Blondes" through choice of selections by the censors is a good instance of protection against payment overshadowing any picture's regulation exhibition value. While the filmed Loos story is a funny product, it was touted highly in the home office of Paramount when some of the ingenious titles were made, not considering the censoring board. The intervention by Loos as to what is a scholar now explains it means a French lawyer who originally Dorothy had it. "I don't know but it's something you got punched for." The censors also deleted all references to Mr. Bisman as "buddy."

Among Variety's pictures reviews in last week's issue were notices on four foreign makes, an unusual number in one edition of any American paper. The pictures were "Siren of the Tropics" (French), "Tara Bulha" (Polish), "A Chinese Bungalow" (British) and "Secrets of a Soul" (German).

A distributor and producer of cartoon comedies and other independent productions is having two reel comedies made by small independent producers on the west coast. He allows these production directors, as they are called, \$1,500 and \$2,000 for a two-reel picture.

This man finances the pictures and demands a good cast, big sets, besides exacting a finance charge out of the producer. He also makes a charge for shipping one print and negative to New York. Results show, his wife, who runs the business is said to add little charges here and there onto the productions.

Several producers claim that they have come out on the short end. They declare that unless they keep below the \$1,500 and \$2,000 gross overhead on the production they are left in the hole and owe their financier and distributor money for making a picture for him besides allowing the charge for their services to go for naught.

Recently a good many of the small independent two-reel picture makers got wise and a number of them refusing to make any pictures for them.

A motion picture acting school in Hollywood, known for its many court litigations has a new racket for fleeing. Securing a tip on a "down and out" director anxious to get back, the school will negotiate a deal with him to direct a picture without salary, and by doing this, he will have something to show the producers when seeking a job.

When sold on this idea, the director is asked to persuade his friends to act in the picture on the same basis. Of course, the prominent name is secured who is only too anxious to help the unfortunate director.

When the picture is finished, it is sent to New York and sold for whatever it will bring. The school takes it all with no actual layout of money for talent.

When it comes to cheap entertainment, San Francisco picture fans have got it all over Los Angeles, in the matter of advanced prices. Features first shown in the southern metropolis at an advanced scale, either \$1.65 or at least \$1.10, are invariably given a first run in San Francisco at regular box office prices, usually 65 cents.

Aside from a few road-show pictures, such as "Old Ironsides," "Beat the Devil" and "King of Kings" in the last year, San Francisco has had all the big features at regular prices. The specials at Carthy Circle, Los Angeles, have been given in the northern city by Alexander Pantages at his usual prices. "The Gaucho" comes to the St. Francis at 65c; direct from Grauman's Chinese where it was shown twice daily at \$1.65. Likewise "The Jazz Singer," current at the Criterion, Los Angeles, at advanced scale, will be at the Embassy, San Francisco, as part of the regular fare. The only road show picture in sight for San Francisco this spring is "Wings," scheduled for the Columbia in April.

A coast independent producer, in and out of financial troubles, has been living in a \$25,000 furnished home in Hollywood for the past five months without paying rent. The producer selected a house and informed the owner he would purchase it but wanted to live in the place for a month to make sure it was what he wanted. The owner agreed. The producer then promoted a studio furniture rental company to furnish the home for him until able to select the furniture he needed. The rental firm did not want to lose the producer's picture business, so moved in thousands of dollars worth of furnishings thinking he had purchased the house.

After the first month, the owner of the property came around to close the deal but the producer claimed there were many things wrong that had to be fixed. Owner made the repairs, but then the producer found fault with other items. The owner has so far spent \$1,000 to try to get the house but the producer is still complaining. Those "in the know" are wondering how long the producer is going to be able to four-flush the property owner and furniture rental studio.

Competition among the picture makers of short subjects has about cut profit to pieces. Not many years ago the exhibits took their shorts from the picture makers. Now the amazing increase in short productions has caused so much competitive selling that the bottom has dropped out of the returns.

In the recent exchange of theatre ownerships and leases in and around New York it came to light that some of the houses have pictures hooked ahead for at least a year. This caused some embarrassment for the new owners.

In another instance where several houses are on the market the present owners have arranged with the New York Film Board of Trade to take care of this aspect in any house changes that may be arranged.

"Excess Baggage," acquired for M-G-M by Harry Rapf on his present material-gathering mission to New York, has a climax practically the same as used in Lon Chaney's version of "Laugh, Clown, Laugh," soon to be released by M-G-M. In the latter the clown makes a head slide and is killed. In "Baggage" the wire slide results in the injury of the hero and a reconciliation with his wife.

Alfie McVicker, who Variety stated was the personal press agent of Channing Pollock and had been assigned by him to stir up his hat among schools and churches for "The Enemy," M-G-M picture, has not been connected with Pollock for several years, and never as a personal press agent.

In a communication Pollock says Miss McVicker was his secretary and has been employed by Metro-Goldwyn-Mayer in an advisory capacity because of her previous experience in developing contacts for "The Enemy." She is not doing publicity.

Louis B. Mayer, when in New York, stated he had spoken to Herbert Hoover as an individual only, in pledging Hoover his support if nominated by the Republicans next summer. Hoover is a native son of California.

As a concession for granting the Inspiration Pictures Corporation a three-year releasing franchise through United Artists, Walter Camp, Inspiration's president, has apparently opened the doors of the Harrison National Bank of New York to Joseph M. Schenck by accepting a directorship in the Art Cinema Corporation, an organization that uses plenty of money in financing picture projects released through United Artists.

Marcus Loew

ested in the Newark club of the International League. He helped reorganize the club, recoup its finances and worked heroically to construct the Newark Bears' new baseball park. It was his hard work in the baseball franchise project that helped undermine his health.

Beside his brother and nephew, the widow and two daughters survive.

M. S. SHEEDY (Mike Sheedy)

M. (Mike) Sheedy, 63, former head of the Sheedy circuit of theatres and the Sheedy Vaudeville Agency, which were acquired by M. E. Comerford and Ed Fay when they organized the Amalgamated Vaudeville Agency, died Jan. 22 at his home in Middletown, Long Island, of acute indigestion.

Mike Sheedy once operated or booked many theatres in New England and became associated in Providence with Ed Fay and elsewhere with Mike Comerford.

For years Mr. Sheedy operated his own booking offices in the old Putnam Building, Times Square.

For some years he was identified

belonged, survive. The body was taken to Chicago for funeral services and burial.

GENEVA GARRETT

Geneva Garrett, 55, professionally known some 20 years ago as Geneva Ardell, died Jan. 19 in Paterson, N. J., of a complication of diseases.

Mrs. Garrett was the widow of S. D. Garrett, formerly on the stage, who became general manager of the G. O. T. realty company, Paterson. Two daughters survive, Geneva and Naomi Garrett.

During her stage career Miss Ardell (Mrs. Garrett) was best known as a singing comedienne.

Mrs. Garrett was buried Jan. 21 in Laurel Grove Cemetery, Paterson.

DANNY WILSON

Danny Wilson, 32, colored musician, soloist and member of many of the crack Negro bands appearing in night clubs and vaudeville, died Jan. 13 at his home in New York of pneumonia.

Wilson was on Broadway apparently in good health just a few weeks before he took ill with a heavy cold.

He is survived by his widow, Edith Wilson, professional, who returned recently from Europe where she was playing stage engagements. Interment in Evergreen cemetery, Long Island.

GUY NICHOLS

Guy Nichols, veteran actor, died at his home in Hempstead, L. I., Jan. 23. He was over 65 and was on the stage for 50 years. His last appearance was in "The Shannons of Broadway," from which he recently withdrew, with pneumonia. For some time he was librarian of the Players Club. Dorothy Bryant, head of Chorus Equity, is his daughter.

ALI BEN DEB

Ali Ben Deb, 83, Russian shtet, for many years with the Barnum Bailey Circus, died Jan. 16 at the Cook county hospital, Chicago, due to cancerous infections.

Ben Deb had been the proprietor of a cheap theatrical rooming house at 1250 South Wabash avenue since his retirement from the circus.

LORETTA M. HEARN (Mrs. George J. Heber)

Loretta M. Hearn, 25, in vaudeville, cabaret and burlesque, died Jan. 21 at the home of her mother in Buffalo.

Miss Hearn retired from the stage a year ago to marry George J. Heber of Buffalo.

EDGAR S. SEAMANS

Edgar S. Seamans, 67, old-time opera singer, died Jan. 14. He leaves a wife and two daughters, residing at 2090 Haymarket street, Chicago.

The mother of Evan Burrows Fontaine, Mrs. F. B. Fontaine, was killed near New Smyrna, Fla., Jan.

IN LOVING MEMORY
Of Our Dear Son and Brother
TOMMY PAYNE
Who Died Jan. 23, 1923.
MR. and MRS. THOS. PAYNE
and BABE PAYNE

with circuses, but most of his theatrical connections were in vaudeville.

Several years ago the deceased retired from the show business. A widow two daughters and a son survive.

SYLVESTER CORNISH

Sylvester Cornish, 68, opera singer, in private life Mrs. Henrietta Griggs, died Jan. 20 of blood poisoning, in St. Mary's Hospital, Brooklyn, three days after her leg had been amputated.

Miss Cornish was of Canadian birth and her first big stage engagement was with the Aborn Opera Co. She retired from the stage some years ago and devoted her time to the raising of her son's two boys, following the death of their mother.

Last January Miss Cornish stubbed her toe but paid no attention to the bruise. Last August the infection brought the removal of two more toes and then the leg.

OSCAR BRIGGS

Oscar Briggs, 51, stage and screen actor, died Jan. 17 at his home in Hollywood. Cause was paralysis of which he suffered a stroke during a performance of "Kongo" at the Orange Grove theatre, the day before.

Briggs was a native of Wisconsin.

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.

Quite a few empires at the Palace this week. Newspaper advertising is confined to Jay C. Flippin and Lucille La Verne. Jay is almost anonymous in this town, but he might have pulled in a few boys Sunday afternoon. Miss La Verne, likewise, doesn't mean much outside.

Billy House is on the bill with his "Resolutions" sketch. Bill played the Palace, New York, twice, and they plastered him all over the front as the mid-west sensation. Then he returns to his own country and is left out of the ads. Well known, too.

Miss La Verne's condensed version of "Sun Up" is the most important item from this week. The stoic, uneducated Carolina mother

Miss La Verne delivers an excellent and always gripping performance. Flippin worked too fast and flip for Chicago Sunday afternoon, setting rather sparse returns on his shiny gins. Got over much better later as m. of c. in "A Night at the Paradox Theatre," burlesque of the modern picture house program. This burlesque is intelligently handled, and has, besides previous performers on the bill, Ruth De Quincey in a nifty satire on ballet dancing.

Ray Kavanagh and orchestra last year with Carroll's "Vanities," entertained mildly as an opener in this town of stage bands. Individual specialties by the boys are good. The orchestra appeared later in "Paradox" with a hot satire on a 100-piece picture house pit ag-

tions. If not, then they should be asked what do they expect for 40 cents. What would be a safe question unless they retort with a crack about seeing a stage band presentation show and a first grade band across the street at the Stratford for an additional dime. The Englewood would have a tough time answering a dig like that.

Frank Maura, recalled as having seen better surrounding bills in better days, opened the last second half show. He retains his extreme dexterity with his toes. Maura is a foot balancer, working with one, two and three balls, a barrel and a table. He is a perfect intermediate bill starter as is and could be fashioned for big time use. He closes as openers seldom do at the Englewood.

Casper and Morrissey, a standard

plans. Bromberg left Universal to join the Chicago office of Columbia pictures.

Harvey B. Day, Kinograms sales manager, was a recent visitor at Dave Dublin's office in Educational Pictures.

Harry Gilmore, Jr., and Tom Sheehan, light promoters, have taken over the old Illinois theatre at Chicago Heights with an eye to staging prize fights. The theatre has been closed for several years.

W. T. Gaskell, of Theatrical Attractions, is managing the Minton Stock for Harry Minton.

A. H. McLaughlin, Chicago district manager for Tiffany-Stahl, returned from a week's tour of the mid-west Tiffany branches.

Bob Funk, former country salesman for Universal, has been elevated to the office of country sales manager.

Ted Schlanger, short subjects sales manager for Universal, was another recent visitor in Film Row. Schlanger, who started out as a salesman in the Chicago office, was recently promoted to his new post.

A. J. Balaban and family leave today (Wednesday) on a vacation trip to Palm Beach.

Business at the Academy was poor, but so was the show. Even the lenient Academy following failed to come through with applause. Lewis and Post, a couple of hard working old timers, straight and comic, offer tumbling and acrobatic stunts in hard work but lacks style. Martin and Fields, girl, man, piano and accordion, have a weak offering, the girl's appearance is nil and she murders the accordion. The Delmore and Moore revue, with a special drop depicting a Greek restaurant, is a cheap flash and three rather attractive girls are its only saving graces. Taylor and Shortie, a tall colored chap and a dwarf in cork do dancing and singing that is monotonous. The Four Wordens, an old couple and a girl and boy, their children, depend wholly upon sympathetic applause. The younger couple are mild entertainers.

Quiet, dignified Glencoe, an ultra-exclusive Chicago suburb, has lifted its highest Sunday movie ban and the cinema houses of the village will be permitted to operate up until midnight on the Sabbath. David Nelson, North Shore business man, has announced that he is planning the erection of a pretentious new presentation house as a result of the new ruling.

"Sunny" Gacr, singer, will appear indefinitely at the Spider's Web, performers' club-cafe in the Hotel Claridge basement.

Richard Zohm, 61, French horn player in the orchestra of the new United Artists theatre, died on Saturday, Jan. 21, just following overture-Zohm's "Despair." Zohm had just left the pit, after the platform had lowered, and was resting

in a chair, when he died of heart failure. He resided at 5511 Higgings avenue.

Tab stock opens at the Congress theatre, Jan. 29, with "Two Knights in Spain." Milt Schuster, Chicago agent, cast the company.

Charles Zemeter is booking eight acts in the Des Plaines theatre (try-out house) each Monday.

Billy Weinberg's United Booking Agency is placing the "Weinberg Revue," stage presentation, in two new houses, the Palace, Cicero, and the LaGrange, LaGrange, Ill.

The new Cheltenham theatre (Exchange avenue), which opened last Friday, was financed under a stock subscription plan, sold locally. The total investment reached \$200,000. Policy straight pictures.

R. W. Hill, formerly on the managerial staff of Marx brothers theatres, is now manager of Karzas brothers' Aragon ballroom. Hill announces a series of unusual attractions during the next few weeks, including Claudia Muzelle and Mary McCormick, are scheduled for special matinees. Will Rogers will be the draw Feb. 19.

Dell Lampe, of the Trionon ballroom, is playing a two-week engagement at Aragon with his orchestra.

"Babe" Coty, manager of Cooney brothers' Colony theatre, last week injured by the accidental discharge of a revolver kept in the theatre's box office, has continued with his work, the injury being a minor one.

PITTSBURGH

By W. J. BAHMER

Alvin—"Countess Maritza." Pitt-Thurston (2d week). Davis, Harris, Sherman Square and Aldine—Vaude. Penn—"Sadie Thompson" with Gloria Swanson. Grand—"The Love Mart" picture. Gayety—"Joy Riders." Academy—"Bowery Burlesquers." East End—"The Alarm Clock" (stock).

Burlesquers engaged by George Jaffe for the Gayety stock review starting with Sunday midnight show, Jan. 29, include Solly Fields, George Walsh, Evelyn Cunningham as leading woman, Mina Bernard, Mabel Lee, Billie LaMont, Jack LaMont, W. Root, Estelle Mack, Billy Wallace, Tom Whelan, Eddie Bruce and 24 chorus girls.

Harvard Short's new musical, "One Sunny Day," did a sell-out business at the Nixon.

The Harris Amusement Company is celebrating the 30th anniversary of the founding by the late Senator John P. Harris.

SCENERY

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WITH QUEENIE SMITH, CHAS. PULCEL and TRIXIE FRIGANZA

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RESERVATIONS ACCEPTED

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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gregation. Yates and Lawley, recording harmony boys, did well on second with published numbers. They're in line for picture house dates as well as vaude.

The Billy House sketch, rated second in returns, appeared third and put a strong portion of comedy in the first half line-up. House looks good anywhere.

Corinne Tilton, comedienne, did her special songs and impressions next to closing to good results. Joe St. Onge trio closed the bill's unusually long running time. Loop.

You can't rave about this week's vaude spasm at the Majestic. But as Majestic shows go, this one is pretty fair. Business was fair, too. Likewise, "On to Reno" (Pathe), the picture.

Oriental Oddities started things moving with one of those acts in which the principal cuts up a lady in a box and sticks swords through her. She crawls out of the box unscathed, much to the disappointment of those cut up front. In the (old) Medici Four vaudeville has a quartet with a repertoire. Buzzington and His Revelers, a group of rube musicians, dropped kick in with some fair comedy.

Kennedy and Martin, two burlesquers, have a fair offering that varies somewhat from the average blackface stuff.

Interco Sisters revue, Spanish costumes and settings, is one of the few girl revues that had better stick to vaudeville in preference to presentations. Comprised of four girls and three men, this number is mediocre. Bobby Jackson, single, gets away with chatter that passes, average footwork; et al. Knox and Norton, have boomerangs that do fair comedy and a reasonable amount of entertainment. Loop.

Pretty nice five-act bill last half at the Englewood, small timey but probably up to the buyers' expectations.

mixed, cork turn, deuced. Man is in black and woman high brown. Smart talk, comprising the body of the turn, loses the harvest of favorable reaction in a murderous closing bit. A better walk-off should be devised.

Sully's Revue, third, played as though on its first date. It is obviously a new act. Six people, sexes even up, are extraordinarily youthful and that is the turn's outstanding feature. Two numbers new in could be razor. They are the first of two adagio dances and a vocal bit by the pianist. This cutting would speed the routine. The act is otherwise interesting.

The adagio girl and the prima, both young and both with enviable appearance, are coming in need of playing experience. Goodly flash attempt, but in need of a fixer. Claude and Marion, also standard, whammond on Marion's delivery and yodeling. Man is merely a foil, and a quiet one at that. Nevertheless adept at doing goof for his partners' gagging.

Brownie's "Hickville Follies," another flash band turn, but with a novelty opening, having the company in rube attire and rube manner, closes the show. Cast of nine people, including band of six, two men specially dancers (one also sings) and a comedienne. The second girl in the act is at the piano. Comedy curtain helps out with a few laughs.

"Buttons"—M-G cast-off, the feature.

Frank Schnofer, treasurer of the Crystal theatre and the Motion Picture Exhibitors' Ass'n, has left for six months in California. Mrs. Schnofer accompanied him.

Fred Gifford, owner of the Century theatre, is attending the Pan-American exposition at Cuba.

Jack Chatkin is now city short subject booker at Universal, replacing Louis Lessman.

Joe Hopf has joined Universal sales staff.

Charles Kemp has been appointed chairman of the picture committee of the American Legion. Kemp was formerly manager of the Madison theatre.

Munn Delano of Tiffany-Stahl, and Lester Silverman of Greiver production, have been elected to membership on the Film Board of Trade.

J. D. Abramson, secretary of the Film Board of Trade, will attend the second annual convention of the boards at Los Angeles. He was secretary of the first convention, at French Lick, last fall.

H. Schoenstadt and Sons have moved their offices from the Loop to the Piccadilly theatre at 53d and Blackstone.

Members of the Chicago Film Board of Trade banqueted Jack Sampson and Bill Bromberg at the Congress Hotel last week. Sampson, who has just left PFO after eight years, has announced no

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

SAN FRANCISCO

By JACK EDWARDS

An hour and a quarter weekly program of diversified entertainment provided by West Coast Theatres over Radio KFYA, from the studios located in the Loew's Warfield building, is proving one of the most pleasing of local broadcasts.

Inaugurated only a few weeks ago, the "West Coast Hour" has opened a new field in radio broadcasting, in that it is the only program offered heretofore that is presented with showmanship. Much of this has been made possible through the announcing of Frank Whitbeck, publicity director for West Coast Theatres (northern division). Whitbeck has a "natural" radio voice. His announcements, though largely "advertising," are so veiled as to make them appear anything but that.

Whitbeck's announcements in his latest broadcast were a soft, modulated voice. "The first number will be the Cheer Leaders, the boys who are appearing at Loew's Warfield, where 'Baby Mine,' with Carl Dane and George K. Arthur, who made 'Rookies,' is showing. The boys are with Rube Wolf on the stage. Their first song will be 'Sugar.'"

Another announcement, this for the Granada: "Today the orchestra of any great theatre is a big factor for the success of that theatre. This is the case at the Granada, where Frank Jenks and his orchestra are. Jenks, by the way, is leaving after this week. He goes to San Jose. Owen Sweeten of the Senator theatre, Sacramento, will replace him. Here Harold Bell Wright's 'Shepherd of the Hills' is being shown. One of the members of Jenks' orchestra is Clark Wilson, who will play a saxophone solo, 'Inspiration.'"

And so on down the list. He intersperses his announcements with a gag or short story. He paid a tribute to a former Fanchon and Marco chorus girl, Zita Harrison, who within three months has jumped from the line into the leading female role in Henry Duffy's production of "The Night Stick" at the President. Another "pull" for Maxine Doyle, a chorus girl "with loads of ambition," who is the mascot and sweetheart of KFYA. "Maxine will sing 'Raffa,' announced Whitbeck. This number is dedicated to Gloria Swanson, whose picture, 'Sadie Thompson,' is now at the St. Francis, and to Mary Pickford, who is appearing in 'My Best Girl' at the California."

All good plugging for West Coast

Theatres' entertainment, given in the nature of "samples" of what may be expected by a personal visit to any of the houses of the circuit. And the listeners in it telegrams, letters and phone calls are a criterion, are "eating it up."

Nat Holt seems to have solved the problem of neighborhood house entertainment at his Wigwam. After more than a year of successful musical comedy stock, Holt recently changed to a straight dramatic stock. Now he's back to his original policy, but broadening the scope of his program.

The Holt consists of a tabloid version of dramatic stage hits, augmented by musical numbers. In addition, he provides a complete bill of vaudeville turns, in the nature of "specialties," adds a little burlesque, gives the play mob at least one feature length picture, a news reel and comedy, the whole comprising anywhere from a three to a four-hour show, with gate of 50 cents.

Currently, the Holt Company is giving a musicalized version of "Way Down East." It is played by an excellent company of principals and chorus. Fourteen girls are used in line for numbers between scenes of the music-drama. "Punch lines or tense situations in the play are utilized for so-called 'blackouts' and then a musical number follows. A glass runway extending over the orchestra pit.

Most of Holt's principals "double" in that they are seen and heard in specialty numbers. The chorus is made up mostly of youth and is a well-trained, hardworking organization. One of the outstanding features of the Wigwam shows is Bobby Spencer's orchestra of seven players and the leader, who play everything from the classics to hot jazz. They play a concert of several numbers at opening, and then go in the pit for the balance of the show. The "Way Down East" production departs radically from the original lines, in that considerable hokum is introduced. For instance, the part of Squire Bartlett is made a lively, comic role and there are a lot of interpolated lines in the scenes between Hi Holler and the other members of the cast, a whiskey-drinking burlesque bit being used for one howl getter. Among the lead roles are Mary Mae, Bobby Fitzsimmons, Jimmie Purdie, and Montague Jimmie Edwards, Fannie K. and Johnnie Smythe. The latter staged the entire current production, and staged it well.

Business has been practically capacity since opening under the new

policy, and it looks as though Holt has hit upon the right type of show for his peculiar clientele.

Henry Duffy bought two new plays while in New York, "The Shannons of Broadway" and "Take My Advice." While in the east, Duffy arranged with David Belasco to produce "The Showdown," by Olga Printzlau, in association with him. Duffy plans to do one or two Broadway shows a year, but will not himself take active part in their production. The producer announced a deal for a new Duffy stock venture in Tacoma, Wash., would be closed within the next few weeks.

Frank Whitbeck, West Coast Theatres publicity director, northern division, addressed the San Francisco Advertising Club at its weekly luncheon on "Motion Picture Advertising."

Millard's segregated sex picture, illustrated slides and talk opened at the Capitol Jan. 21. Following, Oliver Morosco's "The Morning After," featuring Lita Gray Chaplin, is booked for a brief stay.

Mrs. George Drady, who has just opened a theatre ticket office on O'Farrell street, has a side-line, that of furnishing doormen, ticket sellers and ushers for picture or vaude houses.

As a ballyhoo for newsreel pictures of Hlickman, the kidnapper-slayer, the Washington neighborhood house at Columbus avenue and Union, hung a dummy by the neck under the marquee.

Harry Simon, former musical director, Lurie, is now director of the KPRC radio dance orchestra.

Opening bill for the Coliseum (neighborhood), just taken over by Anderson & Harris, included Gladys Johnson and her boy friends, Clark and Thompson, Morrell and O'Brien and Maynard and Johnson.

Pauline Frederick will appear in "The Scarief Woman" for her forthcoming engagement at the Lurie, following "Lionel Lurymore" in "Laugh, Clown, Laugh." It's a new play by Zella Sears.

Lillian Albertson's "The Desert Song" follows "Broadway" at the Curran.

Manager Herman Kersken, California, San Jose, tied up the entire town for the opening at his house of Frank Jenks, musical director and

m. of c., who went there following eight months at the Granada here.

Gerhold Davis sends "Sonny" to the Columbia to follow "The Cocoanuts" (Marx Brothers).

Ruth Elder, at Pantages this week, did not open until Jan. 23, not being able to make her jump in time to open Saturday. As a consequence Pantages is holding the fem filer over next Saturday and Sunday.

At the Warfield, current, Fanchon and Marco's "San Francisco Beauties" and the "San Francisco Junior Beauties," seven in each group, are being played on a single bill. So much rivalry has been aroused between the two groups of dancing girls that J. & M. figured it best to book them simultaneously.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Salvation."
Stanley—"Come to My House."
Virginia—"The Noose."
Earle—"Ladies Must Dress" and vaude.
Colonial—"Smile, Brother, Smile."
Strand—"Fashion Madness."
Capitol—"Night Life."
City Square—"Hero on Horseback."

The Atlantic City Casino has elected Magistrate Frank Waldmayer president, in place of Al Steelman; and Charles Gaa, former m. c. at Casino, succeeds William Russo as manager.

The Folies Bergere have again opened as a cabaret. Tony La Rosa has brought back Dorothy Braun as his principal entertainer.

The Morris Curran, local military and social organization, is producing "Firefly" three days at the Globe the latter part of February.

James Anderson, after tackling the Savoy for two weeks in an effort to make it pay, has given it up. House, considered a local "Jonah," is again dark.

Following "Salvation"—(Pauline Lord), this week, the Apollo houses Francine Larkmore in "Chicago," on a repeat.

Norman Reed was appointed chief announcer for WFG, to fill the vacancy left by the expiration of the contract of Norman, Irishman. Reed was a former publicity agent for a beach-front hotel.

TORONTO

By G. A. S.

Royal Alexandra—"Broadway"; "Oh Kay" next.
Empire—"Diplomacy" (Keeple Stock).
Victoria—"Mary's Other Husband" (Glasier Stock).
Gayety—"High Life" (Columbia).
Princess—"Wings" (3d week).
Tivoli—"Hen-Hur."
Hippodrome—"Silk Legs" and vaude.

Pantages—"French Dressing" and vaude.
Loew's—"West Point" and vaude.
Regent—"My Little Girl."
Uptown—"Helen of Troy" and stage show.
Massey Hall—Concerts.
Runnymede—"Love" and vaude.
Palace—"The Gorilla" and vaude.
Runnymede—"The Gay Defender" and vaude.

Parkdale—"She's a Sheik" and vaude.

Eddie Sullivan, who came from New York to open the Regent with "The Gauchito" for United Artists, and who collapsed from a stroke on his arrival, is up and around but is not expected to take over the house management.

Hart House theatre (University of Toronto) has ceased rehearsals on "Wild Birds" and taken "Rutherford and Son" instead. A series of short plays by Canadian playwrights follows.

Solider Jones, local pork and bean heavyweight, is doing a bit in "Carry On Sergeant," feature war comedy by Captain Bruce Blumfather, being shot by British International Films, Ltd., at Trenton.

The O'Orly Carte Opera Co., English Gilbert and Sullivan specialists, may return for a short eastern Canada tour which will include eight weeks in Toronto. This is the only English company that last season made important money in eastern Canada but the big jumps in the west ate much of it up.

Matheson Lane, who also got good business in the east, but empty houses in the west, is definitely slated for a New York appearance—He-will, among other, play "Mr. Wu" and "The Chinese Runcelon." A new one for him is "Jew Suss," stage version of "Power" by the German French-wagner.

Sheila Hayes, Toronto girl formerly in English stock here, has gone to New York for the revival of Galsworthy's "The Silver Box."

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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.

Big time atmosphere at the local Orpheum seems to be extinct. At last week's Tuesday matinee, by actual count, the Orpheum had about 500 people on the lower floor and six in the balcony. Other theatres in that same area were playing to healthy business the same afternoon.

Orpheum had Lew Cody, very popular local, Rin-Tin-Tin and a group of standard turns. But that meant nothing. The show ran along in a listless and ragged fashion. Mel Klee was selected for the "patry" task of m. o. Klee, after doing everything possible to catch the customers' interest, came forth on his own and got over big in the second half. Cody, closing the first part, had his routine of Hollywood reminiscences and stories. It was a push over for him. Rin-Tin-Tin, with his master, Lee Duncan, doing the explanation and guidance stuff, went through several picture stunts and also was shown on the screen for four minutes. The dog made good.

Opening the show were the Chevalier Brothers and their acrobatics. Just a walk through for the boys, as the customers had not gotten through "Hello" to each other. Then Peter Higgins, a comedian with a balled routine which satisfied. Hove and Moya, dancers, held over from the week before, were aided during the interludes by Boyd Davis and his fiddle. Following was Harry Holmes, who likes to shoot blank cartridges and cap pistols. When the customers are accustomed to these noises he has horse shown thrown at him.

Next to closing was the George Chooos flash act, "Ballet Caprice," headed by Day and Allen. With a shadowgraph, most of the customers departing before it was one-fourth over.

Glenn Tryon (Universal) suffered wrist and leg injuries when the horse he was riding fouled with another animal on the studio lot. He will be laid up several days.

Mrs. John Philip Sousa is here with her family for the winter. Her daughter, Ellen, will attempt a picture career.

Fox studios established a clipping bureau to cut from newspapers any news items which might suggest material for two-reel comedies.

Florence Ryerson, scenario writer at Paramount, is in the Osteopathic Hospital for tonsil operation.

Hobart Bosworth will do a short Vitaphone for Warners. The story is "A Man of Peace," by Joseph Jackson.

Raymond Hatton and wife sail for Europe March 17 for two months stay.

Cecil Bruner has joined the road company of "The Morning After." Oliver Morosoff, musician, who leaves for a coast tour on Jan. 22 after five weeks at Hollywood Playhouse.

Hilda Ferris, wife of Raymond (Fish) Ferris, movie double and water stunt man, was granted a

divorce on desertion charges. Mrs. Ferris stated her husband left their desert home to be near the ocean.

Bernice Merchon has arrived from New York to join "Boccaccio" at the Shrine Auditorium.

Luther N. Hangare, charged by postal authorities with operating a fake scenario bureau, is being held for trial Jan. 23. He is accused with soliciting amounts from \$10 to \$50 to rewrite and market scripts and failing to fulfill his promises.

Suit for \$53,762, asserted unpaid rental on the film "America," which opened the Forum theatre in 1924, has been filed by D. W. Griffith against R. M. Hartwell and 96 stockholders of L. & H. Circuit, Inc. Griffith charges that he received only \$21,237.03 and should have received \$75,000, a total of 70 per cent of the gross over \$10,000 each week of the picture's run. The house guaranteed \$75,000 for the entire case has been set for trial April 5.

Paul Ellis, who has used that cognomen during two years of picture work, has resumed his original name of Manual Granado. He formerly was a bull fighter in Madrid.

Building improvements now under way at the De Mille studios will reach expenditures of over \$1,000,000. Program calls for a new high-pressure fire system, additions to auxiliary buildings now built, new office buildings and three new stages that will add 125,000 square feet of stage space to the studio. At present there are six stages on the lot, but the three new ones will nearly double stage facilities.

"The Jest," in which John and Lionel Barrymore appeared several years ago, will be produced by the Little Theatre of Los Angeles at the Grand Japanese. Ethel and Irving Pichel will play the male leads, with Virginia Wilson in the principal feminine part. The piece will be staged by Hugo Ballin, assisted by Henry Kolker.

Promoted by Bill Robinson a testimonial performance for the Florence Mills fund netted \$2,000. It was given at midnight Jan. 16 at the Lincoln, operated by Sam Kramer for Adolph Ramin in the Central colored district. Admission \$1 top.

Renee Adoree, injured in a motor mishap during the filming of "The Michigan Kid" for Universal, will be unable to work for two weeks. She suffered face cuts and bruises when thrown against a taxi motor in a cab on location near Mt. Wilson.

Director Irvin Willat will continue work on the picture, shooting scenes in which Miss Adoree does not appear.

Barry Townley, playwright, was arrested and turned out on a charge of being responsible for the disappearance of two trunks and \$150 diamond ring owned by Dorothy Mackaye, actress, who is now serving sentence for concealing the circumstances of the death of her husband, Ray Raymond.

Townley and Helen Wilkinson, who was a chum of Miss Mackaye's, and whom he married four months ago, were said to have tried to withhold this property belonging to her. She obtained a warrant and Townley was held on a suspicion of embezzlement.

At the same time the police found a quantity of liquor in his car. Miss Mackaye, after finding the couple had been put under arrest, had a change of heart and said it was a misunderstanding. She withdrew the embezzlement charges. However, Townley was held for trial on a charge of violating the Wright act and must answer in court on Feb. 16.

"Two Girls Wanted" will follow "Pigs" at El Capitan theatre, opening Jan. 29.

The complete cast of "A Connecticut Yankee," to open Jan. 31 at the Mayan, includes Pearl Bailey, Barrett Greenwood, Marie Wells,

Nell Jewell, Leo White, Paisley Noon and Barney Gilmore.

Leo White, picture actor, signed for the marauder part in "Connecticut Yankee," which follows "Sunny" at the Mayan.

Cast of "Oh, Muna," at the Morosco has Gayne Whelan and Kay Hammond in the leads. Mitchell Harris and regular Morosco players remaining cast.

"Hearts and Hoofs" will be Tom Taylor's next western for P. B. O. Florence Allen, Al Ferguson and Bob Fleming in the cast, Wallace Fox directing.

Hollywood Playhouse will put on four special matinee beginning Jan. 24 with "Legitimate Lovers," three-act comedy produced by Mrs. Alice Barney, who also wrote it. Cast includes Eleanor Dawson, Eddie Ray, Mia Marvin, Gloria Blackton, Claude Saunders, Tudor Owen, Hugh Kitter, Dayton Lumsden and George Calliga.

In cast of "Two Girls Wanted," stock opening Jan. 29 at the El Capitan, are Jason Roberts, Olive Cooper, Frank Sheridan, Alice Buchanan, Florence Roberts, Marie Leeds, Guy Denney, Phillip Stearns, Frank Dawson and John Mackenzie.

"A Connecticut Yankee" opens at the Mayan Feb. 3 succeeding "Sunny," which takes to coast territory.

City Council granted Cecil B. De Mille's petition to build a small bridge across Kagal Wash, along the extension of Osborne avenue to the Hollywood Road. It will cost about \$500.

Bernice Merchon, from the legit stage, has been added to Al Malachuk Temple light opera company at the Shrine auditorium. She made her first appearance in "Boccaccio."

KANSAS CITY

By WILL R. HUGHES

Shubert—"Merry Wives of Windsor." Orpheum—Vaudeville.

Pantages—Vaudeville-films. Loew's Midland—"The Student Prince."

Mainstreet—"The Shepherd of the Hills"—vaudeville.

Newman—Films.

Liberty—Films.

Globe—"What Price Glory"—Vitaphone.

Capitol—Bert Smith's Revue-films.

Gayety—Burlesque (Mutual).

Nick Altrock, Al Schaack and Joe Eagle of the Washington Senators were transferred on the Orpheum bill this week.

The Midland Theatre Circuit recently took over a number of Universal's suburban houses, the Apollo, Isis and Linwood.

William Truag, district sales manager in this territory for Universal, has resigned.

Another change in policy at the Orpheum went into effect Jan. 22, three vaudeville shows being given, with the feature picture preceding and following the stage show. The shows being continuous from 1 to 11 p. m., no reserved seats on Sundays. From Monday till Saturday the present policy of reserved seats and two vaudeville shows daily will prevail.

Frank Winn, operator of Winwood, suburban amusement park, is planning many improvements before the park opens next summer.

BUFFALO

The annual election of the Mount Theatre Corp., controlling the Lafayette Square theatre, resulted in M. Ullman, Sol Morrison, Frank M. Beck, Wolf Posing and being re-elected as directors and Frank E. Cable, Henry E. Steul, Jr., Frank R. Collins, John S. Koellner as new directors. Solomon Jacobson was re-elected president and Morris Slotkin as vice-president.

By a new arrangement made between the Buffalo "Evening News" and station WMAK, legitimate stars playing the Elfringer theatre during the balance of the current season will discuss the drama by radio. Walker Whiteside, current, opened the series.

"The Jazz Singer," with Vitaphone, has been booked for the Great Lakes week of Jan. 29. Vita, having been discontinued at the Lafayette Square, now goes into the opposition.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—All week, "My Maryland."

Keith's—Vaudeville, films.

Temple—Pop vaudeville, films.

Crescent—Independent vaudeville, films.

Savoy—Palace Burleskers.

Strand—"Last Command."

Empire—"Wild Geese."

Eckel—"She's a Sheik."

Regent—"Beau Geste."

Rivoli—"Covered Wagon."

Harvard—"Husband Hunters."

Syracuse—"Lost at Front" and "Moment of Temptation."

Palace—"Spring Fever."

Crescent—"Change."

Swan—"Painted Ponies" and "Judgment of Hills."

The Empire, operated by the Harrisons, is reported about ready to make a revolutionary shift in policy. The management has issued a denial of the announcement by the Consolidated office that the Empire has signed for week-end presentations.

Strand, playing Vita, is signing for Movietone as well.

After "My Maryland" closes at the Wieting Saturday that house will be dark until "The Vagabond King" moves in Feb. 16, return followed by "Hit the Deck" for last time. "Hit the Deck" was followed by "The King of Kings" for week.

Despite a poor opening Monday night, "Oh, Muna" business at the Wieting last week won several thousands ahead of the anticipated draw. Holbrook Blinn's "The Play's the Thing," in for the last half, and counted to do excellent business, proved only a fair money-getter, playing to half houses.

Busby Berkeley, former director of musical comedy productions for the Frank Wilcox Company stock here, has abandoned his plans to install a local stock on his own and will instead be interested in a company in Plainfield, N. J.

Ruth Abbott, leading woman of the Playhouse Players, Holyoke, Mass., is spending a week's vacation in this, her home city.

Dorothy Snowdon, local dancer, has joined Gladys Rialto, appearing with "The Devil Dancer."

NEWARK, N. J.

By C. R. AUSTIN

Shubert—Ziegfeld "Follies."

Broad—"The Letter."

Proctor—Vaude—"On Your Toes."

Loew's State—Vaude and "West Point."

Newark—Vaude—"Silk Stockings."

Mosque—"The Devil Dancer."

Gilda Gray.

Bransford—"College," vaude.

Fox Terminal—"The Gateway of the Moon," Wolf Posing.

Rialto—"Sons and Daughters" (3d week).

Capitol—"The Gorilla" and "Tip Toes."

Goodwin—"The Gay Defender."

Franklin—Vaude—"Land Box Revue."

Orpheum—"Dreivites of 1928."

Nat Nazarro, Jr., succeeds Charlie Nelson as master of ceremonies at the Bransford Feb. 4. Charlie opens Stanley-Fabian's new prize house, the Stanley, in Jersey City, seating 4,500, early in March.

The Grove, Irvington, was badly damaged by fire early Jan. 21. The stage, part of the roof and a \$10,000 organ were wrecked.

Mastbaum Brothers & Fleisher, Philadelphia, representing Stanley Fabian, have purchased the three-story building at 199 Market street, near the Newark.

Miner's Empire is running independent burlesque this week. Mark Block, who has the lease, says "Miners" will be dropped from the name. Dramatic season is planned.

MINNEAPOLIS

Metropolitan—"Blossom Time."

Lycium—"The Beggar's Opera" (Jan. 25-29).

Shubert—"The Noose" (Bainbridge stock).

Hennepin—Orpheum—Vaudeville and "South Sea Love."

Pantages—Vaudeville and "Gateway of the Moon."

Palace—"Adam and Eva" (McCall Bridge tab).

Seventh Street—Vaudeville and "Chain Lightning."

Gayety—"High Flyers" (Mutual).

State—"West Point."

Garrick—"Shepherd of the Hills."

Strand—"The Circus" (2d week).

Lyric—"Toll It To Sweney."

Grand—"Den-Hur."

The Portal Players, local little theatre group, produced Eugene O'Neill's "Great God Brown" last week.

At the Metropolitan last season at \$1.65 top and at the Garrick a few months ago at 60c, "Den-Hur" this week, in a year's time, is at the Grand, F. & R. loop second-run house at 25c. admission.

Local society people have underwritten the round trip from North-west points to Minneapolis in connection with the grand opera "Wipona" for a single performance, costing \$40,000. Principal roles will be sung by members of the Metropolitan, Chicago and Boston grand opera casts.

Musical and similar events are providing serious competition for the theatres these days.

The new 4,200-seat Minnesota theatre to be operated by F. & R. in conjunction with Publix, opens March 24.

College professors and instructors in acting here have found a new source of income. They go to New York for a few weeks, witness the principal Broadway attractions and then return home and give a series of lectures describing the shows and expressing their opinions of them.

ST. LOUIS

Ambassador—"Gentlemen Prefer Blondes"—Ed Lowry (stage).

American—"The King of Kings."

Empress—"Crime" (National Players).

Garrick—"Burlesque."

Grand Central—"Old San Francisco"—Vita.

Grand Opera House—Vaude-Pictures.

Loew's State—"The Student Prince"—Teddy Joyce (stage).

Missouri—"Wife Savers"—Stage show.

Orpheum—Vaude-Pictures.

Shubert-Rialto—"The Road to Rome" (2d week).

St. Louis—Vaude-Pictures.

"The King of Kings" came back to the American Sunday for a week, partly because it was quite successful in a two weeks' stand around the holidays and because the K. & E. legit house would otherwise have been dark following Lenore Ulric's two weeks in "Lulu Belle."

Grace George was held over for a second week at the Shubert-Rialto with "The Road to Rome." She was to have played Cincinnati this week.

Wolfram Stauffer has arrived here from Stuttgart, Germany, to preside at the new pipe organ just installed in the Grand Opera House.

Walter Craig returned to St. Louis to appear in Ed Lowry's revue at the Ambassador.

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SEATTLE

By DAVE TREPP

President—"Rain" (stock).
Orpheum—"Let'er Go Gallagher," vaude.
Pantages—"Silk Legs," vaude.
Fifth Avenue—"Quality Street."
Columbia—"Beat Sabrou," (4th week).
Blue Mouse—"The Jazz Singer" (4th week).
United Artists—"The Dove."
Embassy—"The Ball."
Strand—"All the Lone Wolf."

Henry Duffy has "The Baby Cyclone," "Tommy," "The Night Stick" and "Take My Advice" for production in his coast house.

The world's premiere of "The Showdown," by Olga Prinzlau, scenario writer and playwright, is booked for President in two weeks. Miss Prinzlau is here supervising rehearsals.

The Vancouver theatre (old Orpheum), at Vancouver, B. C., opens in April as a Henry Duffy stock house.

Billboards announce the opening of the Seattle Feb. 10, but this is at least a week too soon. Plans now to open Feb. 17, and the Portland theatre, at Portland, week following. Herschel Stuart, northwest manager for West Coast, will bring Public unit show direct from Paramount, New York, for opening of the new Seattle and then for week opening of Portland. Also planned to have Waring's Pennsylvanians as added attraction at opening or early in March.

Gus Eysell, now manager of Metropolitan, Los Angeles, will manage the Seattle, with Bernard Hines, formerly assistant at Fifth Avenue, assistant to Eysell. Jim Clemmer will continue as Fifth Avenue manager and W. S. Perutz at the United Artists.


A bomb set at the fire escape of the Palace Hip theatre, non-union John Danz house, and apparently intended for the theatre, did \$7,000 worth of damage to adjoining buildings. The theatre was not damaged.

Liberty, closed last week, may be leased to L. L. Goldsmith and W. B. Ackles, former suburban show operators in Seattle, at one time opening the Society theatre on Broadway. New Liberty plan is 15c. mat and 25c. night.

Executive offices of West Coast

PARIS WITH THE LID LIFTED

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MINERS MAKE UP

Est. Henry C. Miner, Inc.

have been removed from the Liberty to the sixth floor of the Skinner (Fifth Avenue) building.

Casper Fishor, manager, Mayflower theatre and corporation, is satisfied with progress of construction, although it will be April 1 before the house will be completed for opening. Instead of Feb. 1. A 60-piece orchestra will be a feature, with two directors, one George Lipschultz, violinist.

H. T. Moore, former Tacoma showman, is back from Fort Worth, Tex., where he is in oil business.

Herschel Stuart is back from Yakima and Wenatchee where he inspected West Coast houses. He also visited Spokane, where L. N. Rosenbaum is building a new 2,100-seater for West Coast. This will mark entry of West Coast into Spokane, where R. Graumbacher has several first run houses.

Forest H. Cummings, director for Henry Duffy Playmans at president, has gone to Boston. Louis Dean director at Portland, has succeeded Cummings.

L. J. Schlaifer, manager for Universal Chain theatres in Northwest, has resigned. Ray Ficker, Winter Garden manager, will also manage the other suburbs of the company. R. W. Bender has been assistant to Mr. Schlaifer and is manager of the Columbia.

MILWAUKEE

By HERB ISRAEL

Davidson—"Broadway."
Gayety—Burlesque (Mutual).
Pabst—Dark.
Alhambra—"The City Gone Wild."
Empress—"The Scoffer."
Garden—"Jazz Singer" (4th week).
Marshall—"East Side, West Side."
Majestic—"Wolf Fangs," vaude.
Miller—"Camille."
Palace—Vaude.
Strand—"Wife Savers."
Wisconsin—"Man Crazy."

After "The Fair Co-Ed" was ordered for a second week at the Merrill last week "Tea for Three" was left homeless. The Miller finally was given the picture in conjunction with its stage show next week.

The Milwaukee Journal has discontinued giving each movie house a free publicity picture in its Sunday theatrical section. A four-column picture of some forthcoming production, without credit to any theatre, is now run instead.

Midwest's new Capitol opened at Madison last Saturday. It was originally built for Saxe.

Because United Artists and the Garden management cannot get together on Gilda Gray's "Devil Dancer," the picture is off for awhile here. Gilda wants to come in person with the picture, but the Garden stage is not big enough to handle the troupe nor the house big enough to meet the \$7,500 weekly salary asked in addition to the picture rental and overhead. The picture will probably go into the Davidson at the top or play without Gilda's appearance at the Garden.

Bids for a 1,350-seat movie house to cost \$250,000 in the city of Wauwatosa, Milwaukee suburb, have been called for Feb. 20. The house, it is understood, will be taken over by L. K. Brin, who now runs the Garden, and will be used for a second run house of United Artists and Warner releases. It is expected that the theatre will be ready to open late in August.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—"Chicago" (Sam H. Harris); next, "Saturday's Children" (Guthrie McClintic).
National (Reliance-Maple)—"La Gringo" (Wagner-MacFadden); next, "Honeymoon Lane" (A. L. Erlanger). Feb. 6, "Diplomacy" (Tyler all-star revival).
Poli's (Shubert)—George White's "Scandals" held over for Sunday performance on second week; next, "Varabond King" (Janney). Jan. 23, "Gay Parade" (Shubert).
Keith's—K-A. vaudeville.
Gayety (Columbia)—"Penches" (Columbia)—"Student Prince" in for run, "The Gracchus" follow.
Earle—"No Place to Go" and stage presentation; next, "Valley of the Giants."
Fox—"The Wizard" and stage presentation; next, Sophie Tucker and film (not announced).
Little—"Peter the Great" and "Mama."
Metropolitan—"Patent Leather Kid," second week of run. "Helen of Troy" to follow.
Palace—"Love and Learn" and stage presentation; next, "Man, Woman and Sin."
Rialto—"City Gone Wild" and stage presentation; next, "Finders Keepers."

Milton Davis is back as feature organist at the Earle, having given up the Le Paradis orchestra leadership. He has been succeeded at the Meyer Davis dancing place by Nathan Brusloff.

Fox has reduced the 50-piece symphony of his new picture house here by ten men.

Russ Morgan, as m. of c. and his orchestra leave the Earle next week. Wesley Eddy, in like capacity at the Palace, is out for the current week due to the new Public unit "Merry Go Round" revue.

Considerable switching around on the "Daily News" (Scripps-Howard tabloid), Editor Palmer, who succeeded Leonard Hall as dramatic editor, has given way to Paul McCrea, Palmer succeeding Willis Thornton as city editor, Thornton taking over sports.

Harold Phillips, dramatic editor of the "Times" (Hearst), is ill at the Walter Reed General Hospital. Frank Baer, formerly d. c. of the "Post," now rewrite man on the "Times, substituting.

In the switch at Davis' Le Paradis, Paul Fideiman and his orchestra will come upstairs from Davis' Club Chantecler to play the supper session.

Le Roy Sherman is now manager of the Earle, with V. C. Tompkins as his assistant. Guy Wonders, who handled the switch in policy of the house from K-A vaude to presentations, is back as assistant supervisor of the Stanley-Crandall chain.

Orville Rennie, now m. of c. at the new Madisonville, and also adding several vocal numbers nightly, opens at the Famous Players Plaza in London in February.

BRONX, N. Y. C.

Universal has ended its tenancy of Park Plaza, vaude and picture at the theatre reverting to Greenberg & Lasker, the builders. The same policy will be maintained.

Joseph Weinstein is to get back the Elsmere, picture house, now operated by Loew, when the agree-

ment between the two for the operation of the theatre ends, in a few months. Business not so good, and stage attractions may go in.

Loew may reopen the 116th Street theatre, is report. House dark for nearly year.

Joseph W. Kligler has succeeded Nat Waller as manager of the Daily theatre.

Denny Tragerman is out as manager of the Webster and J. Pollock no longer managing the Melrose, both Joelson Circuit houses. Louis Metz temporarily taking charge of both theatres.

The picture house recently completed at Burnside and Tremont avenues is to open in about two months. It will be known as the Avalon.

Irwin Franklyn, former vaudeville producer and theatre manager and at one time stage director for Robert McLaughlin's stock company in Cleveland, has organized a little theatre group known as the Mayfair Art Theatre, Inc., to put on a number of new plays at the Harlem House, in Harlem. The first will be "The End of Most Things," by Raymond Richards. Franklyn also has a musical comedy entitled "The Virgin of Hollywood."

It is Franklyn's idea to interest capital for Broadway presentations of his pieces that get across uptown.

PORTLAND, ORE.

By SAMMY COHEN

Tebbert's Oriental—"Wild Geese." Broadway—"Man, Woman and Sin."
Rivoli—"The Shepherd of the Hills."
Blue Mouse—"The Jazz Singer" (2nd week).
Columbia—"Out All Night."
Orpheum—"Coney Island" vaude.
People's—"What Price Glory."
Pantages—"Wolf Fang" vaude.

A buying combine, which will book and buy pictures more economically, is functioning among three second-run houses—the Arco, Circle and Rex theatres. This is the first combine for purchasing product in this city, and should aid the regular picture circuits. Owners of the three houses operate independently but co-operate in buying pictures. Sidney McChack, R. Fleischmann and William Woodlaw are the interested individuals.

One of the largest electrical contracts has just been let by Jack Charlesworth, president of the Portland Paramount Corp., holding corporation for the new Public theatre. The contract includes wiring and the installation of fixtures, and represents a total of over \$200,000.

It is said Harold B. Franklin, West Coast president, has instructed Herschel Stuart to get rid of the Liberty, Portland, as soon as possible. The Liberty, since operated by West Coast, is understood to have dropped around \$50,000. Up to the present writing no take for the house has shown up, with possibilities that Orpheum circuit might be interested.

A contract has been signed between Herman Kenin, leader of Herman Kenin's Multonomah Hotel orchestra, and West Coast Theatres whereby Kenin's orchestra will play at the Broadway every Monday instead of the regular house orchestra. Union regulations require one day's rest. Kenin is a protégé of George Olson.

In "Chinatown Charlie," Johnny Hines, F. N., under supervision of C. C. Burr, Louise Lorraine, "Scottie" Lowry, Harry Gribbon, Jack Carlyle, George Kuwa, Jack Burdett, Lyle Tayo.

DETROIT

By F. L. SMITH, JR.

New Detroit—"Potemkin" (2d week).
Shubert Detroit—"Rain or Shine" (2d week).
Shubert Lafayette—"The Spider" (4th week).
Case—"Mad News" (5th week).
Garrick—"Dark."
Bonstelle Playhouse—"Take My Advice" (stock).
Temple—Keith vaude.
Adams—"Love."
Capitol—"The Noose."
Madison—"The Jazz Singer."
Michigan—"Baby Mine."
State—"Pewee of Married Men." Loew vaude.
Fox Washington—"Silk Legs" (stock).
Oriental—"The Warning."

Stanley Ridges is subbing for Max Herman, Jr., in the juvenile lead in "Good News" at the Cass. Hoffman, out with an injured leg, rejoins the company in Philadelphia Feb. 13.

"Potemkin" moves from Orchestra Hall where it has been showing a week to the New Detroit.

Greater Redford week set for Jan. 29 signals opening of new Kunskey-Redford theatre.

Don Miller, Capitol organist, and Lewis Betterly, associate, now broadcasting over WGIL.

W. F. Klapp, original owner, Regent theatre, over which there has been considerable litigation recently, has assumed control. Policy pictures with no vaude or presentations. Programs changed twice weekly. New policy started with "Ben-Hur."

"Les Miserables" scheduled for Madison after "The Jazz Singer." The Tolson-Vitaphone film will probably go six weeks, equalling record set by "The Gold Rush."

State announces price cuts.

More managerial shifts on the Loew vaude books send Al Beckerle from Loew's State, Buffalo, to the Walker, Brooklyn; William Saxton, former blackface vaude come, from Loew's Memphis house to the State, Buffalo; Emmett Eisinger, from Dallas to the Loew Memphis theatre.

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ROCHESTER, N. Y.

By H. D. SANDERSON
Lycium—"The Madcap" (1st half); Mantell (2d half).
Eastman—"The Private Life of Helen of Troy."
Rochester Stage Kisses—vaude.
Regent—"We're All Gamblers."
Piccadilly—"Gateway of the Moon."
Fay's—"Silk Legs"—vaude.
Temple—"K-A"—vaude.
Gayety—"Buntesque" (Mutual).

Canandaigua's battle over Sunday movie comes to a showdown this week at a hearing before the Common Council which is expected to order a referendum. Preachers have been waging a relentless warfare against what they term "commercialization of the Sabbath," and have lined up several semi-religious orders to aid them. Incidentally, former Mayor William J. MacFarlane, whose term expired Jan. 1, manager of the Playhouse, Schine theatre and only one in the town, is a former superintendent of the Congregational Sunday school and now is leader of the church choir.

Three managerial changes last week here. Michael P. Carr, secretary Rochester Exhibitors' League, now manages the Canine, succeeding Claire Meehan, who goes to the new Lake Avenue theatre. Carr, former manager of the Lyndhurst, was succeeded by Howard W. Shannon.

Fred Myers returned this week as organist at the Webster, new community house.

Apparently the LeRoy Business Men's Association has reneged on its proposal to underwrite the balance needed by the Genevieve Theatre Enterprises to build its proposed new theatre there. The association declined to raise money, but offered help in other ways not stated.

DALLAS

By RUDOLPH DONAT
Palace (Publix).—"The Last Command," stage (Art Landry and band). "Dixieland."
Mastie (Intertaste).—"The Main Event," stage (Roddy Jordan).
Melba (Publix).—"The Divine Woman," Julia Dawn, organist.
Circle.—"I Love You" (Miller Players).
Old Mill (Saenger).—"The Woman on Trial."
Capitol.—"What Price Glory."
Arcadia (Don).—"Viva"
Pantages—Buddy Morgan Revue, (tab).

Two theatres reopened on Elm street. "The Last Command" at the Palace, "The Divine Woman" at the new Melba, "I Love You," opener.

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for the new stock troupe, "What Price Glory" (at Charninsky's Capitol, and "Vola Nigra" latest, "The Woman on Trial" at the Old Mill reported good business.

Julia Dawn, the new artist at the console of the Wurlitzer at the Melba, is Dallas first featured woman organist.

Al Kitz and his Kittens are still featured at the Junior Ballroom of the Adolphus Hotel, with a top price of \$1,000 a night at the Pecos Terrace roof of the Baker, is also featured at the same price.

The Dallas Little Theatre opened its 1928 season with "Young Woodley" for a 4 day stand last week at the Circle, before that house was opened for the new Joseph D. Miller Players. Oliver Hinsdale directed. Top price \$1 with a sell-out of the 1,000 seats each night.

Lloyd ("Wild Oscar") Hill, former featured organist for Loew's Melba, has been called to New York by the Loew office for a new assignment in an eastern Loew house.

DENVER

Aladdin—"Old San Francisco."
America—"Thirteenth Juror."
Broadway—"The Last Command."
Colorado—"The Love Mart."
Denham—"The Noose" (stock).
Denver—"Sadie Thompson"—"Dancing Brides," stage show.
Empress—"The Private C. C. Pill" (musical stock).
Orpheum—Vaude.
Rialto—"West Point."
Victory—"The Pioneer Scout."

Ross Wiegand, publicity man for Victory, and Rialto, Publix houses here, has been transferred to the Melba, Dallas. Roy Stenz, former Colorado Springs Publix manager, now in charge of Rialto and Victory, succeeding Walter League, who transferred to Petersburg, Fla. League will build stage shows for district presentations.

George Morrison, colored musician, now calls his dance hall in the Five Points district the Plantation. Four new boys have been added to band.

Jerome Jacobs and Co. of 15 left Denver last week to open a tab musical at the Atlas theatre in Cheyenne. House has been playing straight grind.

Burned theatre in Canon City survived last week. Denver company operated it. Burned down about five years ago but was rebuilt, but will not be put up again.

Elva Yvette Ryo, winner of state beauty contest, has been given an annulment of her marriage to Lee Noffsinger, former assistant manager America theatre. "Miss Denver" discovered, after an illegal ceremony had been performed, that Noffsinger had been married twice before, the last one still being in the courts. She says she will wed Noffsinger again as soon as his second wife's ties are removed.

NEW ENGLAND

Mayor Elihu A. Corson of East Rochester, N. H., was the winner of a male beauty contest there.

A new 1,200-seat theatre will be built at Bath, Me.

The Sanford theatre, Sanford, Me., has opened with James W. Greeley, former Portland theatre manager, in charge. Combination policy.

Mrs. Mabel Small, 16, it at liberty in Portland, Me., under \$500 bail on a charge of passing worthless checks. When arraigned in court the girl declared that Charles Welch, 30, New York, alleged manager of a musical comedy company, had forced her to cash the checks, which were made out on forms provided by Welch. Mrs. Small said Welch threatened her unless she passed the checks.

John L. Lewis, caught after holding up the treasurer of the Jefferson theatre (stock), Portland, Me., has been sentenced to state's prison to serve five to ten years.

The Empire, Portland, Me., plans installing Movietone. The house already uses Vitaphone and has booked "The Jazz Singer" (Al Jolson) week Feb. 13.

"The Noose" has its first stock presentation in America at the Jefferson, Portland, Me., at an early date.

LETTERS

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Avenida Carlos
Harr Twins
Hamm Thomas
Hill Jack
Hornard Amia
Hoadley & Winan
Hovine Billie
Hwyan & Janes
Huck Nell Roy
Huckler Robert

Collene W & Con
Columbo Fritz
Croninshield Frank

Darrell Rupert
Dean William
Del Pino Mario
DeVore Billie
D'La Kaline F
Dunlop Evelyn W
Dyson Hal

Edmonds Ralph
Farrel Frank
Finster Morris D
Foster Eric
Francisco Tony
Fulton Jack

Greens T
Greenwood Lottie
Grey Justine
Hays Jimmie
Huff Ada

Albano V F
Balmay Ray
Baylor Babe
Bennington Chas
Bennett Margaret
Bonn Walter
Booth Wade
Buckley Jack
Butler Genevieve

Cameron Kathryn
Chamberlain E
Charrill Ben
Clifford & Healy
Coffman & Carroll
Collins Earl Kelly
Conlan Eric
Craib Geo
Craig Catherine

Darrell Emily
Dell Delano
DeVena Harry
Devine M
Devos Rene
Dorothy J & V
Dumont Adolph

Earl Billie
Early & Late
Evans Kid
Evans E

Faye & Thomas
Foley & Bernice Rita
Frohman Bert

Garham W S
Gibson & Betty
Gifford W C
Gibbs Bert
Grandy Gerie
Grubley Rae

Hambel Vieve
Hammond Al
Hart Lyle
Harter Kathryn
Harvey Morton
Hassen Ben
Holler & Riley
Horman Lewis
Hertz Lillian
Hogan & Stanley

Iverson Fritzle

Kawakami Aida
Kennedy Ethel
Kinsy & Evans
Klusey Kathryn

Larry's Bob Enter
Loe Harriet
Liss Mrs
Lice & Cranston
Lofroy Dot
Leslie Dora
Lester Housen & C
Long Wm
Long Tack Sam

Irving Jack
Iverson Fritzle
Jones O
King Helen T
Kovacs & Ellnor

Lane Lester
LaMar Frederick
Lawrence Al
Lennon Bernard
Leslie & Langford T
Lewis Dolly

Markert Russell
Mattocks Jessie
McCluskey Norma
McCluskey Norma
Milare J
Mischkoff Jacob

Nalmoli Eva
Oliver Mable
Oraney George
Quayle Glory

Reines Dorothy
Robertson Dave Jr
Ruloff Alexis
Segall Harry
Young Hatfield
Zee Al

Macey & Madeline
Macey Walter
McKernan Loretta
McDonald J
McGibb Aubrey
Moore & Montez
Morris Billie
Murray H & M

Nalmoli Eva
Owen Dick
Palmer Hy
Pappas Tom
Patterson Nina
Patti Aerial
Pym F & P

Ray & Dayton
Reed & Lucy
Reid & Lucy
Reno Mignon
Reynolds, Vera
Robinson Charles
Robinson King
Rogers & King
Ross Katharine
Ross & Gilbert
Rothchild Irving
Rubini & Rosa
Russo Mabel

Seymour Grace
Shannon Helen
Shaw Billy
Shaw Rita
Sherry Edith
Signe Bruno
Sneek Roy
Spencer Paul
Stankovich Bruno
Sylvester & Vance

Thornton Richard
Thingley Lillian
Tip Tops 8
Urbright Dottie
Vance Fred
Veil, Marge
Vespe O & M

Walton Jack
Ward Jack
Ward Clifford
Ward Bruno
West Irene
White H K
White H K
Whitman Flo
Williams Dixie
Williams Dixie
Wilson Geo
Wright Geo M
Wynn Ray

Yoga M
Zelig L & H

CHICAGO OFFICE

INSIDE STUFF ON LEGIT

(Continued from page 57)

and with people in his employ, has a new wrinkle to make life anything but pleasant for one of his managers. This producer recently had a production playing in another city and when business held up so consistently that he could find no fault with his manager or any of the performers, he conceived the idea of harassing the company manager along new lines. Though the cost of a night telegram giving the box office gross might be dispatched each night for around 40 cents, and reach the producer by 8 in the morning, this man for several weeks made it a point to use the long-distance phone every morning regularly about 8 o'clock, getting the company manager out of bed and after a sickly attempt at greeting, enquire the gross of the night before and then hang up. Just enough to disturb the manager's rest and leave him uncomfortable for the rest of the day.

The players in "White Eagle" presented by Russell Janney at the Casino, refused to heed the orders of Equity when they were told not to appear following failure to pay salaries two weeks ago.

It appears the players when advised of the Equity stand, were indignant and demanded they be permitted to continue. They expressed the opinion that it would be unfair to the producer and also believed that by continuing they would have a chance to receive salaries and a possible extended engagement.

Equity piled it could not force any actor to quit but insisted the association be relieved of responsibility for salary claims after Jan. 14. The players signed a release.

George Jessel is reported in for a piece of Al Lewis' "Mirrors" at the Forrest, New York.

Theatre and concert programs, going back 80 years, most of them for theatres in Philadelphia, Pa., are on display in Auburn, N. Y. They are owned by George G. Fryer, president of the Historical Association. They came to him from his father, George Fryer, who was a collector all his life. The collection may be placed in the keeping of the Philadelphia Historical Association.

One program is that of the farewell night of Mme. Anna Bishop in the opera of "Norma," December 4, 1847. Another is of the first night of "The Jewess," October 9, 1845, with Mme. Calve as "Rachel, the Jewess," this being an earlier Mme. Calve than the famous Carmen.

First appearance of Mr. and Mrs. Charles Kean in "Henry VIII" at the American Academy of Music, October 12, 1865, is the program of one bill.

Opening of the Ocean House saloon at Atlantic City on August 1, 1848, is the subject of another.

Although principal actors are unorganized in Australia there is a very strong Chorus Union taking in both sexes and having very rigid working regulations. An eight-hour day is established. Rehearsals, sittings for photographs, fittings for costumes and any similar duty count in the eight hours. While playing, choruses must be rehearsed before lunch and not at all on matinee days. There is no free rehearsal period. Full salary starts immediately, but no contract is given and any chorister may be summarily dismissed on a weeks notice.

If kept in the theatre after 11:30 the management must send the girls home in taxicabs. Midnight rehearsals are paid double time. It is also compulsory during the rehearsal period for a stop to be made at 1 p. m. for luncheon. The minimum salary is around \$22 weekly with living conditions in Australia considerably cheaper than in America.

Report says that if Charles B. Dillingham finds the Beatrice Lillie show at the Globe, New York, does not maintain the gait expected, he will move forward the proposed production of "The Heavenly Twins" for the Duncans Sisters. This was to have been a fall premiere. With a change in the Dillingham line up, it may go on this spring for a summer run. That is, provided the Duncans assent.

Bartlett Cormack, author of "The Racket," having completed his dramatization of Joseph Hergesheimer's novel "Tampano," has begun work on a dramatic version of "The Great Murder Case," the new mystery by S. S. Van Dine, now running in "Scribner's Magazine." Last week the New York "Evening Post" broke a story that Van Dine was really Willard Huntington Wright, noted art critic, generally known in his set.

other than that originating in the studios.

In such cases as the Rainbow Gardens and Guyon's Paradise ballroom, where the owner of the place and employer of the orchestra also operates the broadcasting station, a separate provision will be made. While these orchestras are employed in the same building with the station, they are not engaged in the studio itself, and therefore are remotely used.

With the enactment of the order against indirect broadcasting, the local musicians' union will also enforce a new wage scale for straight studio musicians, calling for an increase of approximately one-third over the standing scale. The new scale sets the fee per man at \$12 for the minimum working time, two hours.

GREENBURGER'S 1ST FILM

Sanford Greenburger of the Morris Gest office is handling special publicity in connection with D. W. Griffith's "Drums of Love," at the Liberty.

It's Greenburger's first picture work, having heretofore press agented legit only.

Drama Comes to Chester, Pa. Jay D. Barnes has taken over the Washburn, Chester, Pa., on a year's lease and takes possession Feb. 1.

Barnes will operate the house as a legit stand, giving Chester the first spoken drama it has had in two seasons.

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BILLS NEXT WEEK

(Continued from page 45)

NGHTR, N.H.
Palace
d half (26-29)
re March & H
& Dunkle
ch & Barker
ie to fill)

ANSFIELD, D.
Madison
d half (26-29)
rtine & Co
s & Duffy
ro to fill)

KEESPR, PA.
Hippodrome
d half (26-29)
Miles from B'y
ch & D'Arville
th Goodwin
munda & Lavelle
ie to fill)

ADVILLE, PA.
Park
d half (26-29)
w & Rose
& J. Rinehart
ree to fill)

DELETT, N.Y.
Keith's
d half (26-29)
am Whitney
en McQuarrie
w & Zuhn
on & Basse
ie to fill)

STREAL, CAN.
Princess (23)
Connors
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ez & Gomez
ie to fill)

VERNON, N.Y.
Prospect
d half (26-29)
hi Sis & McD
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tie & Hawley
ie to fill)

SHVLE, TENN.
Princess (23)
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v Voyer
da Santley
e & Hamli
ie to fill)

EWARK, N. J.
Proctor's
d half (26-29)
die Nelson
ome & Evelyn
th & Ella
morles of Opera
uella Theodore

BRNSWK, N.J.
State
d half (26-29)
ed & Lucy
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IV HAVEN, CT.
Palace
d half (26-29)
apelle & Carlton
ner Drug Store

Hotels LORRAINE and GRANT--Chicago

LORRAINE
SINGLE ROOM BATH, \$2.00 UP
DOUBLE ROOM BATH, \$7.50 AND \$21.00 WEEKLY
DOUBLE WITHOUT BATH, \$14.00 WEEKLY
LEONARD HICKS, President

GRANT
SINGLE ROOM WITHOUT BATH, \$1.25 AND \$1.50 PER DAY
SINGLE ROOM BATH, \$2.00 PER DAY
DOUBLE ROOM WITHOUT BATH, \$14.00 PER WEEK
DOUBLE ROOM WITH BATH, \$17.00 AND \$19.00 WEEKLY

NEW HOTEL

100 Rooms
100 Showers
and Tubs
Double Rooms
\$3-\$4-\$5
Single Rooms
\$2.50 and \$3.00

HOTEL KILKEARY, Pittsburgh

PITTSBURGH'S HOTEL FOR THE PROFESSION
Conveniently Located Within Five Minutes of All
DOWNTOWN THEATRES
Announcing the Opening of New Restaurant and Coffee Shop
THE FAYETTE
In Connection with the Hotel—Something Different, Good Food, Reasonable Prices

Absolutely
Fireproof
Artistic Steel
Furniture
J. F. KILKEARY
Proprietor
NINTH ST. and
PENN AVE.

LOU HOLTZ'S
YANDIS COURT

241 WEST 43D STREET, NEW YORK CITY
PHONE LACKAWANNA 700
Weekly One and Three Rooms, Bath, Kitchen Month
\$17 Up Completely Furnished \$70 Up
In the Heart of Times Square
WRITE, PHONE OR WIRE FOR RESERVATION

One of the Finest Hotels in Times Square
The NEW FLANDERS

47th to 48th St., East of Broadway, New York
From \$2 Per Day With Bath, from \$2.50 Special Weekly Rates
Catering to the Best in the Profession
F. W. BIZEL, Resident Manager

Phone: LONGACRE 6805

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
325 West 43rd Street, NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of
the profession.
STEAM HEAT AND ELECTRIC LIGHT - - - - \$15.00 UP

ALL MODERN CONVENIENCES
200 ROOMS 200 BATHS

MARION ROE HOTEL

3 Broadway and Pine
ST. LOUIS, MO.
Laclede Cars at Station Pass the Door

Kitty Donor.
Gaston & Andree
PITTSBURGH
Davis (23)

Sherry-Matthson
Hayes & Cody
Cal Nite Hawks
Fisher & Gilmore
Bob Hall
Sylvie's Playhouse
Frank & Alma
Henry Howard

PATERSON, N. J.
Majestic
d half (26-29)
Tilly
Charlotte Worth
Clair Vincent
Bob Albricht
(One to fill)

FERTH AMBOY
Majestic
d half (26-29)
Knox & Immon
Barlow & Savin
Barlanos
(Two to fill)

PHILADELPHIA
Broadway
d half (26-29)
Bobby O'Neil
Myrtle Minor
McKee Sandy
Allman & Nally
Norman & Norman

SHVLE, TENN.
Princess (23)
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EWARK, N. J.
Proctor's
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IV HAVEN, CT.
Palace
d half (26-29)
apelle & Carlton
ner Drug Store

GEO. P. SCHNEIDER, Prop.

THE LEE HOUSE

FIFTEENTH and L
250 Rooms Each with Tub & Shower
Special Professional Rates
Single, \$17.50; Double, \$25.00
Twin Beds, \$25.00
Bob Block, Manager

Coming to Washington, D. C.

THE LEE HOUSE

FIFTEENTH and L
250 Rooms Each with Tub & Shower
Special Professional Rates
Single, \$17.50; Double, \$25.00
Twin Beds, \$25.00
Bob Block, Manager

STYACUSE, N. Y.
Palace
d half (26-29)
Banjoand
Corinne Arbuckle
Hamilton Sis & P
Julian Ellinge
Elliott & LaTour
Schubert

TOLEDO, O.
Keith's
d half (26-29)
Louis & Charlie
Ros Ruby
Chas. Trublin
Weaver Bros
Vaseal Co
1st half (26-29)
Bobby Adams
Billy House Co
Ruth Bros
(Three to fill)

READING, PA.
Palace
d half (26-29)
Gonne & LaPearl
Golds
Fred Heider
(Two to fill)

RICHMOND, VA.
Lyrik (23)
H Carroll Rev
ROANOKE, VA.
Roanoke (23)
Mildard Parker
Watawano
Wilkins & Wilkins
3 Londons
Davis & Nelson

ROCHESTER, N.Y.
d half (26-29)
1st half (30-31)
Kenney Coweth Co
Wilbur Mack Co
Wynne & Victor
Butler & Parker
Kerton & Small
Morton & Sully
d half (26-29)
Brown & Curon Sis
Big Side Show
Carmelwell Knox
Olyn Landick
Lyle Orch
(One to fill)

PORTSMOUTH, O.
d half (26-29)
Daniels & Dams
Gladators
Franklin & Bellow
(Two to fill)

POUGHKEEPSIE
Avon
d half (26-29)
Marion Gibson
Frank J. Sydney
Ingila & Davis
Lyle Marshall
Lillian Porter
PROVIDENCE, R. I.
Albee (23)
A & J Croll

STYACUSE, N. Y.
Palace
d half (26-29)
Banjoand
Corinne Arbuckle
Hamilton Sis & P
Julian Ellinge
Elliott & LaTour
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Billy House Co
Ruth Bros
(Three to fill)

READING, PA.
Palace
d half (26-29)
Gonne & LaPearl
Golds
Fred Heider
(Two to fill)

600 HOUSEKEEPING APARTMENTS

LANDSEER APTS.
245 West 51st Street
Columbus 8950

BENDOR COURT
343 West 55th Street
Columbus 6066

IRVINGTON HALL
355 West 51st Street
Columbus 1360

HENRI COURT
312 West 48th Street
3830 Longacre

HILDONA COURT

341-347 West 45th Street, 3560 Longacre
1-2-3-4-room apartments. Each apartment with private bath, phone,
kitchen, kitchenette.

\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments directly
under the supervision of the owner. Located in the center of the
theatrical district. All fireproof buildings.

Address all communications to
CHARLES TENENBAUM

Principal Office: Landseer Apts., 245 West 51st Street, New York
Apartments can be seen evenings. Office on each building.
Will Lease by the Week, Month or Year—Furnished or Unfurnished.

HOTEL CONTINENTAL

BROADWAY at 41st St., New York
SPECIAL PROFESSIONAL RATES
DAILY \$2.50 up BATH 1 WEEKLY \$15.00 up BATH

THE DUPLEX

HOUSEKEEPING FURNISHED
APARTMENTS
330 West 43rd Street, New York
Longacre 7132
Three and four rooms with bath,
complete kitchen. Modern in every
particular. Will accommodate four
or more adults.
\$12.00 UP WEEKLY

HOTEL ELK

205 WEST 53D ST.
Cor. 7th Ave., N. Y. C.
Single, \$10-\$14 weekly
Double, \$12-\$16 weekly
Tel. Circle 0210
Modernly furnished. Transients, \$2

W'RCSTR, MASS.

Wilton Sla
(Two to fill)
d half (26-29)
Newmans
Honey Boys
Jewell & Rita
Geo Austin Moore
Dorothy Rae Syn

YONKERS, N. Y.
Proctor's
d half (26-29)
Freem'n & Seymour
May Wirth
Emily Earl
(Two to fill)

YORK, PA.
York O. H.
d half (26-29)
Wm Sully
Brazilian Rev

WATERBURY, CT.

Palace
d half (26-29)
Norton & Haley
Shelton Brooks
Gen Plesano
Billy Regay

WATRTWN, N. Y.
Avon
d half (26-29)
Carr Bros & Betty
Jean Sothorn
(Three to fill)

WHEELING, W. V.
Victoria
d half (26-29)
Usher
Shelvey & Adams
Wadsworth
P & P Garvin
(One to fill)

WHITE PLAINS
Keith's
d half (26-29)
All Girl Rev

WILMINGTON, DEL.
Garrick
d half (26-29)
Rogers & Wynn
Hurry's Dog Stars
Bultery to Bronx
Monte & O'Brien
Keller Girls

W'NSCKET, R. I.
Bijou
d half (26-29)
Arthur White
Steve Paul
(Three to fill)

Reduction in Rates

Large Room Private Bath
TWO PERSONS
Single Room, Hot and Cold
Water—\$12.00
Hotel America
165 West 47th St., New York City
Phone Bryant 0004

Unusual Apartment to Sublet
55th St. (6th and 7th)
Roof Apartment to inhabit, excellently
furnished or unfurnished, 4 rooms, bath,
outdoor terrace; short or long tenancy
moderate rent; viewed by appointment
only.

ARTHUR
19 West 48th St., New York City

NEW ORLEANS

By O. M. SAMUEL
Tulane—"Broadway."
St. Charles—"The Love Dancer"
(Saenger Players).

Palace—"Monte Cristo"—Dan
Duncan Co.
Liberty—"The Devil Dancer."
Loew's State—"The Broncho
Twister"—vaude.

"Broadway" got \$14,000 at the
Tulane last week at \$2.50 top and
stays another seven days. "Able's
Irish Rose" follows.

Recently the theatres in a body
made a demand upon the local
dailies for a reduction in the amuse-
ment advertising rate. The papers
replied as the theatres were getting
reams of free space for the addi-
tional charge, they would reduce the
rate but at the same time eliminate
all press staff except that which
hold real news value. The managers
waived the stories and got their re-
duction. Now the same managers
are "kicking themselves" for their
mistake. They would gladly return
to the former arrangement of an
advanced rate with free stories, but
the papers will never consent to go
back to it. The inside of the whole
affair is the papers were tickled
when the managers came forward
with their proposition.

Jack Miller, New York music pub-
lisher, is a local visitor.

26 RADIO AD FIRMS

(Continued from page 1)

water Kent Radio Hour (radio
manufacturers); A. and P. Gypsies
(Atlantic & Pacific chain grocers);
General Motors Family Party;
Seiberling Singers (rubber tires);
Eveready Hour; Auction Bridge
Game (courtesy of a playing card
concern); The Soconyms (Stand-
ard Oil Co.); Ipana Troubadours
(toothpaste); Hoover Sentinels;
Cliequot Club Eskimos; Smith
Brothers (cough drops); Cites
Service Orchestra (securities);
Whitall Anglo-Persians (rugs);
La France Orchestra (household
cleansers); Palmolive Hour (soap).
That comprises the WEAF ad-
vertisers.

WIZ exploiters include Cook's
Radio Tracology (Cook's Tours);
Kibby's—Scotchland—Shoemakers
(shoe repairers); Stromberg-Carlson
Hour; Champion Sparkers
(spark plugs); Ampico Hour (play-
er piano and piano roll); Maxwell
House Concert (coffee); Balkite
Hour; Castoria Rock-a-Bye Lady;
White Horse Concert (mineral
water); It's a Home (radio tubes);
Philco Hour (storage batteries).

The New
Ballad
Sensation

Little Log Cabin of Dreams

Respectfully Dedicated To Mary Cook Coverd

Little Log Cabin Of Dreams

Words and Music by
JAMES F. HANLEY
and EDDIE DOWLING

by EDDIE DOWLING and
JAMES F. HANLEY
(WRITER OF "JUST A COTTAGE SHALL")

BIGGER THAN EVER
JUST A MEMORY
BY
DESYLVA, BROWN & HENDERSON

THE STANDARD BALLAD
SUCCESS
**WHEN DAY
IS DONE**
WORDS BY
D. G. DESYLYA
MUSIC BY
DR. ROBERT KATSCHER

A "NATURAL"
**DEAR, ON
A NIGHT
LIKE THIS**
BY
CAESAR & CONRAD

A NEW WALTZ BALLAD
FOREVERMORE
LEWIS, GOTTHELF & BURNETT

A GREAT SONG
**ONE GOLDEN HOUR
WITH YOU**
BY
DR. RIESENFELD & LEW POLLAK

Moderato espressivo
P-very tenderly
all my life like a rag-a-bond, Wand'ring thru the rain,
Seek-ing par-a-dise just be-yond The bond in each wind-ing lane.
In my heart, still I must confess,
Found no peace nor rest, all Till at last I found
In a lit-tle nest.
happi-ness
Refrain: it may be hum-ble, all ready to tum-ble, it's
still my log cab-in of dreams.
near-y, No place half so cheer-y as my lit-tle
cab-in of dreams. I found the end of the
rain - tran-qui-liz-ing door to heav-en it seems.
The charm of the place, so a dear lit-tle place, in my
lit-tle log cab-in of dreams. Tho'

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