

# VARIETY

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64 PAGES

## HAYS AND REPUBLICANS

### NUMBER OF STRANDED GIRL FILM EXTRAS MUCH BELOW LAST YEAR

**Publicity About Conditions in Picture Colony at Hollywood Beneficial in 1927—Of Those Going to Coast 5 Per Cent Only Got Inside Studios**

Los Angeles, Jan. 31.

The number of girl film extras requiring charitable assistance in 1927 was almost negligible, as compared with previous years, according to records of the Hollywood Studio Club. It is an organization maintained for the welfare of girl studio workers.

National publicity given Hollywood's unemployment problem and propaganda circulated by local civic organizations is said to have reduced to a minimum the number of penniless girls. Formerly they yearly poured into Hollywood ex-

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#### Guest's Success

During the Beaux Arts ball at the Hotel Astor Friday night, when boys and girls in all sorts of dress, some fancy, were wandering over the hostelry, one of the regular guests attached a sign to his door reading:

Ladies' Room  
And with much success, he stated.

#### WAY OF REFORMERS

Washington, Jan. 31. A speech released last week by the Lord's Day Alliance as having been made by Congressman Lankford (Ga.) on his Sunday closing bill for Washington, was not delivered by the Congressman.

Tied up in an unexpected committee meeting, Lankford could not attend the meeting called by the Alliance here. He was to have been principal speaker.

So the reformers left to talk go to the press anyway.

#### Golf Champ in Six Films

Los Angeles, Jan. 31.

Walter Hagen, national professional golf champion, has signed with Tiffany-Stahl to make six features.

The stories will all contain a golf background.

#### Prison Shows Off

Auburn, N. Y., Jan. 31.

No more shows by inmates of Auburn Prison.

The show has been an annual event, with public admitted.

A report from the State Commission in charge recommending against it quashes future events.

#### Queen Asks About Harvey

Toronto, Jan. 31.

Queen Mary of England was amongst those who cabled asking for the condition of Sir John Martin Harvey, who collapsed during the first act of "Macnamara" and was almost immediately operated upon for intestinal trouble.

The actor will recover.

### BUT INDIE EXHIBS CONTROL SCREENS

**Insistent Report Republicans Look to Hays to Deliver U. S. Screens to Their Party—Hays Without Authority in Moving Picture Business Details—May Favor Him, Perhaps 500 Theatres and That Doubtful—Over 7,000 Indie Houses**

#### DEMOCRATS WATCHFUL

Negotiations between members of the Republican party and the Hays organization for the purpose of getting screen support during the forthcoming elections, especially for Hoover as presidential candidate, are reported at an unsatisfactory stage.

It is said Hoover representatives have already asked for national screen support from Hays. In independent circles the impression is that Hays' ability, or inability, to deliver the screens will have its reaction in an influence on the pending Brookhart bill.

Independents have been trying to combat the belief, held by political leaders, of Hays' power in the motion picture industry.

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### BEAUTS OF N. Y. SOUGHT FOR FILM TESTS

#### Sidewalks of Metropolis More Fertile Than Cafeterias of Los Angeles

Harry Kapf's industrious pursuit of "another Joan Crawford," which has kept the cameras grinding steadily for the past 10 days as scores of girls were given screen tests, seems to be a forerunner of a general movement of Hollywood

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### SUIT TO COMPEL N. Y. 'TELEGRAPH' TO PRODUCE PRIZE PLAY, 'CLAIM'

**E. J. Reilly Awarded "Telegraph's" Judge's Decision 2 Years Ago Claims Daily Failed to Fulfill Obligation of Contest—Unique Enforcement Action**

#### Continuity and Radio

Columbia Broadcasting System is branching out and anticipates several new commercial accounts. For this purpose a new continuity writer has been taken on. Continuity is as important to commercial radio now as to a film company.

On behalf of E. J. Reilly, author and playwright, Abner J. Rubien, attorney, has been retained to start suit against the New York "Morning Telegraph" for specific production of a play entitled "The Claim," awarded first prize in a contest conducted by the "Telegraph" about two years ago.

The contest was used as a ballyhoo by the "Telegraph" for over a year, with David Belasco presiding over a group of judges comprising some of the best-known legit and literary names on Broadway.

Though winning the contest, Reilly alleges in his complaint that the "Telegraph" failed to produce the play.

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### Chorus Blames Weak Singing on Low Wages

Berlin, Jan. 20.

Chorus of the Dresden opera is so badly paid that it is not singing as well as it did in former days. The chorus is accused of passive resistance, but denies this, stating that they are not able to get sufficient nourishment from the salaries they are receiving.

The 33 members of the chorus and ballet asked for a combined increase of \$5,000, one-third of the raise in salary which Fritz Busch, leading conductor, has been given this year. Demands of the chorus have been definitely refused.

#### "Hot Mush" Announcers

San Francisco, Jan. 31.

"Hot Mush" announcers is what the average radio fan calls a number of station announcers who seem to regard themselves as the last word.

Either their announcements are so full of egotism they drive the average listener to tune in on another station or their words are so mumbled that it takes some guessing to find what station is on the air.

Among the principal offenders are the announcers at KST (Salt Lake) and KOA (Denver).

At station WTHM (Chicago), the announcer of the midnight revels sing-songs his announcements so rapidly it's next to impossible to gather what is being said.

### SHOOLMAN MUST PAY TODAY OR LOSE \$400,000

**Final Date of Option's Renewal on Poli Circuit Expires Feb. 1**

Max Shoolman and his associates stand to lose \$400,000, the price of their option on the lease of the Poli circuit, unless the deal is closed by today (Feb. 1). It is said Shoolman has had a speculative motive for a turnover of the option to the purchase of the Poli string.

It is reported Shoolman realized the \$400,000 cash deposit from a syndicate of 12 men and hoped to sell the option for \$1,000,000 or more or lease the chain to one of the sev-

(Continued on page 53)

**BROOK'S**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
GOWNS AND UNIFORMS  
1437 BWAY, N.Y. TEL. 5880 PENN.  
ALSO 25,000 COSTUMES TO RENT

### 7 NEW HOTELS GOING UP IN TIMES SQ.

**All West of Broadway—Chanins Propose World's Largest of 6,700 Rooms**

Times Square as a hotel center took form when the Chanin-built Lincoln opened at 8th avenue, 44th-45th streets. It represents an investment of between \$10,000,000 and \$11,000,000, with 1,400 rooms, all with bath.

Within three blocks, three other hotels of top class are shortly to open—Piccadilly on the 45th street block nearer Broadway; Paramount, directly back of it on 47th street, and the President on 48th street, nearer 5th avenue. In addition are building the Victoria at 51st street and 7th avenue, Century on 46th street-east of Broadway, and now open, and Lettcourt, designed as a major structure on 47th street west of Broadway (now the site of a warehouse).

These seven hotels are spotted in the heart of the theatre district. Those west of Broadway give promise of enhancing the proper-

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# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 20.

London theatre managers have once again been wondering who it is has the right, every now and then, to call up the "Daily Mail," the "Evening News," the "Weekly Dispatch" and the "Daily Mirror" and tell them to boom some play or others.

Some years ago, when the whole of the Northcliffe Press began to say how marvelous Seymour Hicks was in "The Man in Dress Clothes," people could understand it, because it was known that when Northcliffe went to see the show, it was the first play he had seen for years.

## The Mystery of "Quest"

The case of "Quest," though, is a more puzzling one. I saw this play on the first night and thought it a very poor comedy, written around obvious flappodoo, and destined, it seemed, to drag along the four weeks it deserved.

Then, suddenly, the other day, I saw in the "Daily Mail" in big type, at the top of a column, the words "Miss Heather Thatcher." I thought it was a warning to first and that Heather Thatcher ought to be missed. But, no! Underneath, it said, "Defines Test of a Play's Success."

## A Boom That Was Not There

Then I went on to read that "Business is booming in the London theatres," which was not true.

A little further down the column, I read that "Quest" at the Criterion theatre is taking more and more money at every performance. If that were true, I wondered what all the fuss was about, because obviously, it was a puff, one of those things that the Carmelite House goes in for, every now and then, choosing, invariably, some play which has aroused merely my sense of irony.

## Punk About the Pit

"If the pit is the test of a play's appeal, then 'Quest' is an undoubted success," Miss Heather Thatcher was reported to say in this same article. "The pit is full every evening."

Now, as, when there is a success at the Criterion, there is usually only three rows of a pit, it was extraordinary what fuss was made of this ingenious statement.

## The Courage of Gordon Beckles

Theatre managers wondered what it was all about. Later in the day, the "Evening News" boosted "Quest." On Sunday, the "Weekly Dispatch" was expected to have another go, although I am delighted to hear that Gordon Beckles, the boy critic of the "Weekly Dispatch," refused to print a puff in his column.

Fleet Street is ringing with the news of his bravery. I applaud young Beckles' display of courage. It was what I expected of him. He looks so stalwart. He is not even afraid of Lord Rothermere—or me.

Then, on Monday, the "Daily Mail" had another go. There was more about Miss Thatcher and the pit. It was marvelous to know that this great actress was coming into her own, at last.

Then, in the "Evening News" that night, I read about "Quest" that "People who have gone to this play feeling out of sorts and down in the dumps have found in the acting of Miss Thatcher and Mr. Hugh Wakefield an invigorating tonic, and their laughter has been as loud and whole-hearted as that of the really fit members of the audience."

## Who Feels Their Pulses?

Now, I ask you whether theatre managers go round among the audience, before a play starts, take their temperatures, ask to see their tongues, test their blood pressure, knock their knees, and do all the other things done by Madison avenue specialists to make certain of their health before the bunk starts.

Publicity has gone mad when this sort of thing is allowed.

## Pity the Real Trovers!

Now theatre managers occasionally spend thousands of dollars on a production; now and then, they select their companies with the greatest care; sometimes, they go to the trouble of obtaining the help of great artists and famous musicians; they have even been known to stage one of the world's greatest plays. When they do this, they are usually left to themselves, to go bankrupt. But when some little comedy in which is an ordinary actress like Miss Thatcher, is appearing is staged—this is not the first time there has been a Heather Thatcher boom—more fuss is made of it than if Shakespeare and Gordon Craig and Sybil Thorndike and Elgar and the Albert Hall all combined in one great art effort.

Why, then, take any trouble at all about the theatre?

## More Bunk, Yes, Even More!

I read in the "Evening News," too, right across a screaming headline, that "Ivor Novello has grown a mustache." It is most marvellous of him. I applaud his fortitude. Perhaps, now, Noel Coward will sprout a beard. We do live in days of bunk, don't we? Andre Charlot was saying, the other day, that as people wanted amusement on Sunday nights, he was going to start a new society to produce Sunday plays and he wanted to pay the artists!

A day or two later, Mrs. Geoffrey Whitworth wrote to me, appealing for my aid for a matinee at which the boys and girls born of action stock were to play "The Young Viscount," at the Stage Society, the first and most important of all Sunday night play societies in England, has been supported by Shaw and the brainiest people in the English theatre.

It has done a great work for the English stage. In fact, it is by far the most distinguished society of its kind in this country. But, in order that it can go on, kindly little children have to give a charity matinee once a year to help it along. Does Mr. Charlot know this, I wonder?

## Trux Ag in the Line

Anyhow, I went along and saw two of Sybil Thorndike's children, two of Ernest Trux's, the Dorothy Dickson girl, and a handful of Russell Thorndike's babes, oh, a whole array of infant effort, very clever, very charming, but, dear me, pity the poor Stage Society!

The afternoon was a joy, of course. Ernest Trux's oldest boy played the Prince of Wales with a fine American accent that made us all beam. The younger boy, as the Earl of Clinchin, in speech was as refined as George Groschnitt. Ernest Trux's next son, who was as refined as George Groschnitt, was to have sold two copies of the play by auction, to help the Stage Society, the funds of which were to be aided by the autographs of the baby actors. Fortunately, he had a cold, so he only sat on the stage, silently, while someone else sold them for him.

## The War of the Paragraphers

Theatre managers are very pleased, anyway, about the new fight between Eric Barker, a theatre paragraphist on one evening paper, and Norman Hillson, a new rival on another. In speech was as refined as George Groschnitt. The other day, Hillson actually discovered that a girl who had acted in "Broadway" was going to marry a Canadian—it was on page one, with picture. Eric Barker turned green.

They tell me that Eric Barker goes in to his office every day to explain why he did not get what the other fellow got. As the other fellow calls himself "Argonaut," they are calling Barker "Arguonot."

Anyway, it is good for trade. Why advertise?

## The Truth About Thomas Hardy

I must tell you about Thomas Hardy. Will Hays may have heard that he was one of England's greatest authors. He died at the age of 88, earning a funeral in Westminster Abbey.

Then a reporter went down to his native town in Wessex and inter-



WILL MAHONEY

The New York "Sun" in reviewing "Take the Air" said: "There is no funnier person on two feet than Will Mahoney. His rendition of the song 'Lily' is a scream and his comedy tap dancing and falls, even more than that. But why go on? You will see him anyhow. You must see him. He's great."

## Direction

RALPH G. FARNUM  
1660 Broadway

## Reinhardt, Barnowsky, Robert Quit Mgrs. Ass'n

Berlin, Jan. 22.

Reinhardt, Robert and Barnowsky, the most important group of private managers in Germany, have resigned from the Managers' association. As a result the Authors' and Play Brokers' association is not allowed to close contracts for plays with these managers.

The Reinhardt combination is protesting and is suing the three above named affiliated associations. The seceding group claim that they have been badly treated in the Managers' association, as this takes care only of the interests of the municipal and state theatres, which are in the majority. The court ordered the Reinhardt group to make specific charges against the Managers' association and also to make statements of what plays they had already made contracts for before they had retired. The court recommended that some sort of a compromise be reached whereby the three directors could still remain under the jurisdiction of the agreement between the authors and play-brokers, but need not return to the Managers' association. Decision has been postponed until the end of the month.

## AMERICANS ABROAD

Paris, Jan. 22.

In Paris: Wanda Lyon, en route from China via Russia to New York; Arthur M. Loew; Joseph Freeman; Robert E. Wilson and wife; Wm. C. Burton, artist; Henry Bolitho, author; Claire de Lorez, film actress, from Berlin.

## PARIS' LIDO

Paris, Jan. 31.

A new cabaret to be known as Lido is being inaugurated by Edouard Chaux and Rosenthal about Feb. 15.

Ernest and Yvonne, German dance team, will be featured with the Versailles band; Barbara and Graham are listed here for March. Fischer will figure on the program, as also Pizello, from the Casino de Paris, accompanied by a Neapolitan band, and Manuel Pizarro with Schlarfi's Septur string band to follow.

E. S. Fernandez is to be m. c. Billy Arnold and H. Carson are booking.

## Freddie Rich in Berlin

London, Jan. 31.

Freddie Rich and his band, formerly at the Astor hotel, New York, has been booked for Berlin.

He opens a month engagement at the Winter Garden in that city February 6.

viewed an old woman relative, on whom Hardy based the character of Tess in "Tess of the D'Urbervilles," which is one of the greatest novels in England, although Mickey Nellian put a motor car chase and a night club into his version.

The old woman was called Theresa Hardy and she said that "Tom" had been very unkind in divorcing her and calling her Tess, and that "Tom" ought to have remained an architect, although he seemed to have done well with his novels.

I suppose they talked about Shakespeare like that in Stratford-on-Avon, three centuries ago. Even Sophie Tucker must have odd things said about her when she goes to her home town.

# RITZY

When the Embassy theatre, New York, first opened with run photographs, Gloria Bishop was widely exploited as its "hostess," though she seemed conspicuous by her absence. Prior to that time she had appeared semi-professionally as a toe dancer and before long she departed from her native land and dropped from sight. She has family connections in various parts of Europe, including a young Duke, the Duke of Tallyrand (Ann Gould), in Paris a sister, Lady Decies, in London another sister, Mrs. Anthony J. Drexel, Jr., at Biarritz, and two uncles, Howard and Frank Gould, on the Riviera.

Mrs. Bishop, it seems, came into an inheritance last May of over \$600,000 from the estate of her father, the late George J. Gould, and has since sojourned in Rome. Her husband's parents live in Bridgeport, Conn. Gloria's mother was Edith Kingdon, an actress, and her stepmother was Genevieve Sinclair, also an actress, now Viscountess Dunsford. Her uncle, Howard Gould, married Katherine Clemmons, an actress, and her uncle, Frank Gould, chose as the second of his three wives Edna May, an actress, now Countess de Courville. Howard has long been devoted to Mrs. Oscar Lewisohn, who was Edna May, the actress.

## Nazimova's Settings

The stage setting and costumes for Nazimova's play, "Act of the Season," "India," were done by Natalie Hays Hammond, heiress daughter of the rich and fashionable Mr. and Mrs. John Hays Hammond, of Washington. Natalie has also appeared semi-professionally as a dancer.

Her brother, John Hays Hammond, Jr., is an inventor of renown. In 1926 he surprised society by announcing that for a whole year he had been secretly married to Irene Fenton, who had taken up portrait painting after divorcing Frederick Reynolds, a shoe dealer of Gloucester, Mass. Another brother, Richard P. Hammond, lives in New York.

## Alice Joyce in English Film

Alice Joyce expects to act in at least one picture production in London. She was recently at Palm Beach with her husband, James E. Sigas, Jr., as guests of Mr. and Mrs. N. E. Spingold.

Years ago Alice and Mabel Normand were models posing for New York artists. Becoming friends, they went into the movies together, starting as extras. Later, when she had become a leading lady, Alice married and divorced Tom Moore, by whom she had a daughter. Later Tom was divorced by Rene Adoree. Alice then married the son of the former proprietor of the old Knickerbocker hotel, and they too, have had children. She then got her brother into the hotel business, and one of his ventures was the Hotel Joyce, on the upper West Side. The senior Regan, who in his day was a well known figure, got his start through the late Col. John Jacob Astor, original owner of the Knickerbocker.

## SAILINGS

Feb. 21 (New York to London). Mr. and Mrs. Irving Thalberg (Norma Shearer) (Mauretania).

Feb. 11 (New York to London) Irene Franklin and Jerry Jarnagin (Berenaria).

Feb. 11 (New York to London) T. D. Kemp, Jr. (Leviathan).

Feb. 3 (New York to Hungary) Vilma Nagai (S. S. France).

Feb. 3 (New York to London) Mrs. Desai and Barte (Olympic).

Feb. 3 (New York to London). Albert Lewis, Leslie Faber (Olympic).

Feb. 1 (London to New York). Bert Grant (Berenaria).

Jan. 27 (New York to London). D. Barstow, Mrs. A. Barstow, Miss E. Barstow, Albert Parker, John Robertson (Aquitania).

# COLORED EDITOR SAYS RACE LOWERS STAGE

## Weekly's Owner Creates a Spreading Discussion Among Negro Show People

Not in recent years, have Negro professionals been so stirred up by they have over a recent article written by Theophilus Lewis, editor and part owner of "The Tatler," colored weekly, which he wrote for the publication, "Ebony and Topics."

Lewis emphatically blames the Negroes for the present state of theatricals which he claims is deplorable.

Lewis said the general tone of the Negro stage has never risen above the level of the burlesque show. He pointed out its defects, shortcomings and tendency to draw it down instead of uplifting Negro stage work.

He claims that the Negro stage panders generally to lasciviousness of the feeble-minded and depraved elements of the race. He also averred that the Negro actor has not only failed to make the stage a vital part of the Negroes' life, but has degraded it, and below the notice of the better classes of the race.

From mouth to mouth the tenure of the article, scathing in its arraignment, has sped among the colored theatrical circles and opinion is about evenly divided. Some are declaring the writer in no mild terms while others declare he spoke the truth in plain, unvarnished words.

## Winnie Lightner's Break

London, Jan. 31.

Cecil Cunningham opened at the Trocadero restaurant last night (Monday) and management claims she is the biggest success the place has had. She will be retained indefinitely.

Saturday Miss Cunningham substituted for Winnie Lightner at the Alhambra (vaudeville) and was also called upon to replace another headliner at the Victoria Palace, another vaude house.

Miss Lightner is having a tough break here. Due to throat trouble she had to cancel the best part of last week at the Kit Kat restaurant and Alhambra and is out of both this week.

Beth Challis opens at the Trocadero April 15 for eight weeks.

## Acts Open in London

London, Jan. 31.

DeMarco, previously appearing with the Olympea troupe, opened at the Coliseum (vaudeville) yesterday (Monday) and did nicely. DeMarco and his wife, La Marletta, were brought here by Bertram Mills for the circus. Mrs. Marletta was badly hurt during a performance at the Coliseum, her salary canceled as per contract.

Other vaude openings included Jewett and Page at the Holborn Empire yesterday, who got away fairly on their first local appearance, although given the opening spot.

A cabaret opening yesterday was that of the Three New Yorkers, who made their bow to England at the Cafe de Paris.

The trio opened slowly, but began to unload a few comedy numbers, and from then on had nothing to worry about.

## Riviera Bookings

Paris, Jan. 22.

Dayelma ballet troupe of 15, from the Scala, Berlin, is booked by Julien Duclos for the Casino (Ambassadors restaurant) Cannes.

Among C. Wynn's bookings for the Riviera this season are Patricia Storm, Beth Berl, Vivian Glen, Mario Abreu and Polly Day, Peppy Abreu, late husband of Wilma Bennett, and John Pickering.

## "Crime" in Provinces

London, Jan. 31.

"Crime" will close at the Queen's March 3 and go on a nine weeks' tour of number one provincial towns.

## Woods Buys "Quelle"

London, Jan. 31.

Al Woods has bought "Quelle," produced in Paris.

## Titheradge-Stuart Marriage

London, Jan. 31.

Dion Titheradge will wed Madge Stuart Feb. 2.



# STUDIOS' AVERAGE PAY

## "YES," PARIS OPERETTA, REVEALS RENE DEVILLERS AS A "FIND"

Premiere to Piano Accompaniment—"Lord Babbs"  
Produced in Paris and London at Same Time—  
Gemier Stars in 90-Minute Playlet at Odeon

Paris, Jan. 31.  
Four new attractions within a week give the Paris stage the aspect of unusual late winter activity. Features of the newcomers are the operetta, "Yes," at the Capucines, and a 90-minute playlet with Gemier at the Odeon.

"Yes" scored despite the fact that the incidental music was furnished by two pianos instead of an orchestra. The book is by R. Fajol and Soulaire, and music by Maurice Yvain, the book being trivial, but the score of great charm. The plot: Maxime, disobeying his father's demand that he marry the daughter of a wealthy friend, pretends to be wedded to a miniature girl, Totte by name, the marriage having taken place during a trip to London.

Totte really is in love with Maxime, but unwillingly consents to going through the motions of a counterfeit divorce, awaiting the time when Maxime's father relents, as he ultimately does. The piece marks the Parisian debut of Rene Devillers, who is a revelation in the role of the demure mannikin. Constant Remy is excellent as the father. Louvigny is only fair in the role of Maxime.

**Gemier in Double Bill**  
The presence of Gemier gives importance to the double bill at the Odeon. He appears in a playlet, "The Game of Love and Death," doing the character study of a physician who sacrifices himself to save the life of a fugitive whom his wife loves. The piece is of the period of the French Revolution. The single act lasts an hour and a half without intermission.

On the same bill is Paul Vialard's two-act comedy, "Le Bocal Bleu" ("Blue Bottles" in reference to chemist shop containers), which was indifferently received. The story has to do with the domestic situation of a country druggist, who believes his wife is trying to poison him and who suffers accordingly until he is convinced that his suspicions were unfounded.

**The New Heart**  
"Un Coeur tout Neuf" at the Caumartin is a comedy by Paul Vialard, poorly done and coolly received. The sentimental plot deals with the austere landlord of a seaside villa, who believes the tenant, a pretty widow, is supporting a gigolo and tries to evict her on moral principle. He has all but compromised the woman's character when he learns that the supposed lover is really the widow's son.

Meanwhile the boy is led to imagine his mother is guilty and quits her home in disgust. His sweetheart, however, brings the tangle to a happy termination and the mother marries the honest but muddling landlord.

A group of English players took possession of the Albert Jan. 27 to give "Lord Babbs," Rebel Howard's farce. It fared only fairly well. In the cast are Edward Stirling and Margaret Vaughan, Isobel Edmunds and Bernard Mersfield.

The plot has to do with an English nobleman who flees from the consequences of an automobile accident in which he was committed, until he suddenly finds that there was nothing to be terrified about.

**Sisters in Triangle**  
The Comedians de la Croix Nivert, an independent stage society led by Paulette Pax, presented late last week "La Parade Annour-

## "CRADLE SNATCHERS" OVER IN LONDON

London, Jan. 31.  
"Cradle Snatchers," known here as "Sauce for the Gander," came into the Lyric last night to a coring reception. Its dialog has been polished a bit but the main hair-tearing scene is included and the production is brilliant.

It is a story in the Mary Boland role, won uproarious laughter and the show looks like a certain winner. Some of those who saw it in New York claim it is being better played here. That's a tough one to swallow by those who recall Miss Boland and Edna May Oliver at the Music Box.

The Lyric theatre also had a preview last night, "Temptation of Eve," one of those examples of good acting wasted on a badly constructed script. Unfolding a prolog and three acts, "Eve" registered as a poor society drama minus any outstanding scenes.

Maria Lohr gets credit for an excellent performance in heading the cast.

## Gulliver Contracts O. K., Gibbons' Control Feb. 13

London, Jan. 31.  
Remaining London theatres belonging to Gulliver and the Variety Controlling circuit are being transferred to the new company, headed by Sir Walter Gibbons, which took over the other houses. Date for the final change overs is Feb. 13.

Val Parnell, booking manager for Gulliver and Variety Controlling, will remain with the new concern in the same capacity. Artists holding contracts with Gulliver have been worrying about the possible evasion of their bookings, but Gibbons, queried on the subject by a Variety reporter, stated he would assume all existing liabilities.

## Royal Command Acts

London, Jan. 31.  
Following artists have been named to appear, subject to the approval of the Lord Chamberlain, for the Royal Command performance to be held at the Coliseum March 1:  
Gracie Fields, Anton Dolin, Noni and Horace, Stanell and Douglas, Larry Kemble, Victoria Girls, Jack Hylton's Band, Will Hay, Clarkson Rose, Lillian Burgess and Victor Andre.

The story has to do with a youth who carries on a flirtation with two sisters at the same time, being forced to retire from both affairs before he has committed himself. Cast includes: Solange Slockard and Bertie d'Yd. Marcel Hermand was originally in the piece, and up to his throat in the author had to read the missing part.

**Lord Babbs** coming in at the Vaudeville last week, revealed itself as a roaring farce, starring Billy Merson.

Cordially received, it nevertheless carries provincial entertainment values which will likely limit its success as a West End attraction. The show is doing splendid business.

## ALL OCCUPATIONS IN FILMS LISTED

Stars Average \$2,500 Weekly—Featured Players, \$750—Extras, \$49—Directors Average \$750—Executives' Highest Average, \$700—Scenario Editors, \$750

## NO UNIFORM SCALE

Los Angeles, Jan. 31.  
A survey on prevailing salaries paid studio workers discloses a wide gap between the top and low paid for the same work.

No two studios pay the same scale of wages or salaries, except for mechanical labor and office help, yet the latter surpass as a whole the scale paid the same occupations in any other type of industrial employment.

The high, low and average weekly salary in the studios are as follows:

OCCUPATION.	Actors		
	Low.	Top.	Average.
Stars.....week	\$200.00	\$10,000.00	\$2,500.00
Featured players.....week	150.00	2,500.00	750.00
Extra players.....day	5.00	25.00	8.30
Directors and Staff			
Feature directors.....week	\$250.00	\$7,500.00	\$750.00
Western directors.....week	150.00	750.00	250.00
Short subject directors.....week	150.00	500.00	200.00
Assistant directors.....week	75.00	200.00	100.00
Gag men.....week	75.00	200.00	100.00
Script clerks.....week	35.00	60.00	40.00
Property men.....week	48.00	48.00	48.00
Cameramen.....week	125.00	600.00	300.00
Second cameramen.....week	50.00	100.00	75.00
Assistant cameramen.....week	25.00	25.00	25.00
Akeley cameramen.....week	150.00	300.00	175.00
Executive and Operation			
General production manager.....week	\$350.00	\$3,000.00	\$700.00
Asst. production manager.....week	75.00	250.00	125.00
Auditors.....week	100.00	200.00	125.00
Accountants and clerks.....week	30.00	120.00	50.00
Purchasing agents.....week	75.00	200.00	125.00
Stenographers.....week	25.00	40.00	30.00
Typists.....week	30.00	100.00	50.00
Secretaries.....week	25.00	100.00	50.00
Production supervisors.....week	250.00	3,500.00	500.00
Publicity directors.....week	150.00	400.00	200.00
Publicity writers.....week	75.00	150.00	100.00
Casting directors.....week	100.00	300.00	150.00
Asst. casting directors.....week	40.00	100.00	60.00
Scenario and Editorial			
Scenario editors.....week	\$200.00	\$2,500.00	\$750.00
Scenario writers.....week	25.00	3,500.00	200.00
Story readers.....week	25.00	150.00	50.00
Title writers.....week	250.00	1,500.00	500.00
Film editors.....week	100.00	600.00	200.00
Film cutters.....week	50.00	250.00	100.00
Film splicers.....week	25.00	30.00	27.00
Film Laboratory			
Superintendent.....week	\$150.00	\$300.00	\$175.00
Developers.....week	75.00	150.00	100.00
Printers.....week	30.00	40.00	35.00
Retouchers.....week	25.00	25.00	25.00
Negative cutters.....week	25.00	30.00	35.00
Projectionists.....week	35.00	45.00	40.00
Mechanics			
Painters.....hour	\$1.00	\$1.00	\$1.00
Carpenters.....hour	1.00	1.00	1.00
Plasterers.....hour	1.37	1.37	1.37
Staff shop workers.....hour	1.25	1.25	1.25
Common laborers.....hour	.62	.62	.62
Metal workers.....hour	1.12	1.12	1.12
Electricians.....hour	1.00	1.00	1.00
Chauffeurs.....hour	30.00	45.00	35.00
Miscellaneous			
Technical directors.....week	\$75.00	\$500.00	\$250.00
Scene painters.....hour	75.00	150.00	100.00
Draftsmen.....week	50.00	150.00	100.00
Costume designers.....week	75.00	500.00	200.00
Wardrobe helpers.....week	25.00	50.00	35.00

**"BURLESQUE" AGREEMENT**  
London, Jan. 31.  
Clayton and Waller's prospective British presentation of "Burlesque" has been called off.

Arthur Hopkins won't accept the English managers' terms.

**Piller Recovers from Flu**  
Paris, Jan. 31.  
Harry Piller was out of the Moulin Rouge revue a week, the victim of influenza. He is now recovered and back in the show.

**Cohen Putting on "Wreckers"**  
London, Jan. 31.  
Harry Cohen and partners, who produced "The Wrecker" here, will also do the piece in New York.

Broadway presentation is due before spring.

**Loraine's Am. Tour in Rep.**  
London, Jan. 31.  
Robert Loraine is negotiating for an American tour with a repertory company, to include "Cyrano," Strindberg's "The Father" and "Dance of Death."

## NOEL COWARD BARS SWAFFER, BUT SWAFF PICKED 'LUMBER LOVE'

Variety's Star "I" Correspondent Has Hectic Week in Home Town—Predicts Native Musical Will Throttle American Show Flood

## Vic Palace's Americans

London, Jan. 31.  
Manager John Hayman has lined up the following potential bookings of American acts at the Victoria Palace during the coming summer: Edith Clifford, Doolley and Sales (last played England in 1914); Bob Albright (two years ago); Togan and Geneva (four years ago); Tridman and Wallace (last year); Fanny Brice, Hyde and Eurrell; Jerome and Grey; Davis and Darnell; Harry Holmes and Co.; Castleton and Mack; Sylvia Clark. All these are besides the all-American bill scheduled at this house week of July 23.

London, Jan. 31.  
Hendon Swaffer has just had a peculiar week. He was courteously barred from the opening of "The Second Man," but may see a two-year personal campaign in favor of "Lumber Love" realized in fact.

His absence from the Playhouse for "The Second Man" premiere is explained by Noel Coward's friends, who state that Noel felt that inasmuch as he had a difficult role to play, he could do better by it if Swaff were in the house, saying, "I didn't mind him coming the second night, but there's nothing personal in this. It is merely that I felt I couldn't act if Swaffer were there during my first performance."

As a matter of record, Swaffer always paid Coward high tribute as an actor.

Pressed by Basil Dean in association with Daniel Mayer, "Second Man" was warmly welcomed and will probably enjoy good business until its highbrow patronage is exhausted. Coward gave a brilliant performance the first night.

**More About Swaff**  
Swaffer's real evaluation lies in "Lumber Love," the all-British musical which he has touted for two years, as the show took off in Birmingham last week to break the theatre's 33-year-old record. The outlook is so bright the management of the show voluntarily raised the salaries of the cast and staff 10 per cent.

The wise bunch continue to say the musical has no chance in the West End, but Swaffer is predicting that its London success will stagger local managements, and that this effort will put a stop to the American invasion of the local musical field.

The Swaff figures British composition triumphs will follow on the heels of "Lumber Love."

Mr. Swaffer is Variety's special correspondent and also dramatic critic for London's "Daily Express," besides being "the" real commentator on British legit theatricals.

He's mostly internationally noted for dressing the way they Broun used to.

**ARCH SELWYN'S MISSION**  
London, Jan. 31.  
Arch Selwyn has arrived here with authority to arrange for the London productions of "Coquette," "The Royal Family," "Burlesque" and "Paris Round."

"Coquette" will be produced by Sir Alfred Butt.

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# KADJA SIMONSON, 'PRODUCER,' RETURNED TO INSANE ASYLUM

**Kept Russians of Hollywood and Auto Dealers Dizzy With Promises—Broke Parole—Now Back Indef—Long Hairs Hadn't Anything Else to Do**

Los Angeles, Jan. 31. Kadja Simonson, Russian, 21, had the Russian mob and a few automobile dealers dizzy telling them about all the money she was going to put into picture "educt" and the expensive cars she would buy, until the authorities picked her up for observation at the instigation of a brother in New York. They found she had broken a parole from the State insane asylum at Paton, from which she was released three months ago.

Kadja, as she called herself professionally, came to California a little over two years ago and called herself the female Balfest. She posed as a Ukrainian refugee. Fanchon and Marco gave her a job at Lyman's Club Alabam.

Kadja faded out after the first night and then decided to make a career for herself in pictures. They let her join the Lob in De Mille's "King of Kings," and the girl thought she was another Pola Negri. But no one had any work for her. Then she thought life was not so sweet and tried to leave this world by the poison and razor route.

After recovering in the hospital she was sent to Paton. There she remained until last fall, when she again visited Hollywood. About three weeks ago Kadja started going around with the long hairs. She promised all work in productions, going to studios and inquiring about rentals, etc.

Having nothing else to do, the long hairs fell for the spiel. At the lots they were told that there was no producer named Kadja there. Then they would get hold of the girl and she would repay that the lot did not have the facilities, but that she would be at another lot.

As all producers have class autos for a front Kadja thought she would do likewise. Dealers need some cash for their cars, but she had them drive her around and teach her to drive the car, stopping off at intervals in different studios to show she had a car. When three days had passed with a certain dealer the girl would say that the car was not what it was represented and would get another dealer to fall.

Her stay at Paton this time, it is said, will be indefinite.

## Katz and Dembow Leaving This Month

Sam Katz and Sam Dembow, respectively president and vice-president of Publix, will both leave New York shortly.

Katz, recently confined to his home, leaves for Palm Beach this Friday (Feb. 3) to be gone about two weeks.

Dembow goes to the coast the end of February to attend the opening of the new Publix houses in Seattle and Portland. He will be gone about three weeks.

## Al Boyd's Resignation

Philadelphia, Jan. 31. It is reported that the resignation of Al Boyd, the Stanley Company's picture purchaser, is still before the company with no action as yet taken.

From the opinion here, if Boyd leaves Stanley he will go with Paramount.

## Hoot Gibson's Publicity

Los Angeles, Jan. 31. Hoot Gibson is a good business man as well as an actor, as he makes his publicity kick back with a profit.

He has had for the past year or more a Hawaiian band which broadcasts over the radio weekly featuring his music.

Hoot is now negotiating for a hockey team to play in a local Hockey League, and identified as the Hoot Gibson team.

## ACTOR'S 30% NET

Los Angeles, Jan. 31. A film actor who played the lead in an independent "art" film some months ago agreed to wait for part of his salary until the picture was sold for distribution. Release deal was set, but the actor was refused his money as it was claimed other obligations had to be first met.

The actor placed the claims with his attorney, but if the money is ever collected the actor will get about 30 per cent of it. He has to pay the attorney 25 per cent for collection; 10 per cent goes to the agent that got him the job, another 10 per cent is payable to the agent to whom he is under contract, and he also has to shell out for his press agent.

## PASCAL GUILTY OF ASSAULT ON GIRL

**Ass't Mgr. of East Side Theatre First Charged With Rape—Sentence Indefinite**

Paul Pascal, 24, assistant manager, Hollywood (films) theatre on 24 avenue, New York, was sentenced Jan. 23 to serve an indefinite period on Blackwell's Island when Judge Mulqueen in General Sessions accepted a plea of guilty of assault preferred by Millie Locastro, 16, at the instigation of the Children's Society.

Pascal was first charged with rape in the second degree. The District Attorney's office accepted a plea of guilty of assault in the third degree and the other charge was dropped.

Attorney Louis Nizer (Phillips and Nizer) told the judge that Pascal was a victim of circumstances and that the girl was not of chaste character; that it was Pascal's first offense; that he had been sufficiently impressed with the majesty of the law and that there was no danger he would offend again.

Judge Mulqueen said he was impressed with the plea for mercy as Pascal's previous record was good. The judge cautioned the theatre owners not to take advantage of their positions in theatres.

Under the change of the charge, Pascal's offense was deemed a misdemeanor and his sentence will be of short duration.

## Brown Chills "Heat"

Los Angeles, Jan. 31. Willis Goldbeck is working on a new script for Greta Garbo's next picture.

Clarence Brown, who will direct, decided that "Heat" was not a good story or title, and shelved it in favor of a yarn with a Java background. Production starts about March 1.

## Buffalo Bill, Jr.'s Fall Never Cost a Crank

Los Angeles, Jan. 31. Buffalo Bill, Jr., the western star, is said up for repairs following an unprogrammed fall over a cliff while making a picture.

Pathe has the largest roster of cowboy stars in the trade, so journey Wally Wales into the breach without losing a crank.

## Menjou's Wedding Set

Los Angeles, Jan. 31. Adolphe Menjou and Katherine Carver, who has played opposite him in several pictures, are to be married May 5.

May 19 they will sail for Paris.



## ROSCOE AILS

Mr. Edward Fay, owner of Fay's chain of theatres, says: "Roscoe Ails' new act is the best buy in vaudeville. His new scene wherein he does a travesty on the Siamese Twins is a positive new thought and the biggest scream in present day variety."

Repeating the Fox houses again. Direction SINGER & WARD

## P. A. Gets Ford Display For House Auto Show Wk.

Minneapolis, Jan. 31. Eddie Gallinagh, State theatre press agent who will handle publicity for the new F. & R. Publix 4,200-seat Minnesota theatre, is credited with putting over the best tie-up in local theatrical annals for this house.

Learning that the Ford company could not agree with officials of the Twin City National Automobile Show regarding space and would not be represented by any display at the exposition, which last year drew 130,000 people in the midway district and will be the Ford corporation for the first time, Gallinagh arranged to have the new Ford car on display at the State during auto show week.

A stage presentation is being built entirely around the car. Eddie Dundstetter, State organizer, has devised an organ novelty called "Let's Go A-Poring." After he has played several appropriate numbers including "Henry Made a Lady Out of Lizzy," and the audience has sung the words flashed on the screen, the curtain will rise to reveal the new Ford in the center of the stage, bedecked by the State bullet signs in one-piece bathing suits.

The State show will be boosted at the local Ford plant, employing 5,000 people, and at all the numerous Ford Twin City agencies which will hold open houses for the thousands of visitors always attracted here from all northwest points for the auto shows.

## Warners' Company for British Quota Films

London, Jan. 31. Warner Brothers are arranging to immediately ship to England an entire producing unit to comply, in every way, with the British quota bill.

The troupe will include star, director, cameraman, scenario and continuity writers.

## "Newsreel Nick" as Film

Dave Butler, Fox director, has come east to shoot part of the scenes for a production temporarily entitled "Newsreel Nick," with Sally Phipps and James Stewart. The Fox newsreel staff were called into conference for a story and gag material and will also appear in several scenes in the picture.

Turner, Tally, editor of Fox News, Dan Doherty and Russell Muth were among those who helped frame the story and will probably appear in the picture.

## Seymour for Coast FBO

Los Angeles, Jan. 31. James Seymour has been brought from the New York offices to succeed Earl Wingard as publicity director for FBO here.

Before with FBO Seymour was publicity director for Harvard University.

# THEATRE'S DOOR TENDER NOW CO-FEATURED IN FULL SIZE FILM

**Jimmy Murray of Capitol, New York, in "Rose-Marie"—Also "The Crowd"—Went to Hollywood on Spec and Busted in Right**

## WEATHER FORECAST

Washington, Jan. 31. Information obtained at the U. S. Weather Bureau gives the following outlook for the coming week.

For the country east of the Mississippi, rain or snow Wednesday (Feb. 1) will be followed by generally fair weather Thursday, Friday and possibly Saturday.

Rain or snow again first part of next week (Feb. 6).

Temperatures slightly below normal Thursday (Feb. 2), followed by a rise latter part of week.

## U SENDS TROUPE TO NEW ZEALAND FOR FILM

**Carl Laemmle Sold on Alex Markey's Suggestion—By-Products of Trip for U**

Universal will send Alexander Markey, director and two cameramen to New Zealand to film a story of the wild country in the interior. The troupe leaves for Auckland, N. Z. Feb. 8.

Markey was formerly editor of Pearson's Magazine. In recent years he has been engaged as world traveler, writer and lecturer. He presented his idea for a picture to be made in New Zealand to Carl Laemmle, head of Universal, who was impressed with the nominal expenditure.

Low Collins will go along as director. Wilfred Cline and Harold Smith will handle the camera equipment. Cline will act as first cameraman.

It is expected the crew will be away four months, with six weeks necessary to obtain the material necessary for the screen story.

The cast will be composed entirely of natives, with present plans calling for 20 of the latter to return to this country and appear in a prolog to run with the film in key cities.

It is also intended to obtain the most out of the trip by having the cameramen shoot stuff at several stops along the way, for three or more one-reel travelogues. Collins will also obtain as much material as possible which can be used as stock shots for his film library.

## House Mgr. Carries Town

Nevada, Ia., Jan. 31. When the Sunday movie question was submitted here at a special election, expenses of which were borne by W. P. Grossman, manager of the town's only movie house, the vote was in favor of repeal of the ordinance.

## "Beverly Hill" as Flop For Barbara Leonard

Los Angeles, Jan. 31. Barbara Leonard did not keep her screen name of Beverly Hill very long and will appear in pictures under the name of Leonard.

She had a term contract with Tiffany-Stahl and given the Hill cognomen for the screen. Later the company officials decided her regular name was better for publicity purposes and made the switch back.

## DeMille as M.P.P.A. Pres.

Los Angeles, Jan. 31. According to an authoritative source, Cecil B. De Mille may be the next president of the Motion Picture Producers' Association, replacing Jesse Lasky.

It is said his election would be a diplomatic move to bind him to the Hays organization.

From tending door at the Capitol, New York, to co-featured billing in Metro-Goldwyn-Mayer pictures is the leap of James Murray, New York boy.

It is a story that outlives any of the fictitious stories woven by Horatio Alger, Jr.

Not only does Jimmie Murray appear with Joan Crawford in "Rose-Marie" (M-G-M), shortly to make its initial Broadway appearance, but he also has an important role in "The Crowd."

"Rose-Marie" is expected to follow "Love" at the Embassy, New York, and then later play the Capitol, where the ushers and other attaches who knew Murray when he was doorman there will have a thrill that the James Murray on the screen is the same Jimmy Murray they knew.

Jim Murray decided there was no chance for him in New York, although his Broadway experience had seen him an assistant manager at the Pleadilly, now Warner's theatre, and later manager, and also as understudy in "The World We Live In," and he did a "bit" in that show when produced in 1922.

Murray made his way to Hollywood with no job in sight. For about three years he bummed around L. A. and the film lots, doing extra work, but getting more disgusted than anything else.

King Vidor came out of the M-G-M studio and saw Murray. The director thought he had discovered the very type for "The Crowd." King asked the young man to report next day at the studio. Murray had a test and was given his first real film job.

With Murray set for a film career it means something else. He is a son of Christopher Murray, living at 412 East 202d street, New York. Murray has four brothers and two sisters. Jimmy Murray was born Feb. 9, 1901, in New York, and attended school at Evander Childs in the Bronx.

He's a tall chap, broad, of the Irish type, considered good looking, and with an expansive grin that is infectious; has short, wavy brown hair, in fact, according to King Vidor, who discovered him, as having all the qualifications for a film principle.

His dad is a deputy superintendent of the Metropolitan Life Insurance Co. in the Bronx, New York.

## Censor Bars 'Faust' From German Kids After 2 Years

Berlin, Jan. 22.

German children have been forbidden to attend performances of Murnau's "Faust" film. Although for two years they have been permitted to see the picture, the censor has now revoked his decision, intending that certain scenes are likely to disturb the youngsters' morals.

Although Ufa made the point that children may read Goethe's poem, the censor thought that this did not affect the matter.

Charlie Chaplin's "Shoulder Arms" has been forbidden for performances in Switzerland, too. No grounds are given but it is thought that the tendency of the film is considered anti-Germ. and provocative of antagonistic feeling.

## GLORIA LEE FEATURED

Los Angeles, Jan. 31. Gloria Lee has her first feature role in pictures, opposite Buzz Barton.

Miss Lee returns to F. B. O. to play a feature role with Bessie Love in "Sally of the Seandals." Lynn Shores directing.

## STARRING MISS VIDOR

Los Angeles, Jan. 31. Paramount will again star Miss Vidor. Her next story, untitled, is to be directed by Harry D'Arcy. When completing it she is to be cast opposite Adolphe Menjou in the final film the latter will make under his present Par contract.



# FOX GETS 145 F & R HOUSES

## ROSSHEIM SUCCEEDS M'GUIRK AS PRES. OF STANLEY COMPANY

McGuirk Becomes Chairman of Stanley's Board—  
Dissension Over Internal Policy and Many Fac-  
tions—Mastbaum Interests for Rossheim

Irving D. Rossheim, formerly treasurer of the Stanley Company of America, was elected president Friday at the monthly meeting of the Board of Directors in Philadelphia, with the resignation of John McGuirk, president, who becomes chairman of the Board of Directors, hitherto inactive position, now becoming active with salary attached.

Rossheim, it is understood, represents Morris Wolf, attorney for the Mastbaum interests, as well as the banking group, E. B. Smith & Co., the Stanley's financiers.

It is reported the presidency of Stanley was previously offered to Judge Horace Stearns of Philadelphia, who gave up a practice of \$200,000 annually to go on the bench. The latter preferred to remain on the bench.

The change in office hardly affects the internal management of Stanley affairs, with the exception that McGuirk is now off the firing line where he has been a target line where for attacks of three groups in Stanley, who disagreed with the expansion policy. They are the Mastbaum stockholders, Al Boyd, general picture booker, and E. B. Smith.

Boyd, and some of the others, have been protesting against the reinvestment of profits for extensive construction, preferring to draw most of the surplus. Boyd claims he made more money as an independent operator with a few theatres than in the hookup with Stanley.

### Don't Like Losses

As has been the experience in other chains during the past year internal dissension has been caused on account of the purchase and construction of theatres which resulted in losses. How the change in presidency can affect the operating policy, especially with the McGuirk-Sablosky power still present, is not evident. In addition, a policy of retrenchment has already been adopted.

To offset possible market reaction a financial statement was issued with the announcement of Rossheim's appointment, showing \$3,235,335 net for 1927. The tentative statement gives the amount paid for dividends in 1927 at \$3,181,039, leaving a tentative surplus of \$54,297.

### Rossheim's Record

Rossheim's election is technically for the unexpired term of McGuirk, which ends in July. Rossheim was born in New York. He has resided in Philadelphia since 1901, graduating from the Wharton School in 1909 and from the law school in 1911. He was a member of the faculty of the Wharton School from 1908 to 1918 in the departments of economics, accounting and corporation finance. He became identified with Stanley as comptroller, acting as treasurer for the past four years. James Brennan, assistant treasurer, takes Rossheim's place.

Recently the Stanley stock has been subjected to heavy selling pressure, under which the price dropped to 47½. In 1927 it sold above 90 before the declaration of a stock dividend and the reports of the proposed consolidation with Keith-Albee. After the issuance of a new stock under a stock-purchase privilege plan sales went as high as 72. Friday the closing quotation was around 53, rallying from 47½ a little while ago.

McGuirk followed the late Jules Mastbaum as Stanley's president.

It is said that Al Boyd, the Stanley's film buyer, lately went to the mat with the Stanley's officers, on the matter of buying product from the independents. It seemed that

(Continued on page 10)

## MINN. BARRED HICKMAN FILM

Mayor Instructs Police to  
Prevent Film Showing

Minneapolis, Jan. 31.

Mayor George E. Leach has prohibited the showing in Minneapolis of the photoplay titled "Hickman, the Fox," and having for its central figure the fiendish Los Angeles murderer, now on trial.

Advertisements for the picture state that it "covers the complete story of the most famous crime in modern times and to present the principal incidents in its perpetrator's career."

The picture is being distributed by the Melba Film Co., of Dallas, Texas. Its producer is unknown here. An obscure actor plays the Hickman role.

An exhibitor to whom the film was offered notified the mayor who ordered the police chief to instruct all department members to advise photoplay exhibitors on their beats that "this film will not be tolerated in Minneapolis." He further directs that if an attempt is made to show the picture it be stopped immediately and the offending theatre closed.

## FBO-PATHE GETTING CLOSER TOGETHER

All signs point to a closer understanding being steadily reached between Pathe and F. B. O., whereby, if the proper time should arrive within a reasonable period, a juncture could be made between the two picture producers.

Reports from Hollywood have said the staffs of the organizations out there have commenced to look upon the merger as set. Reports, however, in New York remain as were printed in Variety two or three weeks ago.

While the prospect of a Pathe-FBO union is favorable, a story has it that several angles are yet to be worked out. Particularly on the Pathe end.

One is mentioned as concerning present financing for the Pathe 28-29 product, which the Pathe banking house (Blair and Company) is reported talking in hand.

## Mulhall-Mackaill Dissolve

Los Angeles, Jan. 31.

With the completion of "Lady Be Good," First National will dissolve the team of Jack Mulhall and Dorothy Mackaill.

Mulhall will then be featured alone in "The Butcher and Egg Man" under direction of Richard Wallace with other pictures to follow.

It is understood F. N. will not renew the contract of Miss Mackaill at its expiration.

## Offsprings in Same Film

Los Angeles, Jan. 31.

Offsprings of a number of motion picture people are appearing in De Mille's "Godless—Girl." Among them are Marcela Edwards, daughter of Neely Edwards; the two Carter De Haven kids, Jr. and Marjorie, and Edward Pell, Jr.

Other juveniles include Mary Jane Irving, Buddy Messenger, Peaches Jackson, Pat and Mickey Moore and May Giraci.

## PLUS W-C FOX NOW HAS 475 THEATRES

Swift Purchase of West Coast Theatres Circuit Followed by Quick Action for Finklestein & Ruben Chain in and Around Minnesota—No Positive Report Whether Publix-Loew Will Withdraw Coast Houses From W. C. Operation

## FRANKLIN'S BIG PROFIT

William Fox is on the verge of closing for the purchase or control of the 145 picture theatres operated in and around Minnesota by Finklestein & Ruben.

These houses are additionally to those purchased last week by Fox and numbering 295 houses included among the West Coast Theatres chain (245) and Saxe circuit (50).

Together with Fox's own houses, including his vaudeville theatres capable of playing a presentation policy, Fox is in control and will operate 475 theatres. It places Fox as a theatre chain in the foremost rank of American house operators.

The addition of the F & R circuit is in line with the first contemplated plan of Harold B. Franklin (Continued on page 25)

## HAYS TALKS TO PRESS AGENTS; FREE LANCES TOO LIBERAL

Studio Practices by Some P. A.'s Frowned Upon as Injurious to Industry—Taking It Up With the M. P. P. A.—Gifts to Reviewers Topic

## LOSES ALL HAIR FOR ART'S SAKE

Lina Basquette's Role  
Calls for Head Bare

Los Angeles, Jan. 31.

Lina Basquette, now appearing in De Mille's "Godless Girl," was forced to have her hair shaved off to conform with the custom of the picture's Girl's Reformatory, where she is incarcerated.

Several years ago Anna Q. Nilsson was forced to undergo the same operation for her part in "Ponjola." To date these are the only two girls known to be shorn of all their hair for a picture part.

## "Abie" as Road Show

J. S. Zamecnik will write the musical score for the screen version of "Abie's Irish Rose," to be released as a road show by Paramount.

## England's Theatre Situation Looming Toward Battle

London, Jan. 31.

Confirming Variety's inference that the theatre situation here is leading to a battle between the Scharvasy and Oster banking interests for control of the picture house field, the Osteros, who promoted the Gaumont British merger, are quietly buying theatres all over the country.

Recent purchases include the West Kensington super for \$230,000 and the firm is also being offered the Princess (pictures), and Hippodrome at Blackpool for around \$1,250,000. These two houses have a net profit over the last three years of \$240,000.

## Newsreel Views of M. C. In New York on Vacation

Milwaukee, Jan. 31.

A new exploitation stunt has been pulled by Midwestern at the Wisconsin.

With Dave Schooler, M. C., on a two-week vacation, the house last week supplemented its newsreel with shots of Schooler in New York. They showed Schooler crossing 7th avenue to the Roxy and interviewing Roxy. Shots also showed the m. c. in the "Ghetto," among his friends' at the various bookies offices, dancing schools and cabarets.

The film gave Schooler a big play on his return to town Sunday. Nat Nazzarro, Jr., wielded the baton in his absence.

## 3-Feature Bill

The first actual Broadway film house presentation of three features in one day for the same admittance came to light during the recent week end. The Uptown, 170th and Broadway, New York, for Jan. 28-30 played up the trio.

## Wanger's Vacation

There seems to be no positiveness about Walter Wanger's contemplated vacation abroad.

Paramount's studio general manager is in New York. He was to have sailed this coming Saturday, with his wife, Justine Johnston.

Up to yesterday the sailing appeared indefinite.

## Specialized Organists In Big Broadway Houses

Broadway seems to be following Chicago's lead in the matter of specialized organ stuff for the big houses.

Henri Capotaurh is to be featured at the Capitol, New York, and Loew's State has brought Marsh McCurdy from the Lexington (New York) to emphasize the organ.

With Jesse Crawford remaining a big shot at the Paramount.

## Auditions for Acts Held in Chicago

Chicago, Jan. 31.

Officials of the William Morris agency have completed arrangements with Paul Ash whereby auditions may be held at the Balaban and Katz Oriental theatre.

Talent under consideration by the Morris office and Paul Ash will be given tryouts at these auditions, scheduled each Tuesday after the show.

At the first audition 35 appeared and seven were selected.

## Griffith Set for 2

Los Angeles, Jan. 31.

On his return from New York Friday, D. W. Griffith ready to produce "Dance of Shores" around Feb. 28.

When finishing this picture he will start making "Mama Morris" a picture he has wanted to make for 19 years.

Los Angeles, Jan. 31.  
For the first time in two years Will H. Hays held a meeting with press agents employed by members of the M. P. P. A., at the Roosevelt Hotel today.

At this meeting Hays told the men he had no fault to find with the majority, but that many free lances, members of the Wampas, were functioning in a most unethical manner and that he expected these boys to stop that practice, as it was injurious to the industry.

Certain practices in studios where press agents were spending unreasonable amounts of money for gifts were discussed. One press agent working for an independent producer is alleged to have spent \$1,100, while one studio was charged with spending close to \$2,000 for getting alleged good will of newspapers and fan magazines.

It was pointed out that fan representatives called at certain studios and expressed themselves plainly as not liking the presents given, saying, also, that others had given far better things and that free lance press agents did better by them than anyone else.

This matter was taken under advisement by Hays and will be presented at the producer's meeting next week.

## Phila. Rift in Operation of Fryhoffer Houses by Stan

Four or five neighborhood houses in Philadelphia operated by the Stanley Company on a lease from the Fryhoffer (baking) interests may not be released to Stanley at the expiration of the lease contract.

It is understood Fryhoffer has been questioning the Stanley policy of making theatregoers patronize the downtown houses owned and controlled by Stanley, while operating the neighborhoods on a less attractive policy.

Fryhoffer is of the belief, from report, that the present system is resulting in the depreciation of the realty value of his theatres, though these are now being operated profitably. He is considering the future value of the houses rather than current grosses, the account says.

Fryhoffer, reputed worth over \$1,000,000, derived from over 25 baking plants, has been causing Stanley plenty of grief with his arguments. Stanley has tried to squeeze the neighborhoods on account of Fryhoffer's attempt to dictate operation, Stanley finally saying it would build a theatre in opposition to the Fryhoffer house in Frankfort, the baking man's pet Philly's neighborhood.

Statements attributed to Fryhoffer are to the effect that if Stanley builds opposition in Frankfort, he will build five theatres in opposition to choice Stanley houses, in retaliation.

## Bill Mizner's \$65 Laugh

Los Angeles, Jan. 31.

Wilson Mizner spent \$65 for a laugh and got it the opening night of "Charlie Chaplin's 'Circus'" at Grauman's Chinese. Mizner that afternoon scouted around and bought an old Runabout which he sold for \$65. He had wrecked the car and got hold of a picture of a girl, Cecile Evans, to go to the opening with him.

Time had run on their evening clothes as they drove up to the entrance. The girl got out of the car and Mizner after her. The star wanted to give Bill a kick for the \$65. Mizner turned to the youngster and said, "You know, the lucky is made for 19 years."



# "DOVE" IN NEW U. A., L. A., \$29,400; \$5,000 OVER LOEW'S STATE LAST WK

Chaplin's "Circus" Starts at \$5.50 Top With \$1.50 Regular and 80-Minute Prolog—"Lovellorn," Hearst-Plugged, at Met, 3d at \$22,800

Los Angeles, Jan. 31.  
(Drawing Pop, 1,450,000)

Business just below normal all around last week. Weather at times mild, other days crisp and sort of kept folks out of the theatres, on the auto roads at night.

"The Dove" at the United Artist, was the leader on the week in the initial stanza of its engagement. Normal average in the first week, but locally and trade built up daily. One newcomer in "The Circus," opening at Grauman's Chinese to a \$5.50 top Friday night. With picture only running around 70 minutes, Sid Grauman put on a stage show which is atmospheric and has good lineup of circus entertainers. This runs some 80 minutes and is an asset for an all around program at advanced prices.

"Biltmore seems to have a worthwhile film in "Wings" at \$2 top. Consistent in draw on second week by doing practically as much as the first one. Eighth week at Carthy Circle for "Sunrise" showed better than \$200 increase over the week before, with picture scheduled to haul freight Feb. 5.

Of the downtown weekly change, Loew's State for second successive week is ahead of the Metropolitan. On the stage Eddie Peabody was in second week, while on the screen they had "Lovellorn." Cosmopolitan and Hearst new plug picture which, of course, counted for a healthier gross than an average program would have drawn here. Peabody's absence proved much on the draw, too, and can be credited with contributing greatly.

## No Push-over

Metropolitan, thought to have a "push-over" in Beery-Hatton combination, "Vive Savers," did not so click. Rather a low gross for this couple, who have always drawn very big in this house.

For third and final week at Million Dollar "Love" got about 34 per cent as much money as it drew on opening week, with its total on the three weeks \$47,686 nothing to sneeze at when obtained from a house listed as a "beery" one. "The Jazz Singer" in sixth week at Criterion, held up, only dropping around \$1,500 below the week before.

Egyptian got good break with "Baby Mine" and came out from Loew's State and beat the week before by around \$600.

## Estimates for Last Week

Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-\$1.50). Opening to capacity with short free list at \$5.50 top. Got great start in first five days to \$1,500, with \$1,500 of that at the premiere at \$5.50 top. Biltmore (Ehringer)—"Wings" (Par) (1,661; 50-\$2.20). Trade for second week on par with initial stanza, about \$1,700.

Carthy Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-\$1.50). For final week of second month jumped ahead week before to \$9,400. Criterion (W. C.)—"Jazz Singer" (War.) (1,600; 50-\$1.50). This Fox product nature here. Small drop on sixth week, \$13,000.

Loew's State (W. C.-Loew)—"Lovellorn" (M-G-M) (2,200; 25-99). Peabody on stage with this Hearst picture derided in draw \$25,300.

Metropolitan (Pub.-W. C.)—"Vive Savers" (Par) (3,595; 24-75). Not as good as any of Beery-Hatton's generally do here, \$22,800.

Million Dollar (Pub.-W. C.)—"Love" (M-G-M) (2,400; 50-99). For third week did fairly though dropped \$5,000 below second, exiting with \$9,000.

United Artists (U. A.-W. C.)—"The Dove" (U. A.) (2,100; 25-81). Norma Talman and George Stone have lost in popularity locally. Initial week \$29,400. No stage show.

Boulevard (W. C.)—"Hero for Night" (U. A.) (2,164; 25-50). Gene Morgan on stage in new and good on screen. Premier credited for most of \$6,750.

Egyptian (U. A.-W. C.)—"Baby Mine" (M-G-M) (1,800; 25-75). Arthur-Diana combination good but here with \$9,000.

Broadway Palace (Orpheum)—"Fortune Hunter" (War.) (1,540; 15-40). Wrong house, for this one, as \$3,000 draw shows.

# MARY'S HOME TOWN IS COLD TO HER

"My Best Girl" Got \$8,500 in Toronto, \$15,000 Expected—Bad Storms

Toronto, Jan. 31.  
(Drawing Pop, 700,000)

In a week when everything in sight was dropping below average except the Tivoli with "Ben-Hur" (M. G.), the surprise was Toronto's abandonment of her most illustrious daughter.

When the rubberneck wagons cruise up University avenue the ballyhoo men never miss a chance to exercise their lungs in the birthplace and early home of Mary Pickford, but when Mary's "My Best Girl" (U. A.) was spotted at the Regent last week it opened to a handful and built slowly, but surely, something over \$8,000. This had previously been thought a good week at this small house, but when "The Gaucho" and "Sorel and Son" averaged better than \$10,000 on a month's run better things were expected of the Pickford flicker.

There was a line-up most of the day and night to see "Hus" and this indirectly helped nearby houses. Snowstorms that blew like blizzards at times were too much for the audience, but they came and they sought shelter at other houses. The \$11,000 or better done here represents about all that can be crowded in this house at present prices.

Probably as a reward for his excellent publicity jobs on "Ypres," "The Somme" and other British picture releases, Canada's Regal Films, Tom Daley, manager of the Regent, has been named publicity director for all Canada for Regal. With imports of British releases growing steadily, this becomes an increasingly necessary and important job. Two are immediately on tap, simply waiting a favorable spot. They are "Mademoiselle From Argenteries" and "The Battle of the Falkland Islands." They will likely be spotted at the Tivoli.

United Artists is holding "My Best Girl" for another week, with "Sadie Thompson" on deck.

The censor wouldn't let "Rain" ring up the curtain here, but the Film version has passed with practically no major cuts. It's a difference of cut censors. "The Dove" will follow "Sadie" here.

Managerial shifts bring Jules Bernstein back to Loew's, with J. McManus temporarily recalled to New York to handle the show as his next step. McManus was the youngest manager in town to tackle a house of this size and did a good job of it.

Better things than \$8,400 were expected from "Helen of Troy" at the Uptown, but it was slipped in as a routine picture with no exploit advertising, and the house didn't know what it was all about. If ever there was a chance of salesmanship on a picture that was entirely overlooked.

"Wings" (Par.) on its third week at \$2 top, showed better than \$10,000 and departed for Ottawa, with the regular picture to be replaced at this price ever to get a three week run in any Canadian city. This leaves the Princess, Erlanger legit house, dark. Legit theatres mention more seats in last, but meantime more \$2 pictures will be tried.

## Estimates for Last Week

Tivoli (F. P.) (1,400; 30-60)—"Ben-Hur" (M-G). This one didn't lead town, as there weren't enough seats. Just under Loew's at \$11,400. Excellent. Held over.

Loew's (W. C.) (2,800; 30-60)—"West Point." Name against it and shoppers kept home by storm. This house thrives on department store patronage. Not quite \$12,000. Fair. Bernstein back as manager.

Hip (F. P.) ("Silk Legs" (2,300; 30-60)—Just under \$10,000. Would have been worse except for absorbing some of Tivoli turnaway. Picture didn't mean much, but well handled.

Uptown (F. P.) (3,000; 30-60)—"Helen of Troy." Picture drew corking notices, but when the auditor closed up, the picture wasn't wanted. About \$8,500. Not so good because routine advertising wasn't enough for this one.

Regent (U. A.) (1,400; 50-\$1.50)—"My Best Girl" (U. A.). Nobody can believe it, but Tivoli's "Ben-Hur" ever on club at \$5,400. Expected to do \$15,000 whether was good, bad or indifferent. Think some reason for yourself.

Princess (Erlanger)—"Wings" (Par) (32). Better than \$10,000, practically all at night. Afternoon big bad. After three weeks, picture moves to Ottawa to catch crowds in town for session. House of Parliament, just opened. Established film record of three weeks at \$2 here. Never done before.

Pantages (F. P.) (3,400; 30-60)—"The President" (F. P.). Big giant. P. house has slipped recently. Went under \$9,000; about as bad as can be expected.

# "HAVANA" BOSTON'S BEST

Said to Be Best Publix Unit Yet Seen There

Boston, Jan. 31.

A few thousand youngsters were introduced to the Metropolitan last week with the first showing at pop prices of "Old Ironsides." Exploitation among school principals and history teachers in Greater Boston made a kindergarten of the house. While the picture did not come up to the heights of previous screenings of the season, it hit \$42,600. "Havana," the stage presentation, proved hit of the season.

"The Loves of Carmen" at the State ran up to \$21,500. Downtown Loew house, Orpheum, showed Lon Chaney in "London After Midnight," and ran behind the Back Bay Loew's State at \$20,000.

New bills at the Metropolitan advanced a night beginning Feb. 3, when Emil Jennings in "The Last Command" inaugurates the policy. Saturday has heretofore been the opening night at the Met with an odd bill Sunday. Shows in the future will open Friday and close the week on Thursday and the Sunday show includes operatic and radio stars.

"The Love Mart" ran high on the magic word "Love" at the Olympia and Fenway. "Come to My House" maintained the average at the New Boston. "Open Range" had a strong week at the Scollay Square Olympia, where "Anything that sounds western is still a draw." "Woman Wise" (Tiffany) at the Modern and Beacon played to the customary houses.

## Estimates for Last Week

Met (1,400; 50-60)—"Old Ironsides" (Par). Strong week. Second week of mild slump. \$42,600.

State (3,500; 35-50). Strong week with "The Loves of Carmen" (M-G). Back Bay theatre on winning streak. \$21,500.

Orpheum (3,500; 35-50). Lon Chaney "London After Midnight" (M-G-M). Packed theater in the week; slumped a bit later; a gross of \$20,000.

# "QUALITY ST." LIGHT IN SEATTLE, \$15,400

"Jazz Singer" Big at \$11,000 in 4th Wk.—"Dove" No Panic at \$11,000—Stock Fine

Seattle, Jan. 31.  
(Drawing Pop, 450,000)

Slump still continues due largely to holdovers and to comparatively weak features.

Closing of Liberty, former Jensen-Von Herberg estate house, did not seem to stimulate the other houses. All plugging for following shows except the Blue Mouse, going at dandy clip into the fifth and final week. "The Jazz Singer." Columbia will hold "Beau Sabreur" for second week although this falls to measure up as worthy companion of "Beau Geste." Biz held good.

President (stage stock) came close to its record when giving shows (four mats) and elicited house, dark. Legit business will come in last, but meantime more \$2 pictures will be tried.

Estimates for Last Week  
Fifth Ave. (W. C.) (2,700; 25-60). "Quality Street" (M-G-M). Looks like bust, with no exploit. Raving. "Back Stage Idea" of F and M also lacked polish naturally, although ending with fair finale. Show at \$15,400.

United Artists (W. C.-U. A.) (2,100; 25-60)—"The Dove" (U. A.). Nothing big here. Softer and orchestra nice feature. \$11,000.

Columbia (2,500; 25-50)—"Beau Sabreur" (Par.). Not in it with "Beau Geste," which stayed three weeks at \$12,000 for opening week. "Beau Geste" is to remain two weeks, fair. Ushers garbed a la brau. \$7,700.

Blue Mouse (Hamrick) (950; 50-75). "Jazz Singer" and Vita (W. B.). Proving picture. Not over here, fourth week holding strong. Catching repeaters. \$11,000.

Pantages (1,500; 25-65)—"Silk Legs" (F. P.). Raging nice with Madge Bellamy, while in X. Bushman big draw on stage in playlet. De Wight Johnson band also (Par.). \$11,000.

Dephe (2,500; 25-75)—"Let's Go Gallagher" (Pathe). Holding to average. \$14,700.

President (1,650; 25-31). "The President" (F. P.). Like "Rain" a lot. Advance sale-biggest ever at this house. Held strong all week, mats and evenings, practical average. \$9,300, big.

## Pollard Doing "Show Boat"

Despite reports to the contrary, Harry Pollard is still assigned to direct "Show Boat" for Universal and is preparing the story.

# UFA'S 'WALTZ,' FRISCO, BIG AT \$29,000

Expectations Upset Though Warfield's Leader Credited—Granada Poor, \$22,000

San Francisco, Jan. 31.

(Drawing Pop, 750,000)

There was one bright spot along Market street last week—Loew's Warfield, where gross intake nearly equaled that of the Granada and California combined. It was a big week in every sense, brought about by nobody knows what. Screen feature was the UFA production, "The Last Waltz," with a cast practically unknown to film followers. Many of the Warfield regulars had witnessed "The Waltz Dream," another UFA production, in which several of the current players participated, but from the box-office standpoint almost anyone could have been justified in saying odd that it wouldn't hold a candle to the Beery-Hatton combination at the Granada. The unexpected happened and Warfield literally swept the street.

The three other West Coast houses—control acquired last week by Fox—didn't do so handsomely. Granada was a distinct disappointment. While the screen feature did not rank any too well, there was a corking Fanchon and Marco stage show, one of the best all-around bills seen in months. The picture is a new orchestra leader at the Granada, who got over like a house afire. Owen Sweeten has only been here a week, but he looks like a star.

Mary Pickford's latest, "My Best Girl," wound up a dismal two weeks at the California. "Sadie Thompson" slipped into a mild rock at the St. Francis, though the revenue kept the house in the pink class. This one has still a third week to go, but present indications are the final week is likely to be perilously close to the danger mark. Looks very much as though two weeks hereabouts are enough for any of the big pictures.

## "First Auto's" Flop

Mournful week at the Embassy for Barney Oldfield's film debut, "The First Auto." It was a flop, a thing. Oldfield was only briefly featured, but the title was a sure-fire "stop" when it came to patronage. Out West, a night to make room for Tin-Tin-Tin in screen and in stage appearance.

Ruth Elder was two days late in opening at Pantages, but will be back in the city on Saturday to make the full week. Aviatix had a satisfactory week, but business was nothing to brag about. Screen feature just ordinary.

## Estimates for Last Week

Warfield—"The Last Waltz" (Par) (2,672; 35-50-55-90). No question but Ruth Elder is responsible for much of heavy draw. Close to \$29,000. Considered immense.

Granada—"Vive Savers" (Par) (2,785; 35-50-55-90). Looks like pay crowd is getting fed up on Beery-Hatton combo. Last week's \$22,000 didn't spell much joy.

California—"My Best Girl" (U. A.) (2,200; 35-50-55-90). No reason for fuss for Mary Pickford. Final week, about \$11,500.

St. Francis—"Sadie Thompson" (U. A.) (2,100; 35-50-55-90). Gloria Swanson given credit for draw though curiosity to see treatment of "Rain" helped. Second week at \$10,000 profit.

Embassy—"The First Auto" (Warners) and Vitaphone (1,367; 35-50-55-90). Another instance where indications are you've got to have something new to draw 'em. Title didn't mean a thing at box. Good exploitation helped what revenue there was. Little better than \$7,000, disappointing.

# "Girl From Chicago" Is Strong in Tacoma, \$5,000

Tacoma, Jan. 31.

(Drawing Pop, 125,000)

Last week found interest centered at Broadway, where Dave Goddard's good results as m. c. Hiose has been without help for two weeks and it didn't help the Fanchon-Marco shows any. In fact, Back Stage, especially lacked something. Good mat and good and sedulous finished master on stage.

## (Estimates for Last Week)

Broadway (1,500; 25-50)—"Silk Legs" (F. P.). Just so so. \$6,500.

Pantages (Hamrick) (950; 25-50)—"Girl from Chicago" (W. B.). Started off like Broadway, but didn't draw 'em.

Rialto (W. C.) (1,250; 25-40)—"Beau Sabreur" (Par.). Not up to expectations. \$2,400.

Kentonia (W. C.)—"The Miser, Able" (U. A.) and "Underworld" (Par.), second run and split week; improved a little \$1,100.



# JANNINGS HAS RIALTO'S RECORD; \$51,000 WITH "LAST COMMAND"

Griffith's "Drums" Acting Funny at \$2—"Simba" of Animals Evidencing Strong Support—Roxey Hit \$106,000—"Student Prince" Holds Over

No real excitement along the Street last week, Joe's back from Florida and there won't be much for him to look at. One highlight was the Rialto going to a new record with "The Last Command," which ticked off \$51,000 at the Rialto. This is about \$1,400 better than "In the Navy Now" did there but, like other Jannings pictures, "Command," accomplished the picture without much fuss. Everybody knew the 42d street corner was pretty busy and just took it for granted.

Roxey and the Paramount each leaped ahead, \$14,000 and \$7,300 respectively. "Sharpshooters" turned in \$106,000 to the Cathedral, while "Beau Sabreur" and "The Circus" pushed the big Public house to \$7,600. Greta Garbo's holdover week at the Capitol slipped back \$12,500 to \$65,200, while \$50,200 was claimed for Chaplin's third week at the Capitol.

Strand, this picture is finishing its originally scheduled four weeks this Saturday and will not stay over that period. It is at a currently playing the Brooklyn Strand.

"Texas Steer" did fairly by the midweek Cameo in turning in \$4,000, while "Thanks for the Dugger Ride" didn't do much, \$3,000, where, where around \$3,000 was tabbed.

"Gentlemen Prefer Blondes" distinctly disappointed at the Rivoli at \$2,200 for the second week. The picture's third week stay will be cut short this Friday at six p. m. to make way for a special reserved seat "society," showing of "Sadie Thompson" (U. A. this week) and "The Picture of Dorian Gray" (M. G. M. this week) will act as the house staff for the performance and all that sort of thing. "Sadie" starts to grind the following noon.

**"Simba's" Backing**

On actual figures "Simba," the Martin Johnson animal picture, has outran "Drums of Love" by getting \$16,400, compared to around \$7,500 for the Griffith film. The hunt film has the backing of natural history societies and plus the advance rotary-gravure section stuff in the Sunday dailies has been bouncing along nicely.

The Griffith film is a complex. Tabbed a beautiful picture by every one, business never really got started until Sunday night. It opened Tuesday (Jan. 24). Figures to do better than this picture, but by just how much is the question. United Artists understood to have another six weeks to go on its lease of the Liberty. "Gauchito" having already finished nine weeks and "Drums" one.

Teup with school children and party nights helped Uncle Tom climb \$1,200 to \$2,000. "The Circus" goes along evenly at \$13,900, and "The Enemy" is trying to stave off the inevitable rigors of a \$2 showing. "Chicago" is another picture feeling the strain of trying to make the \$2 grade over too long a stretch. Film never meant to be back bucks with except for exploitation and four weeks. Just holding on now until Fox takes over the house Feb. 12 with "Four Sons," opening Feb. 13.

"Wings" increased slightly in registering \$15,400, and "Love" dipped away from capacity at the Embassy in its ninth week to \$9,800.

Heavy snowstorm Saturday and a slippery Sunday didn't help the Broadway houses over the weekend.

**Estimates for Last Week**

Astor—"The Enemy" (M-G) (1-200) (\$1-22) (6th week). Continuing worry, and understood boys have held meetings as to what can be done to help overcome \$2 handicap; made \$9,000.

Cameo—"Texas Steer" (F. N.) (549; 50-75). Will Rogers film did fairly for this little house; \$4,000.

Helen of Troy—"Divine Woman" (M-G) (4,620; 35-50-75-110). Second week for Garbo costed down \$12,500 to \$65,200; holdover week at the Capitol.

"Student Prince" for first showing around here at pop prices and holds for second week; (997; \$1-22) (2d week). Animal picture started off briskly, with natural history societies, students, etc., much interested; getting over \$100,000 in the first night parties beginning to count; last week showed increase of \$1,200 for old movie classic at \$5,500.

Colony—"Dugger Ride" (U. A.) (1,526; 25-50-75). Still to get picture which will sponsor substantial gross jumps for house; this one not it with \$3,000.

## 'PAJAMAS' AT \$12,000 MONTREAL'S LEADER

Too Cold Weather Busted Up Good Week—Vaude 50-50 With Film at Capitol

Montreal, Jan. 31. (Drawing Pop, 600,000)

Sub-zero weather latter half of week and a blizzard Wednesday dropped gold as well as mercury. Up to Wednesday all houses were set for good returns. Both legitimate theatres well attended and three hockey games playing to capacity.

Vaude sort turns at the Capitol are about 50-50 as an attraction with the picture. Change in opening date at this house from Sunday to Saturday has emphasized the difference between it and the Palace, where the picture is the main show.

"Beau Sabreur" started out well with the balletic on the "Beau Geste" sequel angle. The Palace closed about 10:30, but with weather beat it down to \$11,000.

Loew's and the Imperial continue to stress vaude end of their shows.

**Estimates for Last Week**

Capitol (2,700; 60-85). "Get Your Man" (Par.). Rates with vaude; \$11,000.

Palace (2,700; 55-85). "Beau Sabreur" (Par.). Started out with a bang, but fell off owing to weather; \$11,500.

Loew's (3,200; 45-75). "Pajamas" (Fox). Canadian setting helped this; \$12,000.

Imperial (1,900; 30-85). "Dress Parade" (Fox). Helps film out vaude show; \$4,500.

Strand (800; 30-40). "Honor First" (Fox); "A Harp in Hook" (P.D.C.). "Silvi" (Silvi) (Warners). "Arizona Wildcat" (Fox) All together, \$3,500.

Liberty—"Drums of Love" (U. A.) (1,232; \$1-22) (6th week). D. W. Griffith film mystery; rated corking picture with tragic ending problem as to drawing power; first capacity house Sunday night following Tuesday opening; should subsequently better \$7,500.

Parma—"Beau Sabreur" (Par.) (3,400; 35-50-75-90). "Beau Geste" sequel drew on that relationship and outstanding stage unit; doing \$7,600, increased gross \$7,300 over \$6,000.

Rialto—"Last Command" (Par.) (1,960; 35-50-75-90) (2d week). Sent house to new record with \$51,000; about \$100,000 in the first week; held by "Navy"; second week end, despite Saturday snowstorm, as big as opening for \$7,000; house running at times a day.

Rivoli—"Gentlemen Prefer Blondes" (Par.) (3,200; 35-50-75-90) (3d week). Second week; since opening; second week; since opening; exits Friday at six o'clock to allow for special showing that night of incoming Sadie Thompson (U. A.); later film starts following day.

Roxey—"Sharpshooters" (Fox) (6,200; 50-81-65). Helped house little; jump of \$1,400; sent week's total to \$106,000; currently paying U picture with another from same film to follow next week; "Love Me and World Is Mine";

Warners—"The Circus" (U. A.) (2,900; 35-50-75-110) (4th week). Chaplin will not stay beyond scheduled plan of four weeks; \$50,200 for third week; drop of \$1,000; \$100,000 in second week and \$21,000 under first week's announced figure.

Warners—"Jazz Singer" and Vita (U. A.) (2,300; \$1-22) (17th week). With "Wings" as steady of \$2 entries; last week, \$18,300.

## PHILLY'S BLIZZARD BROKE UP WEEK END

But Stanley Did \$36,000 on Whiteman's Return—Fox, \$26,000 With Stage Show

Philadelphia, Jan. 31.

Paul Whiteman again wowed the town last week when he brought his orchestra back to the Stanley after their two highly successful weeks last fall.

With weather decidedly against them and the accompanying picture one of only moderate drawing power, the Whiteman bunch pulled the Stanley's gross last week up to \$36,000, and perhaps a little over. It might have hit the \$40,000 mark without the heavy rain and the Saturday afternoon and evening blizzard.

Up to Thursday business was O.K. all around, but after that most of the houses had tough scratching to offset the weather handicap.

"Wings" held on prettily up at the Aldine and kept over or around \$17,300. It's the special's ninth week in Philly. It looked up to Thursday, as if "Sunrise" at the Fox-Locust would be able to get \$15,000 gross, but when the storms came along, the picture was just over \$12,000.

"The Fox" with "Gateway of the Moon" as the feature and "Syncope" as the presentation headline, got fairly good notices and showed every sign of building steadily throughout the week. Rebut was a gross of \$26,000. Good.

Karlton (U. A.) (1,200; 25-50). "For Three" (M-G). Low Cody picture just fair at \$2,500. This week house showed new policy with run picture.

Fox-Locust (1,800; \$1-65). "Sunrise" (Fox, 2d week). Weather hurt, but \$12,000.

**Estimates for Last Week**

Stanley (4,000; 35-50-75). "The Gorilla" (1st Nat.). Picture only fairly strong, but return of Paul Whiteman and his orchestra brought gross up to \$36,000 despite very bad weather.

Stanton (1,700; 35-50-75). "My Best Girl" (U. A., 3d week). Dropped \$10,000 or maybe less in third and final week. "Gentlemen Prefer Blondes" opened Monday.

Aldine (1,500; \$2-). "Wings" (Fox, 9th week). Aviation special still big, but weather brought it down to \$17,300 last week. Stay in definite.

Fox (3,000; 99). "Gateway of the Moon" (Fox) picture fairly well liked and hit, headed for elaborate dance and jazz act, "Syncope" Revels, built steadily up to time of blizzard. Got \$26,000, despite weather.

Arcadia (800; 50). "The Harvester" (F.B.O.). Popularity of book held steady business up to \$4,000.

Karlton (1,100; 25-50). "For Three" (M-G). Low Cody picture just fair at \$2,500. This week house showed new policy with run picture.

Fox-Locust (1,800; \$1-65). "Sunrise" (Fox, 2d week). Weather hurt, but \$12,000.

**"Tronsides," \$13,000, Record, Strand, Prov.**

Providence, Jan. 31. (Estimated Pop. 300,000)

With schools closed for the mid-week holiday, business made the most of a good break and let the afternoon houses bring the grosses up to good totals.

Again the Strand with a record week, "Helen of Troy." At the Majestic "Come to My House" along with Movietone and Tom Mix helped to keep an even keel.

Carlton (1,100; 15-50). "Shooters," teamed with a large stage revue, for good biz at Fay's. Up town, across the city, failed to continue its sensational second run draw.

**Estimates for Last Week**

Strand (Ind) (2,200; 15-50). "Old Ironsides" (Par.) and "That Certain Thing" (F. N.). Great stuff, with new high gross around \$13,000.

Majestic (F. N.). "The Wizard" (Fox) and some passable vaude. Satisfactory at about \$3,800.

Majestic (Fay) (2,500; 15-50). "Come to My House" (F. N.) and Tom Mix (U. A.) "Arizona Wild Cat" (Fox) along with Movietone. Around usual at \$6,000.

Fay's (Fay) (2,000; 15-50). "Sharp Shooters" (Fox) with "Helen of Troy" and "Come to My House" (F. N.). Somewhat better than par at \$5,600.

Uptown (Ind) (1,500; 10-25). "Spring Fever" (M-G.) and "Girl in a Plumed Hat" (Fay) (F. N.). "Gentleman of Paris" (Par.) and "Buzle Call" (M-G.) closing half. Second run across city good for about \$2,500.

Rialto (Fay) (2,000; 10-25). Repeat offerings carrying along with fair success, around \$1,250.

## "NOOSE" SENT CHICAGO TO \$50,000; H.O.T., ROOSEVELT, \$18,000, GOOD

"Last Command" Opened at McVicker's to \$28,000; In for 4 Weeks—Garbo Film and Ash at Oriental, \$41,000; Below Average—No Alibis Last Week

## LOCAL KIDDIE STUNT BIG IN MIL., \$10,500

Majestic Did Best Week in Year With Hoo Ray Tie-Up—Kids in Drove

Milwaukee, Jan. 31. (Drawing Population, 650,000)

Old man winter scored again last week while Milwaukee shivered the grosses went on the toboggan the last half, knocking them down below any figures written for some weeks. Starting out great, the cold took the upper and Wednesday passed the houses were unable to entice the public from the fireline.

Garden closed the "Jazz Singer" after four weeks. Closing week's \$3,100 brought total for the run to \$40,000 or more, setting a record for holding a picture.

Thomas Meighan showed the doubtful he is still drawing card in Milwaukee. His picture opened big at the Alhambra but died suddenly in midweek when the cold wave of rain, dropping to \$5,000.

Purchase of the Midwestern chain, formerly Saxe, in the Fox deal, left that string in the air with no reliable clocks, pointing for last week. Closing would indicate a drop for the Wisconsin due to the absence of Dave Schooler, m. c. and the cold.

**Estimates for Last Week**

Alhambra (U. A.) "City Gone Wild" (Par.) (1,800; 30-50). Saturday and Sunday business big, got about half gross; \$10,500.

Garden (Brin). "Jazz Singer" (War.) (1,200; 25-50-75). Four weeks came to juicy end with big drop of above \$40,000. Last week's hit \$10,500.

Majestic (Orph.) "Wolf Fangs" (War.) (1,600; 10-25-50). Monster business brought in Jackie "Hoot" Ray. "Our Gang" movie kid on tie-up with newspaper and stores on making local kid movie. House packed from opening to closing day despite cold. Kids came in droves. House did best business in year. Easily mounted \$10,500.

Merrill (Midwestco). "East Side, West Side" (M-G) (1,200; 25-50). Bad drop after opening. Picture failed to click. Below \$5,000.

Miller (Midwestco). "Camille" (F. N.) (1,400; 30-50). Second and second run down town. House held up at usual gross of around \$7,000.

Palace (Orph.). "Come to My House" (F. N.) (2,400; 30-50-75). Picture no draw with stage bill; \$14,000.

Strand (Midwestco). "Wife Savers" (Par.) (1,200; 30-50). Eeery-Hatton picture not well liked as others. Lucky to get \$5,000.

Wisconsin (Midwestco). "Man Crazy" (F. N.) (2,400; 35-60-60). Picture no draw with stage bill; \$14,000.

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Chicago, Jan. 31.

If Chicago weren't a village of pioneers, brought up on creek-beans and salt pork, the brutal, ear-freezing climate that came riding in last week, on the backs of the Chicago Chibezes would have lammed the box offices for a row of reds. But grosses had nothing to blush about.

The Chicago dropped a few grand in taking in \$28,000 at the McVicker's, but \$50,000 in admissions can't be wrong as long as the house average is in the lower 40's. This film secured a good line of daily notices.

"Private Life H. O. T." was warm enough to boost the weather and wound up its first week with \$18,000 at the Roosevelt. With plenty of encouraging comment banded about by those who saw, the film should keep its foothold here for a while.

Another new entrant, "The Last Command," got off nicely at McVicker's with \$28,000, the Jannings devotees. Usually a sark like this at McVickers indicates a four-weeks run.

The United Artists, which got its first good stride with "The Gauchito," dropped \$10,000 in the second week of that film, but can't be squawked about. "The Divine Woman," which is looked for to give the house a record. At the Oriental a normally good Paul Ash show and Greta Garbo in "The Divine Woman" held off \$3,000, with this still a little under the previous pace.

Ninth week of "Teh Jazz Singer" gave a small drop at the Garrick but still getting good play.

**Estimates for Last Week**

Chicago (Public). "The Noose" (F. N.) (4,100; 60-75). Barthelme picture gave house several thousand above normal at \$50,000. Previous week was \$5,000 above that.

Garrick (Shubert). "Jazz Singer" and Vita (W. B.) (1,293; 50-220) (9th week). Only picture in city on legit scale, dropped little this week, but weather break hitting over \$14,000; caught on unusually well here.

McVicker's (Public). "The Last Command" (Par.) (2,800; 40-60; 50-75). Jannings picture on opening doubled gross of previous week and looks okay for three more; very favorable notices; \$28,000.

Monroe (Fox). "Sharpshooters" and Movietone (Fox) (976; 50-65). Manager Cohen got something his boys wanted and recuperated somewhat \$4,100. Tom Mix is in this week.

Oriental (Public). "Divine Woman" (M-G) (2,900; 35-50-75). Garbo picture in the "Divine Woman" in moons, but with Ash show house still couldn't hit former stride; did \$4,000.

Orpheum (Warner). "Beware of Married Men" and Vita (W. B.) (776; 50). Moderately good week on drop-ins with \$7,200.

Playboy (Hendlin). "Jeanne Dore" and "Jungle Girls" (Fox). Art has tougher time of it here than in New York. In New York it's just tough; Sara Bernhard revival and travelplog \$4,100.

Roosevelt (Public). "Helen of Troy" (F. N.) (1,400; 50-60). Eeery-Hatton picture not well liked as others. Lucky to get \$5,000.

State-Lake (Orpheum). "Texas Steer" (F. N.) (2,300; 25-50-60). Will Rogers feature in unfavorable spot with vaude; got house up a little to \$18,000.

Uptown (U. A.). "The Gauchito" (U. A.) (1,762; 25-75). Second week of Fairbanks showed \$10,000 drop to \$24,000, but still okay; "The Circus" follows.

**Business Getter Reward**



# CHAPLIN'S 'CIRCUS' ON TOO SOON NEEDED ADVANCE NOTICE?

Comedy Film's Run but 2 Weeks in Strand to \$7,500  
2d Week; \$10,000, 1st—"West Point," 1st Wk.  
at State, \$17,000, Minneapolis Last Week

Minneapolis, Jan. 31.  
It's just one blizzard and cold wave after another this winter. Last week's bliz hit Wednesday and the temperature flirted with 10 below for four days.  
"West Point," at the State, built up and seemed to have just the sort of stuff local screen devotees want.  
Week produced an unexpected surprise in the comparative flop of the new Chaplin picture, "The Circus," at the Strand. "Best week," at around \$11,000, was a disappointment for a Chaplin, but it was thought trade would build. Talkings, however, did not hold up sufficiently strong to warrant the retention of the picture for another week and it was bowed out. This is the shortest run for a new Chaplin film here in years.

**Broadway Reports**  
Minneapolis was the first city in the country outside of New York to get "The Circus," the arrangement having been in celebration of the treaty of peace signed between F. & R. and United Artists. The picture, too, was very well liked, nothing but favorable comment being heard on every hand. The conclusion reached is that it is a mistake to let a local house to run a big picture day and date with New York, and that the most profitable procedure is to wait until after the film has had the prestige of a national engagement and reports of its merits have filtered in on the public through various agencies and routes.

The fans liked "Shepherd of the Hills" and it did fairly well at the Garrick, considering the weather and that the house offered nothing else for the 60c audience but the picture, however, was sufficient for this picture.

Dolores Del Rio drew quite a bit of trade to Pantages in "Cadey of the Moon," while "Ben-Hur," at 25c, was a magnet for the Grand. Bancroft and Conklin did not get much of a play with "Tell It to Sweeney," at the Lyric.

**Estimates for Last Week**  
State (F. & R.) (2,500; 60). "West Point" (M-G-M) (4,000; 25-35-60). Picture great combination. Public waxed highly enthusiastic. Close to \$17,000. Remarkable under all circumstances. Prolog only on stage.  
Garrick (F. & R.) (2,000; 60). "Shepherd of Hills" (F. N.). Well exploited; trade not any too brisk; \$7,000; fair.  
Strand (F. & R.) (1,500; 50). "The Circus" (U.A.). Second and last week. Whole of comedy, but failed to get up high box office morning for some unexplainable reason. About \$7,500. Very disappointing.  
Lyric (1,350; 35). "Tell It to Sweeney" (Par.). New comedy team of Chester Conklin and George Bancroft did not click strongly in initial offering. Picture pleased; \$7,000.  
C- and (1,100; 25). "Ben-Hur" (M-G-M). Third loop showing; \$7,000; above average for house.  
Hennon-Orpheum (2,800; 60-75). "South Sea Love" (U.A.). Anand and vaudeville for change; \$15,500; very fine.  
Pantages (1,550; 50). "Gateway of Moon" (Par.) and vaude. Star, Dolores Del Rio, and picture, magnet; \$8,700; good.  
Seventh Street (1,480; 40). "Chain Lightning" and vaude; \$5,000; fairly good.

## Long Work 'Womanhood'

Los Angeles, Jan. 31.  
Not satisfied with the adaptation made by Rupert Hughes of "Womanhood," an original by an unknown writer for the Inspiration-Halperin production for United Artists, Olga School, local screen writer, has been engaged for a screen treatment of the story.  
Inspiration-Halperin has big ideas for "Womanhood," claiming to have worked two years in building the story, and will spend a year in production.

Clara de Cota, sent to Hollywood by the Mexican government through winning the Mexican national beauty contest, and giving six months' work at the DeMille studios, has been released by the latter. She is being given screen tests by the Inspiration-Halperin combination for a lead in "Womanhood."

## MIDLAND-MAINSTREET DID \$50,000 ON WEEK

Killed Rest of Downtown in K. C., Except Pantages—  
Newman, \$3,000

Kansas City, Jan. 31.  
"The Student Prince" at the Midland, and "Shepherd of the Hills" at the Mainstreet, were the choices of the week, with business heavy at each. It looked like old times to see these two houses, a block apart on the same street, jamming the seats.  
The other half of the story for the first runners in that district at times not enough in to pay for the lights. Business was so bad it seems but a question of a few more weeks like the past two before some will have to drop out.  
Capitol, formerly Garden, starting earlier as a vaude-film house, and a few weeks ago changing to a musical talk policy, with pictures, washed out Sunday.

**Estimates for Last Week**  
Midland (Loew)—"Student Prince" (M-G-M) (4,000; 25-35-60). "Syncope" on stage and sure enough jazzy. Picture well liked. Saturday opening capacity and Sunday night house unable to care for ticket seekers. \$32,000.

Newman (Loew)—"Two Flaming Youths" (Par) (1,920; 25-35). Good old-fashioned joke, but not much money getting. But slightly better than preceding week. \$3,000.

Liberty (Ind)—"Coney Island" (1,000; 25-50). Sam Carver, running this house independently since Universal gave it up, doing everything to lure fans in; serving tea and cake on mezzanine in afternoon and giving two street car tickets to evening trade, but last week worst house has ever known. Picture good entertainment, but title and lobby display failed to draw. No other excuse. \$1,700.

Mainstreet (Orpheum)—"Shepherd of the Hills" (F. N.) (2,200; 25-50). Fact that author, Harold Bell Wright, lived in Kansas City the thing. "This story of Missouri Ozarks gave engagement local angle. Also stage show. Lines in front looked like old times one of 7 stage acts.

Pantages—"Wolf Fangs" (Fox) (2,400; 25-30-50). Picture full of thrills. Vaude full of variety. Show all night. Business title and lobby display failed to draw. No other excuse. \$1,700.

"What Price Glory." Movietone, at Globe, offering in connection with stock. New Uptown (Universal) on split week, had "Wild Geese" first half, and "Cheating Cheaters," last half, for pictures.

## Evelyn Egan's Operation

Los Angeles, Jan. 31.  
Evelyn Egan, picture actress, injured several months ago when her machine collided with a steam shovel, has left the hospital and was given an office position by Al Christie until her injuries are completely healed.

She has now returned to the hospital to undergo a plastic operation. An attempt will be made to cover up all facial scars so she can return to acting.

## ATMOSPHERE!

Riviera Film Corp. is doing a production in New York under the title of "A Son of New York." What the picture is about is not known, but the man indicated in the title should be an Argentine dancer named Bruno Valletty.

More native atmosphere in the person of Fifi Roldva, French danseuse. On top of that one of the character roles is done by Rafale Bongini. Among the authentic metropolitan backgrounds are a place in Central Park and "West 110th street," according to the press agent's copy.

N. Y. to L. A.

Arthur Hombel w. Jr.

L. A. to N. Y.

Clara Swanson.



## ST. CECELIA BALL

The oldest as well as the most exclusive social function in the United States held annually at the Charleston, South Carolina, is the St. Cecilia Ball.  
No expense is spared to obtain music in keeping with the importance of this extraordinary event.  
For many years the St. Cecilia guests have danced to the strains of a MEYER DAVIS ORCHESTRA.

## PITTSBURGH RUINED 'SADIE' WITH 20 CUTS

Penn Got \$33,000, Less by \$3,500 Than With "West Point"

Pittsburgh, Jan. 31.  
Drawing Pop. 1,000,000  
Generous slicing by the censors of "Sadie Thompson" in the last reel, and 20 cuts in all, hurt business at the Penn accordingly, as the house opened to a near record Monday, with a dropping off during the week. "West Point" Wednesday and Thursday did not help, either, this condition being in all theatres.

In the Swanson picture as here one got no idea of what it's about in the last reel at all. The Penn did \$33,500, drop of \$3,300 on "West Point" of the week before.

"Grand did only fairly with "The Love Mart," David had Two Flaming Youths" and also sort of flopped. At the Aldine, Claire Windsor in "Fashion Madness" did no better than others.

**Estimates for Last Week**  
Aldine (Loew) (2,000; 25-35-50). Vaude and "Fashion Madness"; \$10,230.

Cameo (U) (600; 35-40). Conrad Veidt in "Man's Past." House using line "Where the picture's the thing." Average business of \$1,400.

Davis (Keith-Stanley) (2,100; 35-50-75). \$9,500 gathered up with "Two Flaming Youths," assisted by 7 stage acts.

Grand (Stanley) (2,700; 5-50). "Love Mart," Billie Dove. Not as good as former Dove pictures; \$10,970.

Penn (Loew) (3,700; 25-35-60). \$33,500, about average for this house, with Gloria Swanson in "Sadie Thompson" and stage show. Business opened with a rush, but business had the heart cut out of it.

## STATE, ST. L., LEADS WITH 'PRINCE,' \$39,900

Ambassador, With "Blondes,"  
About Normal at \$34,300—  
State's Gross Very Big

St. Louis, Jan. 31.  
(Drawing Pop. 1,000,000)  
"The Student Prince" at Loew's State last week closes with the best pictures, says one St. Louis reviewer. "The Student Prince," "Jazz Singer" Viaphone performance at the Grand-Central went into its fifth week.

**Estimates for Last Week**  
Ambassador (Skouras)—"Gentlemen Prefer Blondes" (3,000; 35-65). Called well worth while by reviewers. Ed Lowry still hittin' 'em over the fence with his stage show; \$4,300.

Missouri (Skouras)—"Wife Savers" (3,800; 35-65). These low comedy favorites always seem welcome to certain type of fans; \$29,000.

Grand-Central (1,700; 50-75). "The Jazz Singer" (W. B.) Vita. Fifth week, \$15,200.

Loew's State (3,300; 25-35-65). "Student Prince," Teddy Joyce continues to please as m.c.; \$39,900.

St. Louis (4,280; 35-65)—"Silk Legs" Vaud. After two weeks of near pictures, St. Louis presented interesting little comedy. Vaudeville also.

Orpheum (2,200; 25-50-75)—"The Wizard" and vaudeville.

Capitol (500; 25-35)—"Wine, featuring Clara Bow, and "A Sailor's Sweetheart," with Louise Fazenda; double bill.

## Champ Crasher's Job

Los Angeles, Jan. 31.  
"One Eyed" Connelly, the world's champion gate crasher, has come into his reward. He has been made gate tender at the Fox studios, defending the Western avenue entrance.  
He wears a gray uniform and authority sits upon him like a flaming sword. If you haven't a pass, you haven't a chance.  
"One Eye" is, in short, the toughest gate man west of the Rocky Mountains.

## 'SORRELL,' AT \$15,000, BIG WEEK IN PORTLAND

"Jazz Singer" in 5th Week at  
Blue Moose—Oriental, \$30,000 With "Eagle"

Portland, Ore., Jan. 31.  
Broadway bannings the near capacity with "Sorrell and Son" and "Franchon and Marco's" "Lace Idea." "The Jazz Singer" keeps up getting money at the Blue Moose. With Viaphone house, "We're All Gamblers" given a panning by the press, but came through with a profitable gross. Tebbett's new Oriental surer click. This new house will continue to bring the trade for at least a few months.

Upon the taking over the J. J. Parker and United Artists of the West Coast Broadway, some time in February, the Rivoli, at present the run house of the town, is scheduled to be turned into a grind.

The new picture house is nearing completion, although no opening date announced. It is said the house will be ready by Feb. 20. It will seat 3,500 and is patterned after the Paramount New York City.

"Wine," Universal re-issue, which was originally booked for the Columbia, but which was refused in permit by the Censor Board for a local showing, has been bought by the Orpheum. Hal Murphy, manager of the Orpheum, will make a bold attempt to set the picture into his house. The city fathers have refused to intervene in the matter.

**Estimates for Last Week**  
Oriental (Tebbetts) (2,500-25-35). "Fighting Eagle" (De Mille). Big independent picture brought in crowds, but slipped on week over previous weeks. Srodka's orchestra and Glenn Shelley, organist, popular. \$30,000.

Sorrell (W. C.) (2,000; 40-60). "Sorrell and Son" (U. A.). First U. A. picture in-house for months. One of biggest weeks. Franchon and Marco's "Lace Idea" and Ollie Wallace on stage. \$15,000.

Columbia (U.) (500; 35-50). "We're All Gamblers" (Par.). Tommy Moirhan picture men panning by press, but did good week. \$6,000.

Blue Moose (Hamrick) (750; 50). "Jazz Singer" (Warners). Film could run indefinitely. Fourth week of "Sadie Thompson" and stage show. Business in history of house. \$6,800 and again held over.

Orpheum (Orph.) (2,000; 15-25-50-75). "Dead Man's Curve" (Ind.). Picture secondary. Stage vaude draw.

Music Box (Henry Duffy Players) (1,300; 35-50-75). "The Goldfish." Henry Duffy picture. After completing two big weeks on "Rain," Duffy company connected to over \$7,500 on "The Goldfish."

Liberty (W. C.). "Open Range" (Ind.). This house going along for no reason at all. Expected that West Coast Theatres will soon install a lunch and show here as a stimulant for biz.

Hollywood (W. C.) (1,600; 25). "London After Midnight" (M.G.). Lon Chaney picture bolstered business at this big suburban. On three-day run, house connected to the extent of around \$1,500.

Rivoli (Parker-W. C.) (1,210; 35-50). "The Shepherd of the Hills" (1st N.). Picture slowed down on second week. Santella's orchestra and Cecil Teage, organist, hits.

## HEALY COMM. COUNSEL

Washington, Jan. 31.  
Robert E. Healy, of Vermont, has been named as counsel of the Federal Trade Commission. He succeeds Bayard T. Hainer, of Oklahoma, who resigned because of ill health.  
Mr. Hainer argued the Government's case in the Famous Players-Lasky case before the commission.

## SKETCHES FOR TWO

A requisition has reached New York to procure pictures suitable for vaudeville, for Renee Adoree and Irene Rich.

Both of the women stars intend to temporarily leave the picture colony for a vaude tour.

## STARS DON'T HOLD UP IN SOUTHLAND

Mix's Film Indicates 'Western'  
Decline—Norma Talmadge  
Falls Off \$4,000

New Orleans, Jan. 31.  
Variety's declaration that westerns were dying was borne out last week when Tom Mix, in "The Broncho Twister," sent the gross at Loew's State almost \$2,000 below normal. Westerns used to be great for the house, with Mix the stand-out of all cowboy luminaries.  
Another important star failing to stand up was Norma Talmadge, in "The Dove." She dropped the Saenger down \$4,000 from the previous week.

"The Divine Woman" surprised at the Strand by giving that house its best gross in months, but "The Devil Dancer" did not mean much to the Liberty. Nor did "Dance Madness" help the Orpheum, which declined terribly.

A ray of sunshine at the Palace when "Monte Cristo" sent that theatre above \$5,000. The Tudor limped along with "Slightly Used."

**Estimates for Last Week**  
Saenger (3,568; 65). "The Dove." Only \$16,000.  
State (3,218; 50). "Broncho Twister." Westerns about through here. Total \$13,200.  
Orpheum (2,400; 75). "Dance Madness" (Jus.) \$10,000.  
Strand (2,200; 50). "The Divine Woman." Generally commended; \$4,800.  
Liberty (1,800; 50). "The Devil Dancer"; \$2,400.  
Palace (2,300; 40). "Monte Cristo." Drew splendidly; \$5,300.  
Tudor (800; 40). "Slightly Used." Lucky to do \$1,200.

## Nellie Revell Walks Out; Couldn't Stand Anger

Detroit, Jan. 31.  
Nellie Revell abruptly left her job as publicity director for the new United Artists theatre here last week. It happened after a run-in with Lou Ang-r, the U. A. representative.

The same occurrence was reported between the publicist and Anger-when Miss Revell attended to the free space for the premiere of the U. A. theatre in Chicago. It was reported in Chicago before Miss Revell had been there a week and with frequent stormy scenes with Anger that she intended quitting but is said to have remained through her fondness for Jos. M. Schenck.

This latter was made quite evident when Miss Revell, upon her first salary day in Chicago and after she had filled the local papers on the U. A. opening and "The Dove," its opening attraction, a check for one-half week's salary was handed to her by Anger. He is said to have informed Miss Revell that since she did not arrive in Chicago until Thursday only a half week's salary was due her.

**Nellie Irritated**  
Working here for the new U. A. house with an advertising appropriation of \$5,000 for three weeks and against the tremendous local newspaper influence of the Kunsky theatres, Miss Revell became intensely irritated at the constant nagging by Anger.

All Miss Revell would admit was the quitting and intended returning to New York. She added that while she liked Joe Schenck for a boss, she couldn't stand Anger.

This is the first regular publicity post Miss Revell has accepted since her remarkably recovery and departure from a hospital in New York, after four years there as a ceiling watcher. In Chicago her space grabbing for the U. A. house had never been surpassed.

## Proctor, Film Salesman, In Theatre 'Feel' Jam

Salt Lake, Jan. 31.  
Tom Proctor, 36, sales man was arrested charged with improper advances toward a 11-year-old girl in a downtown picture house here. A policeman in the boxoffice of the theatre ran up the aisle, chased Proctor out and caught him.

He protested, saying he had merely stretched out his legs during the show and crowded the girl. A scuffle followed, the man refusing to go back to the theatre.  
Proctor was overpowered. The girl's story was that he had attempted to molest her.



# INDIES APPROACH SAPIRO

## FARM ORGANIZER MAY LINE 'EM UP

**Attorney Who Obligated Henry Ford's Apology May Attempt to Organize Independent Exhibs Thruout U. S.—Starting With Greater New York—\$100,000 Yearly Salary With 5 Percent Film Purchase Tax by Indies to Provide Funds**

## NOT TO OPERATE

Negotiations are on between the leading independent picture theatre owners of New York and Aaron Sapiro, attorney and organizer, who sued Henry Ford for \$1,000,000 for libelling the Jews and won his case in the form of an apology, to form a booking combination representing to the exhibitors what the Hays organization is to the producers and distributors.

Sapiro is being offered \$100,000 a year salary, this sum and the cost of his office to be met by a 5 percent tax on total amount of film purchased.

Thirty exhibitors so far, some representing independent chains, are interested. This buying power represents \$3,500,000 a year.

With the launching of this organization it is expected the other independents will join, the purchasing power of all the independents being in the neighborhood of \$6,000,000 yearly. The independent theatres of the better grade, around 300 in New York, would constitute a greater buying force than all the chain houses in this territory combined.

**Trying for Years**  
The independent exhibitors planning this deal, members of the Theatre Owners' Chamber of Commerce, have been trying to form a combination for several years, so far unsuccessfully. Most realize, finally, that unless they combine, and soon, they may be driven out of business within the next three years.

While no one has ever been able to mold the local independents into one body some hope is held out that Sapiro may be able to accomplish the hitherto impossible on account of his successful experience in organizing the farmers, who were an even more irreconcilable group than the exhibitors. Sapiro has organized a considerable number of other enterprises, all successfully, from reports.

If Sapiro can handle the local situation he may be requested to follow with a national organization campaign.

The combination would be invaluable to exhibitors because it would give them an opportunity to get pictures at a reasonable price where  
(Continued on page 26)

## Joan Crawford Wearing A Wedding Ring

Los Angeles, Jan. 31.  
Joan Crawford wore and displayed a platinum wedding ring at Friday night's opening of "The Circus" at Grauman's Chinese. She is reported to have married Douglas Fairbanks, Jr., last week in Mexico.

Fairbanks is under age and would need parental consent to marry in the United States.

Neither would confirm.

## JAMES HALL'S DIVORCE SEEMS BIT IMPORTANT

Los Angeles, Jan. 31.  
The names of James Hall, Paramount screen actor, and Merna Kennedy, Chaplin's leading lady in "The Circus," are being linked romantically.

Hall needs a divorce first from his wife.

## 6 Road-Show Films' History

Just six genuine \$2 roadshow pictures to date. This takes in all pictures and lists only those films which have gone across the country and profited by special showing at special prices.

It's an elite circle into which few have been able to break, including "Birth of a Nation," "Way Down East," "The Covered Wagon," "Ten Commandments," "The Big Parade" and "Ben-Hur," in that order.

Of these six but two were sent into production with road showing the release plan, "Ten Commandments" and "Ben-Hur." Of the sextet it is noteworthy that D. W. Griffith has had two, Paramount two and Metro-Goldwyn-Mayer two.

At the present time Paramount is threatened with another, "Wings," which has done well in the key cities but has yet to prove itself in the lesser population centers.

How the four program pictures became \$2 is as follows: "Birth of a Nation." Decision made to roadshow the picture around a table in Schrafft's 23d street store less than a month before the picture opened in New York on March 3, 1915.

D. W. Griffith, J. J. McCarthy and Henry E. Allen around the table at the time, with Thomas Dixon, author of "The Clansman," from which the "Nation" was adapted, having to be argued into the plan. The first \$2 picture.

"Way Down East." D. W. Griffith and J. J. McCarthy decided to road show the film in the lobby of the 44th Street theatre the third or fourth night after the opening. Road showed one season, and could have gone two.

"The Covered Wagon." Already sold on program to about 400 exhibitors when J. J. McCarthy walked into Adolph Zukor's office and said he'd like to handle it. He had viewed it at the Criterion theatre shortly after it opened. Result was a conference between Zukor, Sidney Kent and McCarthy with picture sent out for \$2.

"The Big Parade." J. J. McCarthy was on coast to look over "Ben-Hur" and watching advance footage on "Parade" in a studio projection room when he tagged it as a road show picture. Scene of girl being dragged by truck and then a solitary figure in the road on the road on her knees convinced McCarthy it was \$2. Picture unfinished at that time.

## Gil Boag Back to Coast; May Produce on His Own

Gil Boag started westward Monday for Hollywood, where he may become a film producer on his own. Before leaving Mr. Boag said he had no complete idea, but admitted the producing bug had bit him. As general manager for his wife, Gilda Gray, Boag was largely active while her various pictures were in the making.

Miss Gray is now making personal appearances with her latest Goldwyn picture (U. A.), "Devil Dan." As Miss Gray will travel with the film for about 20 weeks, it suggests that there may have been more in the recently reported marital differences between the pair than the suspected press agency, although there is no doubt of the latter angle.

It is said that if there is to be a Boag-Gray separation, it will be arranged amicably. Report is that Miss Gray recognizes to what heights she has been brought by her husband and freely credits him, leaving nothing to be settled between them excepting a division of property.

Boag denied he had a young woman on the coast as a star for a production, should he decide to start one. He said rather he would first look about for a connection with a releasing organization when reaching the studio hunting grounds.

## Chi. Exhib. Meeting

Chicago, Jan. 31.  
Members of the contract committees representing exhibitors, distributors and producers held meetings at the Congress Hotel today for the purpose of deciding on procedure. Pete Woodhull, president of the M. P. T. O. A., was elected chairman of the exhibitors' committee.

Voting on a new form of contract, scheduled for tomorrow, may be done in closed meeting, with only the three members representing each faction present. Exhibits wanted open voting so that they could observe the trend of affairs.

## Money Man's Aid

On Coast for Info

Los Angeles, Jan. 31.  
Grant L. Cook, Detroit attorney and business advisor to I. A. Young, financial backer of Tiffany-Stahl, is now on the coast with headquarters at the Tiffany-Stahl studios. His mission is to learn more about the picture business.

## MATIESON RUNAROUND

Promised Percentage of Profit on \$3,000—No Dough Yet

Los Angeles, Jan. 31.

Otto Matieson, screen actor, claims he is getting the runaround from Sam Friedman and Edward Spitz, producers of "The Last Moment." They had him in the picture with the understanding that he would get a percentage of the profit. The picture was directed by Paul Fejos and made at a cost of \$3,000.

Matieson worked for about five weeks with the understanding he would receive \$5,000 from the first moneys when the picture was distributed.

Now the actor claims the film is being shown in the east and that Friedman and Spitz have refused to make payment or permit him to examine their books.

## Mindlin in Court

To See Daughter

Chicago, Jan. 31.

Frederick A. Mindlin, part owner of Chicago's Playhouse theatre (pictures), was divorced in 1926. The Mindlins have a daughter, now four. Shortly after securing her decree, by default, Mrs. Mindlin married James Clark Hoskins. Since her marriage to Hoskins it was alleged that she had represented him to the child as her father.

Mindlin, per attorney Benjamin H. Ehrlich, appeared in Judge Thomas J. Lynch's branch of the Chicago municipal court and sought to modify his divorce decree so that he might see his daughter. In 1926 Mrs. Hoskins was given sole custody of the child.

Judge Lynch continued the motion for 90 days and ordered that Mindlin may visit his daughter once a week and call her on the telephone at similar intervals.

"And," quoth the judge, "he can call himself 'dad' while with her."

## Saving Time Again

Chicago, Jan. 31.

Starting March 4 the present schedule of 63 hours on Southern Pacific, Union Pacific and Santa Fe railroads from Los Angeles and Chicago to Chicago will be cut to 61 hours and 15 minutes.

This saving of 1:45 applies on extra fare trains.

## JOE SCHENCK IN N. Y.

Joseph M. Schenck arrived in New York Sunday, coming directly through from the coast.

## DIRECTORS AFTER INFO IN HICKMAN TRIAL

Los Angeles, Jan. 31.

The opening of the trial of William Edward Hickman, confessed kidnaper-murderer of Martin Parker, attracted a score or more of directors and actors who sought firsthand information of major case court procedure. Local authorities co-operated with the film men to the extent of reserving close up seats for those who expressed a desire to attend the hearing.

Among those present on the opening day were Edward Sloman and Edward Laemmle, Universal directors; Richard Wallace, First National; Victor Fleming and Ernst Lubitsch, Paramount; Clarence Brown and King Vidor, M-G-M. Vidor wrote a by-line story of the case for a local daily. Several directors suspended studio work to attend the trial.

## R. Crewe With Hearst

And Due for Coast Job

Regina Crewe of the "Morning Telegraph" goes home within the month to do a news letter on movies for the New York "Mirror." Eventually Miss Crewe will go to Hollywood and do for Hearst's tabloids what Louella Parsons is writing for the New York "American" and nationally syndicated.

Miss Crewe succeeds Dorothy Herzog, who was film editor for FBO. Miss Herzog was formerly picture reviewer in New York, going to the coast to do film correspondence. Bland Johanson has since succeeded Miss Herzog as the picture critic and quickly commanded attention for her pithy and breezy film criticisms. Miss Johanson remains on the "Mirror" as its picture reviewer.

Miss Crewe's husband, Herbert Cruikshank, continues on the "Telegraph," which paper he rejoined after leaving it for a spell to go on the now merged "Pict. World." Eventually Cruikshank will accompany his wife to the coast, where he has other connections and which "The Telegraph" open for Bernard leaves his film reviewing post on Simlons. The latter is now the advertising manager but has written picture stuff and will combine both duties on Cruikshank's resignation.

## "Board of Trade" for Eastern Film Hopes

A mysterious "Board of Trade of the Motion Picture Industry" has appeared on the scene with the notion of turning production back to its birthplace.

Membership appears to be among merchants and others who were hit hard when the eastern studios closed and who would profit by a resumption of production around New York.

The new "Board of Trade" is located at 145 West 45th street in the office of Joseph Ornato, producer of short subjects and industrial films. Inquiry there developed that it is little more than a mail address for the propaganda scheme.

## Helen Costello's Marriage Turns Out to Be Poison

Los Angeles, Jan. 31.

Love's young sweet dream is poison to Helen Costello, Warner featured player, and Jack Regan, former college hero, who have separated after four months of married life.

Regan is returning to Washington, where he will work in the advertising department of a newspaper.

## Lady Douglas in 'B' way

Los Angeles, Jan. 31.

Lady Sholto Douglas, English night club hostess now on the coast, will appear in the east of Universal's film version of "Broadway." If officials of the studio succeed in persuading her to accept an offer made her.

Lady Douglas has not given the producers an answer as yet.



AMERICA'S ONLY NATIVE BORN JOINED TOGETHER "SIAMESE" TWINS

MARY and MARGARET GIBB, of Holyoke, Mass., together with their mother, Mrs. John R. Gibb (the only mother to ever survive the birth of Siamese twins)

Offering a delightful act, assisted by RAY TRAYNOR and THE DANCING SHERR BOYS

K.-A. Representative, SOL. TUREK



# AMUSEMENT STOCKS SINK BACK; PATHE CRASHES; STANLEY WEAK

**Ticker Sharps See Liquidation in Loew—Fox Makes Best Showing on Talk of Heavy Wall Street Backing—General Market in Midst of Scare**

Influenced partly by general market conditions, but more by individual considerations, practically all the amusement shares tumbled back from their tops last week and early this week, or dropped further into new bottoms.

Loew was back below 62 yesterday, after touching for the third time its old top of 64, accompanied by the comment of shrewd ticker readers that there were signs of liquidation by important operators. Paramount was quiet at and generally below 113, the line at which it had developed resistance to selling pressure up to the last week or so.

Pathe crashed again, this time to 134, with corresponding weakness in its bonds, a 7 per cent. issue which returned to its former low of 80. This slump was attributed, besides the dividend passing, to frightened selling by small holders who had the stock wished on them when the Keith-Albee connection was ballooned last year.

Fox did best of the group, although even that much-touted issue was not immune from pressure during the worst of the uncertainty about tight money. Federal Reserve Board brakes on speculation and such things. In this case the inside "dope" was that the Wall Street banking sponsorship for the Fox stock was engaged in an effort to clear itself of a speculative following. In this connection stories are afloat downtown which seek to identify the sponsorship of Fox as one of the biggest interests—indeed the very biggest—in the financial district.

Customers' room gossip has it that this concern does not want a public following of trailers, and from time to time will maneuver to shake it off. Meantime a large part of the stock has been taken out of the market and the floating supply so reduced that only minor buying has a disproportionate effect.

Stanley at 50 Stanley, which sold above 50 before the distribution of stock last year, climaxed its progressive decline last week, selling around 47, but promptly rallying to better than 50. The bottom was reached just before the announcement of the income statement for 1927, showing dividends just earned but net not

appreciably above the showing of 1926. Recovery was based on belief the worst was known and had been disseminated. This was only one of a number of financial statements made by film and theatre concerns. Most important was the unofficial forecast of Paramount's 1927 net, placing it at the rate of between \$12 and \$13 a share of common. The Street had been led to expect something better. What particularly threw cold water on enthusiasm was the figure of around \$3.75 for the Sept-Jan period. This and the feeling that pool holdings had been reduced, put the issue in a highly unfavorable light to ticker followers.

**Loew Operation** The explanation of Loew's sudden upturn, during a session when prices were falling all around, was that that information had been allowed to leak from inside, tending to show that appreciation of real estate holdings would make a brilliant showing on reappraisal. That explanation sounded weak, as it had been called to attention many times in the past. It isn't reasonable to believe that rising real estate values over a 15-year period could result in a sudden wave of buying some Wednesday morning. The fact that the move started during a generally weak market was the best indication that it was a deliberate operation. When the uptrend halted on the old point of resistance, the conclusion was obvious that it was with the consent, if not with the co-operation, of the operating clique.

Stanley showed net profit of \$3,235,337 for 1927, compared with \$3,143,509 in 1926. For the same period the gross was \$37,000,000 compared to \$22,908,000, an excess for 1927 of nearly \$15,000,000, indicating either enormously increased operating cost or, as likely, important expansion.

Shubert Theatres reported net of \$630,626 for the six months up to Jan. 1 equal to \$3.75 a share of common, compared with a net per share of \$4.03 for the same period of the preceding year. This, of course, was sufficient explanation for the dip from 75 to yesterday's price of 64, and also for the inspired upswing of a couple of months ago.

## GOLDBERG PANNED BY SCREEN WRITERS' GUILD

**Article in Society's Bulletin—  
Recites Complaints of Writers  
for Indie Producer**

Los Angeles, Jan. 31. Screen Writers Guild does not take kindly to the tactics of Jesse J. Goldberg, independent film producer, in his business relations with its members. Several complaints have been made regarding unsatisfactory deals with this producer, who is also known as James Ornott.

Specific complaints are being printed this week in the Screen Writers' Bulletin, official organ of the Guild, which carries the following article:

**Jesse J. Goldberg, Producer** Jesse J. Goldberg produces for First Division Pictures, Inc., and directs as James Ornott, also accepting screen credit for authorship on his productions as William Gilbert.

"Goldberg engaged Ruth Todd to write the adaptation and continuity of a picture to be called 'Conrad's' body argument called for payment of one sum for adaptation and continuity, and another sum, two-thirds as large, as a bonus if the picture was made for less than a stipulated production cost.

"Miss Todd's understanding was that Goldberg's financial backers would not approve the amount unless payment were handled in this manner, and that the picture would certainly be made under the bonus deadline, and that she would receive all the money mentioned in her agreement. But the picture, unfortunately, ran past the bonus amount and she received only the flat price mentioned in the agreement. Story was credited to William Gilbert but only part of the price she expected was credited to Ruth Todd.

"Goldberg engaged Arthur Gregor to do a story and continuity for an advertised title, 'Polly of the Movies.' Gregor wrote four stories, the last of which was sufficiently acceptable to prompt Mr. Goldberg to issue checks covering half payment of the price agreed upon for story and continuity. These checks were dishonored by the bank (Miss Todd had the same experience), but later made good.

"Then Goldberg quarreled with Gregor and took legal action to force Gregor to return the money he had received, attaching money due Gregor at another studio and attaching Gregor's bank account.

"The net result of Gregor's employment is that Goldberg has four stories and a script, made a picture based on one of the stories, paid half the price agreed upon and forced Gregor to spend money for legal aid to keep the other half. Goldberg has claimed, and due him for this money—after demanding that Gregor return it—another story written by Gregor and sold to one of the larger studios. This claim was withdrawn by Goldberg when the studio refused to attach any interest in it. Goldberg has also annoyed Gregor in other ways.

"Jean Plannette and George Dromgold, as a team, agreed to write, scenarize and title a production for Goldberg, payments to be made on account as the work progressed, to stated degrees of completion. They delivered an accepted story and script and received their money, partly in checks dishonored and later made good, up to a final \$100 claimed by Dromgold. Goldberg now refuses to pay this \$100, and has informed Dromgold that his attorney is under instructions to proceed legally against Dromgold for the return of the money he has already received.

"It is obvious that these writers have profited more in experience than in cash as a result of their employment by Jesse J. Goldberg."

## F. R. JONES' COMEDIES

Los Angeles, Jan. 31. F. Richard Jones, formerly supervisor of the Hal Roach comedies and later director of Douglas Fairbanks in "The Gaucho," is negotiating with Pathe to produce two-reel and feature comedies, to replace the contract held by Mack Sennett.

## IN BETWEEN FINDS HOLLYWOOD STUDIOS 50% UNDER NORMAL

**5,000 Studio Employees Idle—Preparing for New Programs—How Producers Are Now Working—Fox Is Busiest, but Still at Two-Thirds Normal**

### Critic's Xmas Gross Gone

A New York evening tabloid film reviewer (femme) lost an exceptionally large haul of Xmas gross through an attempted display of importance. The girl film scribe, who also does some radio work for the tab, got an exceptionally large gross from both sources. She decided to pile it all into a taxicab and make a cruise to Broadway for the purpose, in turn, of dropping off a little token to the girls connected with the Broadway picture houses.

The first stop-off, at the Capitol, to see Bessie Mack, the reviewer took her little bundle with her into the theatre building, leaving the cab waiting for her with its tonneau full of the gross.

When she came down to the street again, taxi, Xmas presents and all were gone. And not traced to date.

## CHRISTIE'S 42 COMEDIES FOR PAR NEXT SEASON

Los Angeles, Jan. 31. Charles Christie, business head of Christie Studios, leaves for New York Feb. 15 to confer with Paramount officials on the schedule of Christie co-edies for next season. Christie produced 36 two-reel comedies for Par. distribution this season, and will probably increase this number to 42 for next season, making an additional comedies to take the place of the Edward Horton series of six made by the Harold Lloyd organization last summer.

The Christie contract for Paramount distribution covers three years and also provides for Christie to produce one special feature comedy each year. "Tillie's Punctured Romance" is the season's special, with nothing definite set for next season's feature.

## WARNERS' NEW OFFICE

**General Offices Shortly Moving to  
West 45th Street in New Building**

Without announcement, Warner Brothers have erected a building on West 45th street, next door to the Martin Beck theatre, just west of 8th avenue, for their general offices.

Removal will occur the latter part of this month.

The building is of six or seven stories, with some space rentable to outsiders.

## STANLEY CO. CHANGES

(Continued from page 5)

some of the Stanley crowd thought Boyd should give First National far the best of it on picture purchases. Boyd declared to the contrary, saying he was buying of Paramount as needed and at a fair price. Besides which Boyd pointed out that Adolph Zukor had been generous in advancing money to Stanley when the latter needed it, and all of that money had not yet been repaid.

That subject grew so serious from accounts that Zukor and John McGurk were drawn into it. McGurk is said to have stated he was powerless in his position as president of the Stanley company, through the authority of the executive council prevailing.

Boyd, looked upon as one of the best film buyers in the country, is reported to have tendered his resignation or threatened to. From accounts, if he did so, it was tabbed. It is said Boyd, very wealthy and the owner of much real estate with considerable in the Times Square section, received several offers from large chains when the Stanley fuss became known.

Los Angeles, Jan. 31. While preparing for the '28-'29 program of production, coast studios are working 50 per cent below normal, with approximately 5,000 regular studio employees idle.

Activity at the coast studios is as follows:

United Artists, two companies working where for is normal.

M-G-M, two with six normal.

First National, six with eight normal.

Pathe-DeMille, five against eight normal.

Warner, dark since New Year's, one company making Vitaphone records, and about five feature companies normally.

Universal is making a grandstand play to clean up all productions in preparation and working eight companies, against the same number normally.

Hal Roach, anticipating to close two months ahead of its normal vacation, working to capacity with three short comedy companies.

FBO, two companies actually shooting, against six normal.

Fox, considered the busiest studio on the coast at this time, working eight features and three comedies, against a total of two, normal.

Metropolitan, rental studio when Pathe can spare it, two companies working, with facilities for six.

Christie working to capacity with two companies, hoping to complete its Paramount '27-'28 program in time to close the studio at the usual vacation time.

Tiffany, stable, two companies working, with facilities and aim for a normal condition of six.

Educational, preparing to clean up on last year's product, with but two companies working where five is normal.

Paramount, four companies working, with facilities for eight normal. Aside from the leasing studios, including Tec-Art, California and Poverty Row, there is very little doing in production.

## Warners' Studio Fire Loss of \$100,000 Insured

Los Angeles, Jan. 31. Estimated damage amounting to \$100,000 was done to Warner Brothers' studio when a blaze started on one of the stages, setting fire to a whole block of sets. Loss is covered by insurance.

The fire is believed to have been from the sparks of a trash burner on an adjacent lot. The fire department soon had it under control with a few firemen and studio employees slightly injured by falling timbers.

Film laboratories containing valuable products escaped injury through efforts of studio employees, who immediately poured water over the roofs of the building.

The film library and Vitaphone laboratory also escaped damage.

As the studio had been closed for three weeks no financial production loss was incurred.

## Par. Starting 5

Los Angeles, Jan. 31. With 52 features to be made this year Paramount will start five productions within the next 10 days.

Stories in preparation are "She Wouldn't Say No" featuring Bebe Daniels, to be directed by Clarence Badger; "Ladies of the Mob," featuring Clara Bow, with William Wellman directing; "When Romance Rides," Zane Grey western directed by John Waters; "Three Sinners," featuring Pola Negri, with Rowland V. Lee directing, and "Easy Come," featuring Richard Dix with Frank Tuttle directing.

## F. N. Heads West

Los Angeles, Jan. 31. Clifford Clifton, president of First National, with A. Rowland and Jerome Beatty will reach the coast in February to confer with Watterson Rothacker and Al Rockett, First National studio heads.

It will be on the layout of next season's program.

Summary of trading for the week ending Saturday, January 28:

STOCK EXCHANGE									
1928	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chg.	Net	Chg.
40%	30%	2,100	American Seat (4).....	40%	30%	39 1/2	- 1/2		
109	163 1/2	5,200	Eastman Kodak (1).....	169	104 1/2	104 1/2	- 1/4		
106	100 1/2	600	First National 1st pref. (8).....	106	106	106	+ 1/4		
85 1/2	82	40,000	Fox Film class A (4).....	88 1/2	84	84 1/2	- 1/2		
63 1/2	57	175,000	Loew's, Inc. (1).....	65 1/2	57 1/2	57 1/2	+ 1/2		
26 1/2	25 1/2	9,000	Madison Square Garden (1/2).....	26 1/2	21 1/2	21 1/2	+ 1/2		
20	20 1/2	1,000	Metro-Goldwyn 1st pref. (1,800).....	20	20 1/2	20	+ 1/4		
24 1/2	24	1,400	Motion Pic. Corp. (1).....	24 1/2	24	24	- 1/4		
21 1/2	21 1/2	1,000	Orpheum (1).....	21 1/2	21	21 1/2	+ 1/4		
10 1/2	10 1/2	900	Paramount (1).....	10 1/2	10 1/2	10 1/2	+ 1/4		
11 1/2	11 1/2	45,900	Par-Fam-Lasky (10).....	11 1/2	11 1/2	11 1/2	+ 1/4		
18 1/2	18 1/2	10,000	Pathe Exchange class A.....	18 1/2	18 1/2	18 1/2	- 1/4		
20 1/2	20 1/2	4,800	Pathe del. cls. (1).....	20 1/2	20 1/2	20 1/2	- 1/4		
60 1/2	60	8,800	Shubert (1).....	60 1/2	60 1/2	60 1/2	- 1/4		
20 1/2	20 1/2	1,400	Stanley Film, Inc. (1).....	20 1/2	20 1/2	20 1/2	+ 1/4		
20 1/2	20 1/2	8,800	Warner Bros. class A.....	20 1/2	20 1/2	20 1/2	+ 1/4		

CURB									
1928	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chg.	Net	Chg.
5	4	300	Film Insp. Mach. (1).....	5	4 1/2	4 1/2	+ 1/4		
1 1/2	1 1/2	100	D. W. Griffith.....	1 1/2	1 1/2	1 1/2	+ 1/4		
2 1/2	2 1/2	8,500	Pox Theatres.....	2 1/2	2 1/2	2 1/2	+ 1/4		
12 1/2	12 1/2	4,800	Pathe del. cls. (1).....	12 1/2	12 1/2	12 1/2	- 1/4		
10 1/2	10 1/2	2,000	Warner Bros. (1).....	10 1/2	10 1/2	10 1/2	- 1/4		

BONDS									
1928	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chg.	Net	Chg.
101	99 1/2	\$31,000	Keith Gas (Stock Exchange).....	100 1/2	99 1/2	99 1/2	- 1/4		
100 1/2	100 1/2	150,000	Loew's Gas (Stock Exchange).....	100 1/2	100 1/2	100 1/2	- 1/4		
100 1/2	100 1/2	100,000	Pathe Gas (Stock Exchange).....	100 1/2	100 1/2	100 1/2	- 1/4		
81 1/2	80	92,000	Tuttle Gas (Stock Exchange).....	80 1/2	80	80 1/2	- 1/4		
102 1/2	85 1/2	100,000	Warner Bros. Gas (Stock Exchange).....	101 1/2	85 1/2	85 1/2	- 1/4		

Loew bonds ex warrants sold \$83.00, 101, 100 1/2, 100 1/2, net off, 1/4.

## ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

36 27 1/2 ..... | Box, C. A. (See note) (3,500)..... | 36 | ..... | ..... | ..... | ..... | ..... | ..... |

20 7 1/2 ..... | Unit del. cls. (1)..... | 20 | ..... | ..... | ..... | ..... | ..... | ..... |

4 7 ..... | Unit del. cls. (1)..... | 4 | ..... | ..... | ..... | ..... | ..... | ..... |

11 6 ..... | De Force Photo..... | 11 | ..... | ..... | ..... | ..... | ..... | ..... |

11 3 ..... | The Intelligencer..... | 11 | ..... | ..... | ..... | ..... | ..... | ..... |



# EXTRAS' HIGH DAILY AVERAGE IN '27, \$8.59; 330,397 PLACEMENTS FOR 35,000

Twice as Many Women Registered With Central Casting Agency in Hollywood as Men, but Twice as Many Jobs for Men as Women—David Allen, Mental Wonder, in Charge of Agency—Only Two Complaints Last Year on Miscasting—More Colored People in Demand

Los Angeles, Jan. 31. Members of the Association of Motion Picture Producers who obtain their extra talent through the Central Casting Corporation paid a total of \$2,838,136 for the services of men, women and children, giving 330,397 jobs during 1927. Of this amount \$1,453,036 was disbursed between July 1 and Dec. 31. As the people were paid for over-time the average daily wage earned during the year was \$8.59. For the first six months of the last year the average daily earnings averaged \$8.18 and likewise for the last six months without the over-time allowances. The daily wage paid ran from \$3 to \$25, according to the work required.

In the casting office are three times the number of women registered for employment over men, while there were twice as many jobs for the men during the year as for the women. This office has been operated for two years under the general management of David Allen. Prior to taking the position he operated the biggest casting employment agency for extras on the Coast. Though there are some 35,000 people registered for employment with the Central office, Allen appears to be personally acquainted with about 90 per cent. of them. This is brought out through the fact that only two complaints were made by directors that they had not gotten the exact types called for. In both instances a check up made by Fred W. Beeson, president of the Central Casting Corporation, revealed that the people complained about by the directors had been on a studio request list, and though the Central office knew that they were not the exact types desired, simply followed instruction.

Allen's retentive memory has proven a great time-saver as well as money saver as the Central office during the year expended an average of 32 cents a head in the placement of adults, and 55 cents with children. The latter represented only four per cent. of the placements on the year. The State of California was revealed as its only free employment bureau during the same year with an organization that has been intact for nine years expended an average of 46 cents a person in securing jobs.

The expense of placing people in positions is borne by the members of the Producers' Association who pay 5 per cent. of the total daily wage received by the actor for this work. This money is independent of the actor's pay as the latter receives the net amount he is engaged for. It actually cost the producers \$141,906 during the year to operate the Central office. In the past the actors were compelled to pay agents from 7 1/2 to 10 per cent. of their salary for securing employment.

## 220,345 Jobs

During the year there were 220,345 jobs for men with 103,015 of these placements paying \$7.50 a day. Though one would expect there would be an abundance of people used at \$3 a day, only 2,429 placements of men were made at this figure. For the \$5 paycheck 37,078 men signed, while 59,793 got work at \$10 a day, most of them wearing dress clothes, and 8,353 found \$12.50 checks awaiting them at the end of the day for better or better dressed class or playboy bits.

In the \$15 division almost 500 more found employment for bits with actually 8,816 drawing this sized check while 862 men found employment doing small parts for sums ranging over \$15 and not exceeding \$25 a day.

In the women's division 44.74 per cent. of the placements or 43,800 were given employment at the \$7.50 per diem rate. Ten dollar checks were drawn by 31,004, while 865 got \$3 slips, and 16,595 drew \$5 checks. Only one-fourth of the amount of

work was given women at the \$12.50 and \$15 rates as was given men. For the four-figure 2,886 worked and at the latter \$376. Between \$15 and \$25 daily employment was given to 221 females.

## \$5 Daily for Kids

There were 7,070 days' work for boys and 5,074 for girls. Almost 54 per cent. of the jobs given the boys were at the \$5 rate, while nearly 61 per cent. of that given girls was at the same rate. A total of \$46,428 was paid out to boys working in pictures and \$31,755 to girls during the year.

Besides paying these kiddies salary the studios had extra expense. They all maintain school rooms and teachers for the youngsters while the latter are on the lots. This item alone runs the studios better than \$50,000 a year, which signifies that the kids per capita cost more to employ than the adults.

On the year a total of \$1,823,205 was paid to the men employed, while the women drew an aggregate of \$801,747.50.

The average daily placement of men during the year was 603 and that of women 269, with children averaging 33, or a total average of 905 daily placements.

## Not Steady

That figure alone might lead people to believe that work was steady for these people all around. Only 55 women averaged two and one-half days or more a week during the 52 weeks of the year. Also but 12 women of this number hit the two and one-half average; 22 the three-day-a-week average; 13 three-and-one-half days a week; five, four days; one, four and one-half days; one, five days a week on the year.

**Extensive and Expensive Clothes.** Eighty-four per cent. of those to find this amount of employment are listed in the casting office as dress women, who have an extensive as well as expensive wardrobe.

In the male division a total of 135 averaged three days or more a week during the year. In figuring out the way they worked, 74 worked three days each week during the year; 40 got three and one-half days; 13, four days, and four, four and one-half days, with the same number getting five days each week. Of this number 65 per cent. are classified in the dress group.

Of the placements made 22,763 were given to veterans of the World War with the total wages to this group amounting to \$158,490.

Unusual demand during the year for colored extras, of whom 3,754 obtained placement, and earned \$30,036 during the year.

As many extras are always changing their phone numbers or home addresses it is the duty of the phone operators in the central office to list these changes. During the year 4,943 changed numbers one, two, or three times. Of the placements the casting office is used exclusively for placing the people in employment. There is no waiting line in the office each night or morning. The people phone in twice a day and ask if there is anything for them. If there is and they have not called the central office calls them. The average daily calls made during the year by the central office notifying people of jobs were 493, while 803 made calls each day during the busiest hours to inquire whether there was work for them.

## CAREWE EAST FOR STORIES

Los Angeles, Jan. 31. Edwin Carewe, U. A. producer-director, is en route to New York to complete negotiations for the purchase of four stories to star Dolores Del Rio during the current year. He will remain east about six weeks.

Lewis Jerome, Carewe's business manager, and Harry D. Wilson, press representative, are in the party.

## N. Y.'s Last Caster

J. Francis O'Reilly, the last of the picture casting agents, formerly numerous around the Square, has converted his offices into a dancing school. O'Reilly teaches the fandango to children's classes.

## HERCULES' 4 SPECIALS

Los Angeles, Jan. 31. Hercules Productions, of which Peter Kanellos is president, will make four special productions this year.

The first is "The Little Wild Girl," from the story by Putnam Hoover with a cast including Lila Lee, Cullen Landis, Frank Merrill, Sheldon Lewis and Jimmy Aubrey.

Others are "Shadows of the Night," from a story by Shelley Carpenter; "Sally of the South Sea," by H. W. Carter; "The Remedy," and "Broken Hearts," from a story by Louella Sorrell, who is said to be a newspaper woman on the coast using a nom de plume.

## Writers for T-S' 5

Los Angeles, Jan. 1. Raymond L. Schrock is supervising story development for five pictures to be put in production by T-Tany-Stahl during the next six weeks.

John P. Nattford is writing continuity for "Deliusa," which Arthur Gregor will direct. Phil Longan is preparing "Green Grass Widows"; Harry Dittmar has adaptation and continuity assignment for the next Jack London story; Ben G. Kohn is making story for "Ladies of the Night Club"; and Ethel Jamieson is writing the story for "Lingerie."

## Pathe Losing 3 Directors

Los Angeles, Jan. 31. Three directors, according to reports, are going to leave Pathe-DeMille shortly upon the expiration of their contracts.

They are Paul Sloane, William K. Howard and Rupert Julian. The latter and Erle von Stroheim until last week were negotiating to return to Universal, but as that studio will close in a few more weeks for at least a six-weeks period, all negotiations were called off until the studio is again in operation.

## Par Directors' Jobs

Los Angeles, Jan. 31. New assignments at Paramount include Frank Tuttle to direct Richard Dix in "Easy Company," Gregory La Cava to direct the next Esther Ralston picture; Harry D'Arrast to direct Florence Vidor in "The Paris Buyer"; Wallace Beery and Raymond Hatton will appear in "Great Guns" with Frank Strayer at the microphone.

Tuttle will also direct Clara Bow in "Private Pettigrew's Girl."

## TIFFANY'S COLORS ON COAST

Los Angeles, Jan. 31. Tiffany Color Classics started its first production on the coast with Hans Reinhardt directing. It will be known as "Souvenirs" and has Anna May Wong, Joyzelle Joyner, Esther Garcia and Harold Miller in the cast.

These subjects were formerly made in New York for Tiffany-Stahl release.

## S-F 5,000-SEATER IN N. J.

In the present building plan of the new Journal Square theatre in Journal Square, Jersey City, by the Stanley-Fabian Corp.'s chain of 65 in New Jersey, the S-F interests are going in stronger for the larger seating capacity as evidenced by the S. S. seating 5,000.

"Katy O'Doone" for Vera Reynolds. Los Angeles, Jan. 31.

Pathe-DeMille is preparing "The Host of Kitty O'Doone" for Vera Reynolds.

Tay Garnet is writing the story.

Syracuse House Goes Presentation. Syracuse, N. Y., Jan. 31.

Loew's new picture house opens here Feb. 18 with a Loew-Public stage unit, "Fan Fairs."

## Incandescent Lighting for Films Now Demonstrating

Los Angeles, Jan. 31.

Demonstrations of incandescent lighting applicable to pictures are being conducted twice weekly at Warner studios under auspices of the academy, under the direction of the Technicians' branch, in cooperation with the Society of Cinematographers and the Producers' association.

Cameramen skilled in the use of Mazda lights for film work are in charge of the demonstrations, open to all cameramen, laboratory workers, art directors and technicians. The Warner studios are being used as little production is now going on at that place.

The first night of demonstrations found nearly 150 present, with the following nights getting attendances of over 200. The experiments are creating widespread interest among cameramen and others.

The final week of demonstrations will take place week of April 2, prior to the convention of the Society of Motion Picture Engineers which will be held this year on the coast.

## CONSIDINE'S 5-YR. CONTRACT

Los Angeles, Jan. 31.

John W. Considine has signed a five-year contract with United Artists to function as general manager of their Art Cinema productions.

# PARAMOUNT'S '28-'29 PROGRAM OF 70 PICTURES—20 SPECIALS

Stories 85% Selected—Largest Number of Specials Ever Listed by Par.—Jesse L. Lasky in New York—Sales Conventions End of April

## FBO's 3d Vice on Lot

Los Angeles, Jan. 31.

With Charles E. Sullivan elected vice-president of FBO at a meeting held in New York, that organization now has three vice-presidents in its coast studio. Others are William LeBaron and Edwin C. King.

Sullivan in the past was studio contact man for the New York office. In the future he will function as business manager on the lot, work which King formerly performed.

King is to be in charge of the physical and technical production, while LeBaron will be in charge of production, handling of directors and writers and passing on stories. The latter returned here from New York this week.

## Need Stories for Team

Los Angeles, Jan. 31.

M-G-M has not yet decided whether they will re-sign Aileen Pringle for a new series which would team her with Lew Cody. The company offered a contract calling for \$1,000 weekly for 20 weeks out of 28, with continuance beyond a week to week basis and two weeks' notice to be given her at any time the company wishes to discontinue.

Miss Pringle is said to have accepted the proposition, with the company holding the deal in abeyance until certain that the team of Cody and Pringle can be supplied with suitable stories.

## PATHE PROGRAM CONFERENCE

Los Angeles, Jan. 31.

William Siström, manager for De Mille-Pathe studios, is en route to New York for a two-day conference with J. J. Murdock and John C. Flynn on outline of next year's production. The program was completed at a studio conference between De Mille, Siström, Elmer Pearson and Flynn, but the latter had to leave before completed.

Pearson will remain here until April's starting production.

## ANOTHER VITA SKETCH

Los Angeles, Jan. 31.

Jayton Roy is directing a new Vitaphone sketch with May McAvoy, Richard Carle and Neely Edwards.

It is "Sunny California," co-written by Hugh Herbert and Murray Roth.

# SENNETT'S SHUT DOWN COSTS 300 JOBS

Everybody Out but 2 Actors and Writer—\$400,000 Tied Up in Feature

Los Angeles, Jan. 31.

Mack Sennett, practically stopped making pictures for some time to come. He has rid himself of his entire executive, acting, directorial and technical organization with three exceptions: Johnny Burke, Sally Eilers, players, and a writer.

Sennett, it is said, besides losing his Pathe releasing contract has around \$400,000 invested in a feature length picture, "The Goodbye Kiss," for which he has not as yet made releasing arrangements.

John A. Waldron, Sennett vice-president and general manager, is said to be preparing to leave the company until Sennett requires his services, as is Lee Huggan, business manager for the producer.

About 300 people came off the payroll when Sennett decided to shut down.

## German Director Leaves

## Fox for Paramount

Los Angeles, Jan. 31. Ludwig Berger, German director brought to this country by Fox, has resigned, without making a picture.

He goes to Paramount to work on "Koucer," by Herman Behr.

If Berger develops "the picture version to pass inspection by Paramount officials, he will be given a contract to direct with Emil Jannings starred in the film.

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## Pathe's New Program

Los Angeles, Jan. 31.

Elmer Pearson will remain on the coast until the end of February, completing the line up of next season's releases for Pathe De Mille. Pearson is laying out the program with Cecil De Mille and other studio officials.

Both Leatrice Joy and Vera Reynolds, under contract to Pathe-De Mille, have a number of months to go before the option periods arrive on their contracts.

Each player will make at least one picture for the company before the options come up for consideration.

## LAURA'S "HUSBAND HUNT"

Los Angeles, Jan. 31.

One thing is certain—after the studio heads in the Laura Jensen-Madame Alice controversy, will not be filmed by Universal as Laura in "Hunt's" next.

Instead, "The Husband Hunt," original by Harry O. Hoyt, will be made by the star when she returns from a vacation to Hollywood. Wesley Ruggles will direct.



# RUMORED DIFFERENCES ON PRODUCTION MAY SPLIT PATHE-DE MILLE FROM K-A

**J. J. Murdock, for K-A, Reported Insistent Film Affiliations Turn Out Lower Cost Product of Better Quality Than at Present—Hot Conferences Going On—Bankers Called Attention to Production Appropriation and Its Use**

Heated conferences have been held between Keith-Albee and Pathe-P. D. C. executives. A split may result with K-A throwing its picture affiliations overboard.

Banking interests whom the Albee group influenced to finance Pathe are protesting as but half the pictures required have been made on the money appropriation mapped out for Pathe production activities at the beginning of the season. If the program is to be completed the bankers will have to produce more funds, it is said.

In addition the K-A executives have evidently heard from the bankers whom they interested in Pathe to the effect that they have learned the money spent in production is not recoverable on sales on account of quality and limited outlet, these complaints being passed on to Pathe by K-A.

While Keith-Albee cannot be held legally for the money advanced to Pathe, the former feels partially responsible on account of influencing the financing of the Pathe-P. D. C. affiliation.

The Keith-Albee people are not satisfied. It is said, was the type of picture production turned out by Pathe this season, feeling the difference in receipts in Keith-Albee houses where Pathe pictures have been shown.

**De Mille's Position**  
Difficulties between Keith-Albee officials and Cecil B. De Mille have been current for some time past. With De Mille in a position where he is not obliged to accept orders from Keith-Albee these difficulties have continued up to the present without change in conditions.

It is reported K-A had an official working with De Mille who was dismissed for trying to show De Mille how to make pictures.

During the conferences held in the past week it has been proposed that a representative of the K-A and banking interests be appointed to advise De Mille for some time past. (The latter wanted to hold down costs, this executive to be paid by Pathe and kept independent of De Mille for salary and position.)

It is doubtful whether De Mille will accept the plan. Several Pathe men are being considered for the precarious job.

**Murdock's Stand**  
On the K-A side the chief stickler for low cost productions of a quality to at least draw back their production investments through the distribution is John J. Murdock. Though Murdock is a man of Pathe, his show interests are mainly with K-A.

It is said Murdock accepted the Pathe presidential post with the understanding all Pathe-P. D. C. De Mille product would be made at a reasonable cost, not to exceed its possible circulation's gross.

This has not been done, from accounts, through Pathe's limited area for feature films, with Murdock reported continuously remonstrating, to the effect he would prefer to vacate the presidency of Pathe, rather than to be continually at odds with its production division.

Other than the banking connections, neither K-A nor E. F. Albee or Murdock, K-A's principal executives, has any actual money investment of their own in any of the three combined picture concerns.

## Salesmen's Officers

New York Film Salesmen (ass'n.) has chosen for the ensuing year: president, G. W. Fox (Fox); first vice, Gus Solomon (E. F. Albee); second vice, Matthew C. Urban (Tiffany); treasurer, Saul Traubman (Hollywood); recording sec'y, M. H. Markowitz (Hollywood); financial sec'y, B. Rappaport (Tiffany); historian, Jack Goldstein (Commonwealth); sergeant-at-arms, Jules J. Jasper (Educational); trustees—Frank Walsh (Fox), Sol Taylor (Edis).

Board: Joe Weinberg (Big U), Joe Fidler (Edis), Richard Gledhill (Fox), Jack Ellis (Edis), L. V. (Pathe), Bernard Scholtz (Edis).

## Home Office Slogan

An ex-manager of a chain theatre says the home office idea is:  
Good business, good show.  
Bad business, bad manager.

## FOXES 5,000-SEATER IN ATLANTA'S MOSQUE

Atlanta, Jan. 31.  
A new mosque to serve as headquarters for Yarnab temple of the A. A. O. N. M. S., including as its principal feature a theatre-auditorium, seating 5,000, leased for 21 years by Fox is to be erected at Peachtree and Kimball streets, in the center of fashionable Atlanta.

The development, exclusive of the amount paid for the lot, will cost \$2,000,000 and the auditorium-theatre will be the sweetest thing of its kind in the south.

The policy of the new theatre will include Fox pictures with the matter of stage fare unsettled.

With Atlanta overcasted, the boys are trying to figure what a cut the new theatre will take out of the patronage of the downtown houses. The new theatre is on the edge of the fashionable northside residential district and is only a few blocks from the Bringer theatre.

Philadelphia, Jan. 31.  
An \$11,000,000 picture theatre seating 5,000 is to be erected on the southwest corner of 17th and Market streets by Fox.  
The transaction has involved the acquisition by the Fox interests of one of the largest sites ever assembled for such a purpose, including a frontage of 248 feet on Market street and a depth of 176 feet on 17th, extending to Ludlow street.

## Denny's English-Mades

Los Angeles, Jan. 31.  
During the shutdown at Universal City for February and March, Reginald Denny will go to London to make two pictures for British National.

Universal will release the pictures in America.

## GERMAN TRIP OFF

Los Angeles, Jan. 31.  
Ernest and Edward Laemmle and Willie Wyler, Universal directors, who were to have left this week for New York to sail for Germany, are not going.

Carle Laemmle has decided that they remain here to prepare on future productions.

It is likely that German directors will turn out the necessary pictures to conform with the German quota.

## CHANEY IN "KONGO"

Los Angeles, Jan. 31.  
M-G-M purchased the screen rights for "Kongo," stage play, and will make a picture from it with Lon Chaney starred.

## Garewe's Crew's Return

Los Angeles, Jan. 31.  
Edwin Garewe, United Artists producer; Lew Jerome, business manager, and Harry D. Wilson, press agent, will return from New York March 5, at which date production on "The Bent-Necked Swan" starring Dolores Del Rio, will begin.

## Lang Back With Columbia

Los Angeles, Jan. 31.  
Walter Lang, director, returns to Columbia to make a picture.  
Lang is under a term contract to Columbia. He was loaned to James Cruze to direct two pictures for Pathe-De Mille release.

## Fight Film, Ohio-Made, Is Finally Passed

Chicago, Jan. 31.  
After prolonged legal controversy, showing of the Tunney-Dempsey fight pictures finally has been permitted in Ohio.

John L. Clinton, state censor, had refused to review the films on the grounds of illegal transportation. The Midwest Film Exchange secured a mandamus and forced Clinton to review the picture, proving the print in question had been made in Ohio. The film was passed.

## Leatrice Joy's Change

Los Angeles, Jan. 31.  
On the expiration of her contract with De Mille March 1, Leatrice Joy Pathe star, will sign with Inspiration for one picture to be released through United Artists in England. The story, by Finis Fox, has been written. Fox will also direct production, which is scheduled to start in London early in June.

## JIMMY STARR AS ADVISOR

Los Angeles, Jan. 31.  
Jimmy Starr, who was known as the official lot jester for Warner Bros., where he wrote titles in his spare moments, is now functioning as a gag man at First National.

The balance of the time he is writing a series of articles in the Los Angeles "Record" telling producers why they are right and wrong.

## NILS ASTHER'S BASE CHANGE

Los Angeles, Jan. 31.  
M-G-M has purchased the unexpired portion of United Artists' contract with Nils Asther.  
He plays the lead in "Laugh, Clown, Laugh," for M-G-M.

# CHICAGO'S HEAVY BREADLINE TELLS OF UNEMPLOYMENT

**Many of Jobless of Higher Calibre Than Usual—No Effect on Picture Houses Yet—Relieved Situation During 1928 Looked For**

## LOCAL NEWSREEL SHOTS.

Hand cameras are being supplied for the conveyance of all Universal theatres for the purpose of getting local or neighborhood items, to add to the weekly newsreel.

## Roach May Take 30 Day Rest in April

Los Angeles, Jan. 31.  
Hal Roach's studios may close in April for the annual 30-day vacation, instead of July as in former years.

The closing will take place earlier than previously as Roach will be finished with this season's production by that time.

Employees at Roach get half pay during the four-week vacation.

## Paramount Dull in Feb.

Los Angeles, Jan. 31.  
Paramount will not have more than two productions in work during February. Starting on next season's program around March 1, about 10 companies will be shooting at that time.

## ASST DIRECTOR ACTING

George Ellis, assistant-director with C. B. De Mille on "The Goddess Girl," was selected by De Mille to play a part in the picture and relieved of his assisting duties.

## Sedgwick's Year's Contract

Los Angeles, Jan. 31.  
Edward Sedgwick, M-G-M director, whose contract expires with his next picture, Buster Keaton comedy, has been signed for another year.

## UFA EXCHANGES IN EASTERN SECTION

The Brilliant Film Corp. has been formed to distribute UFA films in the entire eastern district, headed by David Brill for the past year manager of the Tiffany Exchange at 729 7th avenue, New York. Brill severed connections with the Tiffany offices Jan. 28.

The new distributive channel for UFA has a contract signed by Brill for five years. The contract also includes 26 short subjects. It is the agreed plan of Brill with Wynne Jones, New York representative of UFA, assenting, to establish exchanges in various cities.

Joseph Stock has been named treasurer of the new distributing organization.

## Buenos Aires Studio

Los Angeles, Jan. 31.  
Hollywood Argentine Film Company, which will produce Tom Mix pictures in South America, have signed Edward Langley as art director. Langley was with Douglas Fairbanks in the same capacity for eight years.

Under his contract with the South American company Langley will supervise construction of a studio to be built in Buenos Aires, and will leave New York with the first group to go south Feb. 18.

## McCarthy on M-G-M Lot

Los Angeles, Jan. 31.  
John P. McCarthy is back on the M-G-M lot to direct the picture originally called "Movie Land Diamonds." A picture was made and released under that title last year. McCarthy and M-G-M temporarily parted company when the director declined to play second fiddle to Robert Flaherty, who was sent to the South Seas to make a picture.

## JUNE COLLYER'S STATUS

June Collyer was mentioned in Variety's issue of Jan. 25 as an M-G-M player.  
She is with Fox and one of this year's crops of Wampas baby stars.

## EXHIBITORS OPPOSED BEFORE TRIAL BOARD

**Matter of Protection on 'Glory' in Brooklyn—Fox Let Out as Defendant**

William Morrow, operating the Heights theatre (Borough Hall) Brooklyn, N. Y., brought suit against Fox before the joint arbitration committee from the T. O. C. C. and New York Film Board of Trade, for alleged violation in protection of "What Price Glory?"

Fox, represented by Louis Nizer, attorney, joined A. S. Goldberg, attorney-exhibitor, owner of the Gold and Borough Hall theatres, as a co-defendant, claiming Goldberg was responsible for any breach proven against Fox.

Upon Nizer's statement to the board of the facts and Goldberg's assent, Fox was let out of the case.

This made Goldberg the direct defendant and the hearing continued. After arguments the board found in favor of the plaintiff and awarded Morrow \$250 damages for one picture. This means that Goldberg will be held responsible for all other films played by him (Goldberg) ahead of Morrow.

The suit was treated as the action of one exhibitor against another. Goldberg represented himself and Theodore Cooper looked after Morrow's interests.

Goldberg's defense was that, according to a booking arrangement between Morrow and himself, Goldberg was permitted to play the picture ahead of Morrow, despite the contract.

Morrow argued that the booking arrangement had been ended by Goldberg, and he had no right to play "Glory" ahead of him.

**Rudnick's Case Dismissed**

An application for an injunction against Paramount brought by M. Rudnick (Rudy Corporation), heard by the joint arbitration committee of the T. O. C. C. and the New York Film Board of trade, was denied by the board.

Exhibitor Rudnick, by his attorney, Harry Schuman, claimed that he had bought protection for his Myrtle theatre over the Parthenon at Myrtle and Woodbine streets, Brooklyn, and that Paramount was serving Keith's Madison ahead of him.

The defense declared Keith's Madison was farther away than the Parthenon and could not be included in the protection.

## Ingram's All-English Film

Louis Blattner, of International Production, has engaged Rex Ingram to direct a picture for United Artists release. It will be made in England with an all-English company, starring Alice Terry.  
Ingram has not chosen the story as yet.

## RALPH INCE'S DOUBLE WORK

Los Angeles, Jan. 31.  
"Notices," an original by Viola Brothers Shore, will be Ralph Ince's next for F. B. O.

He will direct and star in the picture.

Production stars Feb. 15.

## MONTA BELL ASSIGNED

Los Angeles, Jan. 31.  
Monta Bell, M-G-M director, returned from Europe, has been assigned to direct "Dark Fires," original by Dorothy Farnum.  
Hunt Stromberg supervising.

## Gordon, Cooper, Pathe Director

Los Angeles, Jan. 31.  
Pathe-De Mille has Gordon Cooper as director on a term contract.  
Cooper was assistant to William K. Howard, and recently handled the megaphone on "Sin Town," a western picture.

## Von Sternberg's Police Story

Los Angeles, Jan. 31.  
Joseph von Sternberg will direct George Bancroft and Evelyn Brent in a story of the New York Police written by Oliver P. Garrett, former New York "World" reporter.  
Jules Furthman is writing the screen adaptation.

## M. G. Cohen Elevated

Los Angeles, Jan. 31.  
Martin G. Cohen has been promoted from film editor to head of the cutting and editing department of Tiffany-Stahl productions.



# big showmen agree:



**TO ALL PUBLIX  
THEATRES MANAGERS:**

"The Last Command" is  
the **GREATEST** picture  
Paramount has made to  
date. Certainly Jannings'  
best.

It should, in our opinion,  
establish new box office  
records.★

**SAM KATZ**



**TO ALL WEST COAST  
THEATRES MANAGERS:**

"The Last Command," star-  
ring Emil Jannings, is the  
**GREATEST** picture Paramount  
ever made.

The public will go mad  
about it. It's going to make  
screen history.

**HAROLD B. FRANKLIN**

**"Emil Jannings in 'THE  
LAST COMMAND'—greatest  
PARAMOUNT ever made!"**

〔★First week at long run Rialto, New York,  
breaks house record by more than \$2000!〕

**motion picture headquarters**



*-he's done it again!*



**NOW  
BOOKING---  
AND HOW!**

# DOUGLAS FAIRBANKS *as* The GAUCHO

**PHOTOPLAY:** "Will take rank with the box-office hits of the year."

**JUDGE:** "A fast-moving picture. Filled with color and action—highly worth seeing."

**CLASSIC:** "Saturated with vivid, colorful scenes. You'll like 'The Gaucho'."

**LIFE:** "Thrilling! Fairbanks is great. Well worth the trip to the theatre."

**SCREENLAND:** "There is something in this for everyone. He's the old Doug—with new tricks."

**LIBERTY:** "Fairbanks scores brilliantly. 'The Gaucho' is great, gorgeous entertainment."

**A GREAT UNITED ARTISTS PICTURE**



# LEGISLATIVE OPINIONS NOT UNIFORM ON BROOKHART BILL

**'Little Fellows' One Senator's Topic for Protection—  
Others Draw Lay Comparisons for Block Booking  
—Celler (N. Y.) Places Bill in House**

Washington, Jan. 31. At the request of the independent New York exhibitors, Emanuel Celler, Democratic Congressman from the 10th New York district, has introduced the Brookhart bill, in its entirety, in the House.

In a statement issued by the Congressman he says that though he realizes that "portions of the bill may be harsh and involve Congress in matters concerning which it should have no jurisdiction," that he is, nevertheless, introducing the measure if for no other purpose than to renew discussion "concerning the unfair trade practices and monopolistic tendencies of film producers."

Mr. Celler feels that the only hope for the independent exhibitor is Congressional intervention and that unless the producers "clean house" he proposes "to place them under a reasonable and constructive accountability to governmental agencies."

That the Brookhart-Canon, and now Celler, bill is creating interest in both the Senate and House is becoming more outwardly evident as the promised hearings, scheduled by Senator Warner, chairman of the Senate interstate commerce committee, draws near.

The independents are seeing to

that by circularizing Congress from every angle.

Also that its importance is growing is further evidenced in the fact that another legislative worker has been added to the Hays office here.

## Leaders Won't Talk

Actually Congress is in a predicament over the bill, at least the leaders of both parties indicate that in refusing to permit themselves to be quoted on the proposal.

Attitude of many is disclosed, after questioning by a Variety reporter, that they are opposed to regulating block booking on principle. In other words, as a Senator put it, "if we start it where will it end?"

Farm bloc of both Houses draws the simile between block booking and selling their steers "blind." They put the lean animals in with the fat—and that's their attitude, as expressed.

Cotton growers from the South make the same comparisons—they bale the low grade cotton right along with the better and sell it that way.

## "The Little Fellow"

One Senator said that "the little fellow" has got to be protected in every business. He cited the chain stores and their price cutting and adherence to specified and generally accepted "better lines" of goods. He carried this further by adding that in the chain stores wholesalers will sell to the other dealers but that in the picture they won't—and then he refused to be quoted.

Meanwhile the petitions continue to come in and Congress is learning more about the inside of the picture industry than it did in all of the hearings granted Canon Chase and his reformers urging Federal censorship during the last session.

Questions put to Senator Brookhart brought but one answer: "Everything is coming along splendidly."

It was added that within the next week or ten days a personal conference between the Senator and Col. William J. Donovan of the Department of Justice on the legal phases of the bill is due to take place.

Usually the department renders a written opinion when questioned on a bill by members of Congress and lets it go at that. This seems one of the rare instances when the department has asked for a personal conference with the Senator or Congressman sponsoring a measure.

# PROVIDENCE HOUSE TOLD TO OBEY THE FIRE LAWS

Providence, Jan. 31. Continental, movie house, has been notified by the police commissioners that unless orders from the Fire Commissioner are carried out, the house will be closed.

It is said fire drops are out of repair and one jammed with a screw driver so that it couldn't drop if there was a fire.

It was also charged that at times a man with a fireman's coat wearing tan shoes and other indications of a misfit uniform officiated instead of the fireman required by law.

Another indictment accused the Continental of allowing boys 16 and 17 years old to run the projecting machine instead of a licensed operator.

# Blumenthal Sells to S-F; And Fabian Gen. Mgr.

Louis Blumenthal, head of the Blumenthal-Harring circuit, New Jersey, has disposed of his seven theatres in Jersey City and Union City to the Stanley-Fabian Company.

Stanley-Fabian bought the houses outright. It is understood Blumenthal got his own price, including over \$1,000,000 in cash.

Blumenthal is retained as general manager for Stanley-Fabian houses, the new 4,000-seater now being constructed also scheduled to come under his supervision.

Stanley-Fabian executives have been watching Blumenthal's method of operation for a considerable period and he may be given wider control in the affairs of the company following his work as county supervisor.

# Kunsky Taking to The Neighborhoods

Detroit, Jan. 31.

Kunsky, heretofore confined principally to downtown operation, is showing an inclination to penetrate the distant neighborhood. Two Kunsky houses have opened in the last two months and another is set for February.

The three play straight pictures and are located in the suburbs for which they are named. Newest is the Redford. It seats about 2,000. The Birmingham has been running since November, while the Royal Oak, not yet completed, is shortly to open.

It is likely that one of the trio, probably the Redford, will try weekend vaude in the near future.

# Acts at Ritzy Egyptian

Egyptian, ultra presentation theatre in the ritzy Cynwyd section of Philadelphia, which houses the haut monde of Quakerstown, opened last week with the American Singers (radio) and Rosa Polnariow as the feature attractions. Art Gillham, radio and Columbia record artist, is in this week.

Egyptian is a 1,200-seater, independently owned and operated, booking exclusively through Arthur Spizal. This gives the New York agent the second exclusive booking rights to a picture theatre including the Rivoli, Baltimore.

# Frank Lloyd on Special

Los Angeles, Jan. 31. Upon completion of Corinne Griffith's first picture, since renewing with First National, Frank Lloyd will make "Lady Hamilton" as his first special for First National.

# "The Ticket Chopper," Original

Los Angeles, Jan. 31. Rod LaRoque will be starred in an original story by Kenneth Raisbeck. It's about the New York subway and is called "The Ticket Chopper." Hector Turnbull will produce for DeMille.

# Brook's Defers

Los Angeles, Jan. 31. Olive Brook will not play opposite Pola Negri in "Three Sinners," her next for Paramount. He will not finish in the Billie Dove next film for First National in time.

# "Western" Actor for 5 Years

Los Angeles, Jan. 31. Ted Wells, Western picture actor, has signed a five-year contract to Universal, to be featured in Universal westerns.

# TRANSPORTATION TO DOWNTOWN AND NEIGHBORHOOD HOUSES

**New York's Residential Condition Alongside Chicago's—Chains Expected to Go Into Community Building—Motor Traffic the Puzzler**

## "Suppress Agents"

Los Angeles, Jan. 31. Press agents on the coast are now called Suppress Agents by members of the fourth estate.

They are charged with utilizing more effort to suppress news than to express it.

# PUBLIX UNITS AT CAPITOL, NEW YORK

Capitol, New York, which opens with a Publix unit policy Feb. 11, will only have that program idea in force for eight weeks, until eight additional units are produced to fill in the additional time on the Publix circuit. The Loew house additions have created 27 weeks as against the original 19.

Frank Cambella's first unit production, and not Boris Petroff, as reported, will have 12 Foster girls, 3 Le Gros, Eddie Hill and his wife, in addition to Walt Roesner and the Capitoline band.

# VITA SHIFTS ORCHESTRA

Omaha's Rialto Sends Pit Men to Riviera, While Vita on Sheet

Omaha, Jan. 31.

When the Rialto opened with Vitaphone, last week, the entire orchestra was sent to the Riviera, giving the latter house 26 pit musicians.

This will continue whenever the Rialto has a Vita feature until expiration of the musicians' contract, Sept. 1.

The union has battled out good contracts in all down-town houses and in all neighborhoods but three, for both organists and orchestra players.

## Receiver Sells Lease

Waterloo, Ia., Jan. 31. Lease and equipment of the Isis, Cedar Rapids, one of the five houses of the Frank Amusement chain, recently closed, has been sold by Herbert Parker, receiver, to Lannan Buechel of Omaha, for \$9,500. Buyer assumed \$500 indebtedness against the house.

Other houses of the chain, which has gone into bankruptcy, will be sold also, Parker has indicated.

The matter of successful picture house palaces in the New York neighborhood is again before the dopewriters with the belief that it is a matter of time before Publix does what has been the case in Chicago, with the outlying theatres doing heavy business. Despite the argument that Chicago lacks what New York has, excellent transportation facilities such as the subway, the eastern metropolis' congestion is now being analyzed with the neighborhood angle in mind.

Motor traffic is a problem of years' standing, and the subways are no better attraction.

The success of the Brooklyn neighborhood theatres in Fordham and the Bronx, in Queens and Jamaica, of varying policies from vaude to legit, including pictures, has given rise to a belief it is a matter of a short time until the chains go in for presentation theatres in the residential neighborhoods.

# "JAZZ SINGER" WITHOUT VITA

Chicago, Jan. 31.

"The Jazz Singer" (Warner) is being booked in the Midwest for February release without Vita phone.

# ED LOWRY Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO

# RUBE WOLF



MIRTH OF A NATION  
Doing Great at  
Warfield, San Francisco

# THE JESSE CRAWFORD ORGAN CONCERT

MRS. JESSE CRAWFORD  
Vacationing This Week

JESSE CRAWFORD  
En Route From Chicago

We Will See You at the Paramount  
ON SATURDAY

**FANCHON & MARCO IDEAS**

THE BEST STAGE SHOWS

FOR

De Luxe Motion Picture Palaces

**4 MARX BROS.**

My dears Mister Rosa:

Not seeing you lately, see the Gracie Caruso or the Olga Salvini have we enjoying too much such a show as we seeing you, Mister Harry Rosa, at the Paramount Theatre, New York, last week, you are a one grande success, ancora. Your Friends,

**4 MARX BROS.**  
(Wah, Sing, Hop and Lee)

We written to oura cousins to seeing you at Metropolitano Theatre, Boston, thisa week (Jan. 25), and Harry Rose we saying you have good Boss, Master William Morris, who is our Director, too.



TELL THE WORLD IT'S THE HIT STAGEBAND SHOW  
OF 1928 FOR PUBLIX!

Boris  
Petroff's

"RAINBOW'S"

PAUL MALL

FREDDIE & EDDIE

LYNDON & FARMAN

JEANNE DEEDES

AFFIE MARTYN

THE PETROFF GIRLS

We, Artists, in the Cast of  
"Rainbows" Gratefully and  
Proudly Pay Tribute to Mr.  
Petroff and the Publix Theatres Corp-  
oration for the Splendid Opportunity this  
Show Affords Us. The Opening Performance  
at the Indiana Theatre, Indianapolis, Brought  
Individual and Collective Ovations to Us, Unlike  
Anything We Have Ever Witnessed Anywhere for  
Anyone.

*Members of "Rainbows" Cast*

PUBLIX~THE WORLD'S GREATEST  
CIRCUIT OF THEATRES

WEEK JAN. 30. CHICAGO THEATRE

WEEK FEB. 6. UPTOWN THEATRE ~ WEEK FEB. 13. TIVOLI THEATRE ~ CHICAGO



# JANUARY

## A Record of Extraordinary Accomplishment

2<sup>nd</sup>

—Exhibitors throughout country acclaim regular weekly release of the new Fox Movietone Entertainments, attractions featuring vaudeville and tabloid versions of musical comedy successes in pictures and their accompanying sounds.

4<sup>th</sup>

—William Fox announces detailed plans for \$100,000,000 on a five year production program to include cost of plays, novels, original stories, and studio expenditures for pictures released beginning next August.

7<sup>th</sup>

—At first preview in California, Frank Borzage's "Street Angel," co-starring Janet Gaynor and Charles Farrell is hailed as greater than "7th Heaven."

10<sup>th</sup>

—William Fox announces the acquisition of the great Ascher Circuit of theatres in Chicago.

12<sup>th</sup>

—John Ford, having completed his emotional masterpiece "Four Sons," starts production of Donn Byrne's "Hangman's House," with a notable cast including Victor McLaglen, June Collyer, Larry Kent, Hobart Bosworth and Earle Foxe.

15<sup>th</sup>

—Winfield Sheehan announces that Rex King, a hard-riding, hard-fighting son of the plains has been chosen as the new Fox cowboy star and has begun work on "Wild West Romance."

17<sup>th</sup>

—Janet Gaynor signs a five-year contract with Fox to star in Fox specials, beginning with the Frank Borzage production "Blossom Time" to be shot in Europe with Charles Farrell co-starred.

19<sup>th</sup>

—Fred Miller, managing director of the Carthay Circle Theatre, Hollywood, announces "Sunrise" is bigger than both "What Price Glory" and "7th Heaven," in total of box-office receipts for seven weeks.

21<sup>st</sup>

—"Sunrise," breaks all existing box-office records at the Fox-Locust Theatre, Philadelphia, during first week's engagement.

24<sup>th</sup>

—Charles Farrell signs new contracts assuring exhibitors playing Fox pictures of this star's services for the next five years.

25<sup>th</sup>

—William Fox announces consummation of deal whereby the Fox organization acquires control of the entire Wesco and Saxe circuits of 307 theatres, appraised at \$100,000,000.

30<sup>th</sup>

—Director David Butler, Sally Phipps, Nick Stuart and a company of technical assistants, cameramen and character players arrive in New York to make one of next season's most interesting pictures, "The News Parade," the romantic story of the experiences of a newsreel cameraman.



## the One Great Independent



## PETTIJOHN AND WOODHULL FAIL AS CONVINCERS WITH EXHIBS.

**T. O. C. C. Meeting on Brookhart Bill—T. O. C. C. Suggestions for Changes in Standard Contract Mentioned by Suchman**

Answering claims voiced by C. C. Pettijohn, general counsel for the Hays organization, and Pete Woodhull, alleged representative of independent exhibitors, Leo Brecher stated at the meeting called by the Theatre Owners' Chamber of Commerce last Thursday that unless the Brookhart bill was passed and enforced real government control of the motion picture industry would inevitably follow. He added that government regulation is not government control and read a telegram from Senator Brookhart stating that "the government will con-

trol only the evils that threaten the industry."

Though Pettijohn and Woodhull were given every opportunity and complete attention, neither proved anything except that the independents are right in almost all of their contentions and charges of unfair business practices.

Brecher partially absolved Will Hays when he said: "Hays has been generous in arranging numerous conferences and in frequent expressions of good will. But he has no authority in matters of real business."

In reply to Pettijohn's charge that the Brookhart bill would result in increased film rentals from 15 to 300 per cent, Brecher explained that the bill does not make buying of pictures in block an offense and that small theatre owners, whom Pettijohn seemed worried over, would be able to buy in block if they so desired. The measure would merely serve to stop producers from forcing exhibitors to buy in block against their own interests.

### Pettijohn Agrees

Brecher pointed out, also, that under present conditions some exhibitors are not able to buy any good pictures at any price. He reminded Pettijohn that this charge had gone unanswered. Pettijohn replied that he, personally, agreed that Brecher had grounds for complaint along those lines.

Pettijohn's claim that 70 per cent of the theatre interests in the country, including chains affiliated with producers, was answered by Sydney S. Cohen, who stated that from replies he had received the great majority of independent exhibitors were in favor of the bill.

From the presence of Pettijohn, there on invitation, the gathering assumed the tone of a ballyhoo. Meetings of this kind, undertaken by local independent exhibitors for the express purpose of enlisting public support, have so far proven futile. Despite frantic, improperly organized attempts to gain its attention, the public has so far remained uninterested.

Harry Reichenbach, who was evidently also under the impression that the meeting was called partly as a bid for public sympathy, proposed that the exhibitors launch a systematic publicity campaign via 2,600 dailies, reaching 47,000,000 readers. If the exhibitors are aiming at public interest high pressure publicity would be the only means of properly getting the message across. Occasional meetings do not help much.

### Proposals

Harry Suchman, one of the early speakers, announced that the T. O. C. C. had forwarded suggestions for changes in the standard contract to the committees in Chicago.

Among the proposals were included the following:

Exhibitors shall have the privilege of canceling road show pictures if kept too long before released generally.

Exhibitors shall have the right to cancel one picture for every picture withdrawn from a block for roadshowing purposes.

Standard exhibition contract shall be deemed binding if signed by an employee of a distributor. The exhibitors do not feel they should assume responsibility for the acts of salesmen employed by distributors. Any contract signed between an exhibitor and a distributor's representative shall be deemed binding

## 2 Features in 3-Hour Grind Show for 10c

Minneapolis, Jan. 31.  
Two feature films are included in a show running three hours offered at a 10c. admission by the Crystal theatre, 600-seat grind house in the lower Loop district.

The theatre is filled all day and night, but a large percentage of patrons do not remain throughout the entire show. It helps it to obtain a turnover. Fourth and fifth run pictures are used. Independently owned and operated, the house is said to be mopping up.

and not a mere application for purchase.

Exhibitors shall have the option of refusing pictures in which stars, directors or stories have been changed.

Film destroyed in projection shall be paid for at actual laboratory costs instead of the arbitrary charge of 4 cents per foot.

Distributors shall be held responsible for delay in shipping films. The contract is between the exhibitor and the exchange. At present the procedure is switched so that one exhibitor is suing another who has been unable to make the shipment.

Play dates shall be rewritten and set down in plainer terms. Second and subsequent runs shall not be held up unnecessarily. Under present conditions a first run house may hold up a play dates for six months.

Protection period should be computed from last day instead of first since, in cases of 7-day protection, some exhibitors are deprived of all protection. The contract should provide for specific dates and names.

In arbitration procedure the unit rule shall be imperative. No two exhibitors shall have the power to vote down a third, dissenting member. If one exhibitor disagrees the matter should be left to the seventh arbitrator.

## Engravers Demanding 40-Hour Week's Work

An ultimatum has been set before the bosses of the Photo Engravers' Board of Trade in New York by the Photo Engravers' Union, demanding a 40-hour working week. No demand in salary raise was made.

This would give the bosses of the association but a five-day working week. They have been holding out against the workers' demand.

The workmen claim that the night forces work but 40 hours weekly, through having Saturday and Sunday nights off. That is the basis of the demand for a similar working week by the day forces.

The Photo Engravers' Union is classed as one of the strongest labor unions in the country.

### "JAZZ SINGER" AT POP SCALE

Philadelphia, Jan. 31.  
"The Jazz Singer," and its Vitaphone hookup, comes into the Fox here for two weeks starting next Monday, Feb. 6.

This is believed to be the first pop priced showing of the picture with Vitaphone in the east. Picture previously had a successful run here at the Fox-Locust as a road show.

### "WHIP WOMAN," \$2.20 in G. V.

"The Whip Woman," First National's big feature dealing with a Hungarian romance, has been marked for general release Feb. 26. Two weeks prior to that date it will open in the Greenwich Village theatre, New York, at \$2.20 top.

In the cast are Antonio Moreno, Estelle Taylor, Lowell Sherman and Hedda Hopper. Alan Dwan directed.

### STANLEY'S 4 OF BLUMENTHAL

Stanley Co. and Bowman Blumenthal of New Jersey closed Monday for the Central, Ritz and National, Jersey City, and Lincoln, Union City, Blumenthal houses.

They will be booked under Jack McKoon's direction from the Acme Booking (Stanley) offices in New York.

### SUBURB THEATRELESS

Chicago, Jan. 31.  
Wilmette, one of Chicago's more exclusive suburbs, is minus movies. Closing of the Village theatre deprives the district of its one and only cinema house.

The theatre, purchased by James Wray, of Wilmette, will be remodelled for commercial purposes.

## EXHIBS CUTTING DOWN RENTALS CAUSED SENNETT TO QUIT SHORTS

**Couldn't Meet Pathe's Demands for Lower Production Costs—Making Features and Specials Until "Short" Market Conditions Improve**

Los Angeles, Jan. 31.

Mack Sennett's failure to meet Pathe's new terms for the '28-'29 program of short comedies is attributed to exhibiting conditions.

Exhibitors are demanding lower rentals for short comedies and in turn Pathe demanded reduction in production costs, which Sennett could not do with his present organization.

Sennett had been spending \$30,000 on each subject with a lot of grief and small profit. When approached for lower negative cost he decided to quit shorts in favor of features and specials until exhibitors pay a price within reason for the two-reel comics.

### Sennett's B'way House

Sennett and two other producers are negotiating for the lease of a New York Broadway theatre, where they will divide the time in three parts during the first year of the lease to afford them a first run. If the deal goes through Sennett will use his time for "The Goodbye Kiss," as this will decide whether the picture is good enough to road show.

Three comedies went into production at the Roach studios this week. Ed Kennedy is directing the Stan Laurel-Babe Hardy picture with Otto Lederer and Jack V. Lloyd in cast. Robert McGowan is directing Our Gang with Charles King and Lillian Leighton in cast; Fred Guiol directing Charles Chase's next with Edna Marlon, Eugene Pallette, William Orlamond, May Wallace, Otto Fries and Alfred Fischer in the cast. Roach has completed four star comedies for M-G-M release: Charles Chase in "The Family Group," Max Davidson in "Came the Dawn," Stan Laurel and Babe Hardy in "Soup to Nuts" and Our Gang in "Barnum & Ringling, Inc."

### Vita Back in Lafayette

Buffalo, N. Y., Jan. 31.  
A settlement seems to have been arrived at in the suit for recovery brought by Vitaphone against the Lafayette theatre (Indie). The adjustment, if any, includes the revival of Vita in the theatre, becoming a regular part of the weekly bill. Meanwhile the Great Lakes in the same city contracted for "The Jazz Singer" with Vita, and started it last week. That agreement was made while the Lafayette allowed the Vita equipment to loaf.

Vita's contract for the Vita service was for three years, and is understood to gross \$90,000. That perhaps takes in equipment installation. At the time the suit was started about \$3,000 had accrued in rentals.

### SUNDAY WINS BY 19

Auburn, N. Y., Jan. 31.  
Canandaigua, smallest city in the state, will have Sunday pictures, starting Feb. 1. Of 2,403 votes cast, proposition was carried by 19.

### \$500,000 ESTATE

Davenport, Ia., Jan. 31.

Charles D. Rosenfield, president of the Rosenfield & Hopp Theatrical Co., Rock Island, who died more than a week ago, left an estate valued at \$500,000, according to the will admitted to probate in Rock Island.

A brother, Walter Rosenfield, former mayor of Rock Island, and a sister, Mrs. Irene Straus of New York, receive the bulk of the estate.

## 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 6463 or Hollywood 3540

### JOHN F. GOODRICH

3rd Year with Paramount-Famous-Lasky

**JOSEPH FRANKLIN POLAND**  
Supervising Editor  
UNIVERSAL  
FEATURE  
COMEDIES

### LLOYD CORRIGAN

Staff Writer  
3rd Year with Paramount-Famous-Lasky

"THE HALF-PINT OF BLUES"  
**NORA SCHILLER**  
Headlining for Fanchon and Marco indefinitely



AN OUTSTANDING HIT FOR WEST COAST THEATRES  
**FRANK JENKS**  
"Handsome Funny Face" and the Band  
NOW—CALIFORNIA THEATRE, SAN JOSE

## GWEN EVANS

in Specialty Songs and Dances

P. S.—With Due Appreciation to FANCHON & MARCO

## THE PERSONALITY PLUS BOY FRANK STEVER

BARITONE SOLOIST

with Fanchon and Marco Ideas

This Week—Santa Ana

## Send Your Dates

WE Do All Business By Wire or Mail Have No Film Peddlers



Percentage Bookings Only—Road Show

FEATURING

**JACK MULHALL and HELENE CHADWICK**  
**SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City

DOUGLAS

## ALENE

FEATURING FANCHON AND MARCO'S "JUNGLE IDEA"

EARLYNE JOHN

## Wallace and Sanna

Originator of the "Ape Adagio"  
Featured in Fanchon and Marco's "Jungle Idea"

WORLD'S FASTEST RUSSIAN DANCER

ALFRED

## BROWER

WITH FANCHON AND MARCO IDEAS  
Direction WALTER MEYERS of WILLIAM MORRIS, Inc.

## WANTED! WANTED! WANTED!

UNUSUAL, UNIQUE OR SENSATIONAL FILM ATTRACTIONS FOR DOWNTOWN THEATRE—1,500 SEATS  
**BERT H. TODD** **ORIENTAL THEATRE**  
GEN. MGR. CLEVELAND, OHIO

A NEW IDEA IN PRESENTATION MUSIC

Versatility Showmanship Real Music  
**HOWARD EMERSON**  
and His ORCHESTRA

12th Successful Week at MERRICK THEATRE, JAMAICA, L. I.



# Extended Runs-Extended! -- Everywhere !!

## PLAYING TO A MILLION PEOPLE A WEEK

### SEATTLE

6 Solid Weeks! And  
Seattle Is a One-Week Town!

### CHARLOTTE

6 Solid Weeks! Longest Run  
in History of Entire South

### PORTLAND

6 Solid Weeks! And  
Portland Is a One-Week Town!

### COLUMBUS

Now! 6th Week! 2 Weeks  
Still Considered Great Run!

### ST. LOUIS

Now! 6th Week! 2 Weeks  
Still Considered Great Run!

### DETROIT

Now! 6th Week! 2 Weeks  
Still Considered Great Run!

### NEW YORK

Now! 26th Week. Going  
Stronger Than Ever!

### CHICAGO

Month In, Month Out  
S. R. O. at \$2.00 Top!

### LOS ANGELES

Harold B. Franklin Wired:  
"Greatest Event in Years"

### BALTIMORE

4,000 Waiting When Doors Opened.  
Going Stronger Than Ever

### WASHINGTON

"Best Entertainment Ever in  
Washington."—John J. Payette

### MILWAUKEE

Advanced Prices! Broke Record!  
Then Broke That Record!

### KANSAS CITY

Booked for Two Weeks—  
Held for Four!

### SCRANTON

"Answer to My Prayer. Builds!  
Keeps Building!"—W. H. Cadoret

### JACKSONVILLE

Brought Boom Times  
Back to Florida!

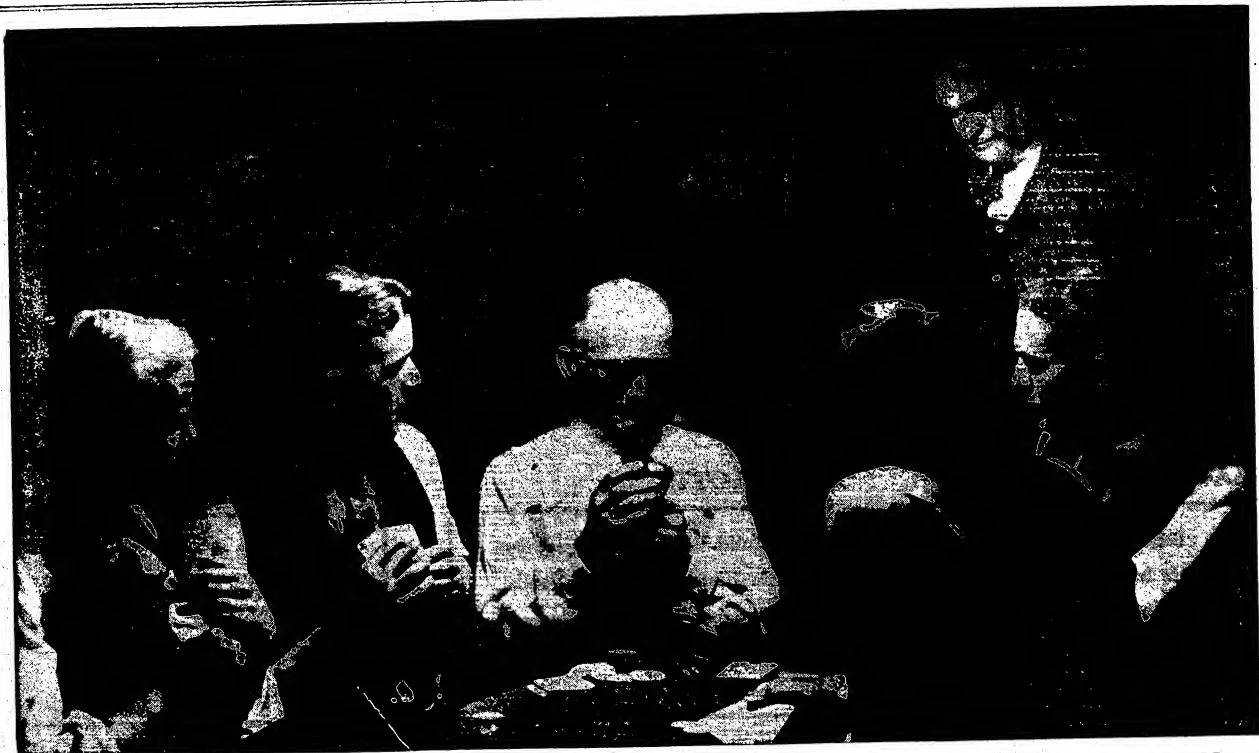
*and one hundred other cities day and date!*

## SIX WEEKS IN ONE WEEK TOWNS!

WARNER BROS. Supreme Triumph

# AL JOLSON "THE JAZZ SINGER"





# CALLING A BLUFF!

## The Screen In Review

### MILLION DOLLAR MOVIES

IF it is true that the play's the thing, it is also true that to a very great extent the players make the play. And any way you take it, Metro is there in both departments.

"More stars than there are in Heaven" is, after all, no idle gesture on the part of M-G-M. And the fans are surely star-gazers. Exhibitors know that.

A million dollar movie might have everything in the production world save stars and be an awful flop. But when big stories and big names are moulded together into big pictures it looks like a box-office million.

From time to time a year has arrived that has truly been a Godsend to exhibitors. A year when the company with which the showman deals delivers hit after hit with the rapidity and precision of bullseye machine-gun fire.

For the boys who hold Metro contracts 1928 is going to be one of these things. It is difficult to imagine a greater line-up than is presented. It is hard to conceive of a better break for showmen than the opportunity offered by the M-G-M organization for lucrative screen decoration.

Just imagine! Here's a year in which it is possible to play "Ben-Hur," "The Big Parade," "The Student Prince," "Love" and "The Enemy" within a single year. The tremendous power of five million-dollar movies with which to jolt the competition into a permanently horizontal position.

Talk about hits! This batting order holds more box-office four-batters than Babe and Lou combined. Next year will take care of itself. No one can prophesy what may transpire. But one thing is a cinch. This year is a Metro year. And a year when the wise showmen will be found right by the lion's cage enjoying a million-dollar season with million-dollar movies.



"HURR" CRUIKSHANK

Anybody with the price can buy a page in this trade magazine. However we know it's not extravagant statements but product alone that counts. Metro-Goldwyn-Mayer rests its case with pictures:

### IMPORTANT \$2 SPECIALS

BEN-HUR—BIG PARADE—LOVE—STUDENT PRINCE—ENEMY

### AMONG CURRENT WEEK-TO-WEEK RELEASES

"LONDON AFTER MIDNIGHT" (Chaney), "FAIR CO-ED" (Davies), "MAN, WOMAN AND SIN" (Gilbert), "GARDEN OF ALLAH" (Ingram), "THIRTEENTH HOUR", etc., and now comes "WEST POINT" (Haines), "BABY MINE" (Dane-Arthur), "DIVINE WOMAN" (Garbo), held over 2nd week Capitol, N. Y., breaking house policy first time in year, "THE LATEST FROM PARIS" (Shearer), see advance review below, "THE BIG CITY" (Chaney), "THE SMART SET" (Haines), and that's not the half of it!

**AS** we go to press  
**FIRST** reports are in  
**ON** "The Student Prince"  
**AT** popular prices.  
**HERE** are a few:

"Turned them away. Record business"—REGENT, HARRISBURG, PA. "Capacity. A genuine triumph"—COLUMBIA, WASH., D. C. "Exceeded by only one picture in history of house. Record breaking. Mighty nice after glorious engagement on 'Love'"—STILLMAN, CLEVELAND, O. "Had to call police to handle crowds. Excels any picture we ever played."—STATE, NEW BEDFORD, MASS. "Breaking records."—CAROLINA, CHARLOTTE, N. C.

### LOOK WHAT'S COMING!

Telegram:

Reviewed tonight Marion Davies in THE PATSY you can be proud of this one greatest picture she has ever made full of laughs from beginning to end destined to be one of the outstanding box-office attractions of the year audience ate it up tonight every exhibitor looking for pictures like this one congratulates on this knockout.

JED BUELL,  
WEST COAST THEATRES, INC.

### AN ADVANCE REVIEW!

from Exhibitors Herald and Moving Picture World

HOLLYWOOD, CAL. — "The Latest from Paris" (Norma Shearer) is one of the best pictures turned out of M-G-M studio in many months. It's a great piece of work and is 100 per cent in entertainment values.

AND it's only the start!

**METRO-GOLDWYN-MAYER**





# BRITISH FILM FIELD

By FRANK TILLEY

London, Jan. 20. Lots of things happening around. Land boom being promoted at Elstree, for example. Where British International Pictures, Ltd., has its studio. When B. I. P. got in there they omitted to secure more land than they needed. Now they want more. So do other fellows. All sorts of schemes afoot to build, erect, construct.

Louis Blattner sells the Gaiety Theatre, Manchester, to John Maxwell, head of British International. With the money he gets himself a bunch of options. On some 400 acres of land with some frontage right opposite the British International studios, and running a way back.

**Exhibitors have no worries when they play---**

**ALFRED E. GREEN**  
PRODUCTIONS  
Now Directing  
Honor System  
FOR  
**FOX**

**RUTH MILES**  
SCREENLAND'S DANCER  
Featured by FANCHON & MARCO in  
WEST COAST THEATRES

Some good land and some not so good.

First Sir William Veno, of patent medicine fame, interested. Also Wilfred Ashley, minister for transport. And the Marquess of Queensberry at this writing is down Hampshire way with Ashley.

Going to build studios galore, hotels, picture house, bank, offices, 'everything. Lots of people going to live there in the future when it comes to be a movie city.

So they say.

**Whitehall Starts Studio**

Whitehall Film Company really began its studio building last week. First National-Pathe will most likely have studios there after they get through hiring floor space from British International, as they have done for two films and are now shooting on one of them.

One of the coming new companies, Westminster Films, expects to build there. The Exhibitors' Circuit crowd, still flirting and more with the idea of going into production, are looking that-a-way also.

**Others Pop Up**

But while all this stampede is going on, other studios schemes keep popping up all over the place. Several attempts have been made to come to some sort of terms with Lord Waring for the Acton site, but so far no one has succeeded in getting his lordship to see eye to eye with them on the price. So they say. Probably his version would be none has seen eye to eye with him!

The derelict grounds which once held Earl's Court Exhibition have been sought after. J. D. Williams, then later First National-Pathe made approaches. But it is not a good studio location, despite its nearness to town, and terms are too high to make it a proposition.

Then someone has started to promote a studio scheme at Hove, near Brighton. Used to be a little studio at Shoreham, bungalow town where many vaude artists live, nearby.

Too small to be of modern use. "Somewhere around Brighton" idea has intrigued many people in the past and there was the famous occasion just before the film bill was promoted when a Beddington Behrens told beautiful stories of studio plans and local council concessions and interviewed everybody

in the business on his idea. But it died down, and Wardour street no longer echoes his tripping footsteps.

**The Form Complex**

This Cinematograph Films Act, 1927 (official title and description) has caused an outbreak of pink paper in all the Plicker Alley offices. Language to match.

They have to fill up a form, to register a British film, showing when the film was made, who made it, where the company was registered, who owns its stock, where the interiors were taken, what nationality the producer, the director and the chief artists may be, where they live, how much they get, who pays them, why, how, and so on.

After that, there's another form, appropriately - and often - called "Form D," on which has to be stated the date, page and column on the newspaper in which the trade show has been announced within the 14 days demanded under the act as a condition of registration.

Most of the distributors and producers are so busy filling in forms they haven't time to make and sell film. And that's a fact.

Another feature of the bill's effect is the stampede for trade show dates. Until a film has been registered and trade shows (English for preview) it cannot be booked or offered for booking; legally, that is.

So all the American organizations, with their current stuff already block-booked ahead, are stuck for immediate business unless they have a regular swarm of these trade shows. For example, Producers' Distributing Co. has five listed in 14 days, with three on consecutive days.

**The Flood**

Artists, directors, and assistants coming over, looking for those big money jobs they were told are waiting here. Those who mean anything stay and fit in. The others - well, there's Nice and Berlin still to try!

Two who may land here are Frank Mayo, now in London, and Alma Rubens, at present on the Continent. Both are being dickered for by British producers.

Rumor as to the death of the Exhibitors' Booking Circuit scheme trickles of the moves being made by Sir Walter Gibbons to gather together a large circuit have shaken it up, and a meeting of the committee of the Cinematograph Exhibitors' Association working on the national circuit plan met to give it a

further push. Private meeting, of course. Still following the hush-hush policy.

But the meeting was mainly concerned with the results of the submission of the scheme to the branches of the association and the results thereof. Few of these branches have turned the scheme down entirely, but many criticisms have been offered and some further ideas. Now the committee is trying to clarify these and at the same time bend the scheme so it fits the opinions and needs of the general exhibitor.

There has been a report Thomas Ormiston, originator and chief advocate of the circuit scheme, was retiring owing to ill-health. This led to the suggestion he was through with the scheme and gave rise to most of the rumors. Ormiston has a very sick wife and is himself a sick man, but he is seeing the scheme through or out before he retires. And anyway, E. T. Hewison, president of the C. E. A. and powerful supporter of the scheme, is taking care of it plenty.

**Government's Committee**

Under the Film Bill the Board of Trade was obligated to constitute a committee for the purpose of advising on the administration of the act. This committee consists of Sir Alexander Frederick Whyte, K. C., S. I., special correspondent for the London "Daily News" at the Versailles Peace Conference.

Production is represented by Lieutenant-Colonel A. C. Bromhead (head of the Gaumont-British combine) and H. Bruce Wolfe (managing director of British Instructional).

T. C. Elder, head of the Stoll Film Company, and Simon Rowson, ditto of Ideal Films, represents the distributors. As Ideal is the Gaumont-British combine, this group has two people on the committee.

The exhibitors' representatives are the present and three former presidents of Cinematograph Exhibitors' Association, E. T. Hewison, Major A. J. Gale, Thomas Ormiston and William W. Blake.

Also four members designated as "persons having no pecuniary interest in any branch of the industry." They are Sir Robert Blair, educationalist; E. St. John Ervine, dramatic critic and staunch opponent of the screen; G. R. Hall Caine, M. P., son of the novelist and Mrs. Philip Snowden, wife of the Right Hon. Philip Snowden, So-

litt Member of Parliament and Chancellor of the Exchequer during the Labor Government.

Office is held by the chairman for three years and members are selected by ballot, one-half holding office for two and the other for three years. H. J. Phillips, M. P. E., of the Board of Trade, is the secretary to the committee, apparently permanently.

**Villa Park Leased**

Chicago, Jan. 31.

Chicago Title & Trust Co., appointed receivers in bankruptcy of the Villa Park, west side picture house, have leased the house for operation to A. J. Cooper. It was opened six months ago by E. L. Frum.



Touring the World!

**KIRBY and DeGAGE**

An Unprecedented Hit at

The Casino in Cannes, France, on the Riviera

Before the most select and critical audience in the world, composed of millionaire society, European nobility and even the kings and queens of the Continent.

**FEATURED NEXT WEEK IN MONTE CARLO AT THE HOTEL METROPOLE**  
**CALI SINDELAR**  
ARTISTE-CONDUCTOR

## THANK YOU, CHICAGO!

I APPRECIATE those wonderful receptions, the applause and encores so generously given to me at each performance during the three weeks I was playing at the Chicago Theatre.

I AM grateful to Balaban & Katz for the marvelous advertising campaign, the prominent and complimentary billing and support given me each week.

I WISH to thank Phil Griffiths for his splendid co-operation in selling so many of my Victor records.

I ALSO wish to thank Dave Silverstein, Milton Weil, Rocco Vocco, Al Beilin, Harry Hume, Willie Horwitz, Billy Cripps and their boys for having made their various songs so popular that they would have gone over even if played quite simply.

THANK YOU, "Variety," for that wonderful boost in your issue dated Jan. 18, which helped to make my Chicago engagement the happiest period of my professional career.

AGAIN I THANK YOU, CHICAGO!

**JESSE CRAWFORD**



## DRUMS OF LOVE

United Artists production and release. Directed by D. W. Griffith. Story credited to G. J. Lloyd, Karl Struss, photographer, Assistant cameraman, Harry Jackson and Billy Bitzer. Score by G. W. Cameron, Ed Cohen and Wells Hickey. At Liberty, New York, for twice daily run starting Jan. 21, at 12:10 p.m. Running time, 100 minutes. Intermission, 15 minutes.

"Drums of Love" is a large section film. The art centers will doze on this. The W. W. is the basic appeal is to the player who thoroughly enjoys the Theatre Guild. Yet, the accentuated love theme is easily pointed enough to get the viewers' attention. The last rows up and down stairs.

Women are bound to like it and the men won't get tired of gazing at Miss Philbin the way Griffith presents her. The shock of having the husband knife his wife to uphold the family honor she and his brother have smothered, and then turn to his brother and do the same to him, kissing both before each thrust, centers on the girl. By the time Cathos (Barrymore) reaches Leonardo (Alvarado) with the big sword, the worst of the cold shower is over. It's not as abrupt as the flash of "Love," but there's no need of regret for having included it.

The story is based upon the story of Paolo and Francesca. This scene as a triangle of two brothers, one handsome, the other deformed, with the girl forced to marry the ruling big hearted brute to save her people. The locale is South America in the 19th century.

Into this Griffith has woven superb camera work, a delicacy of interpretation and a performance by Barrymore that is this actor's outstanding camera achievement to date. The placing of a blonde wig on Miss Philbin is a revelation. At various times she resembles Alice Terry, Mary Pickford and Marilyn Miller, and looks better than all three. A wig and a good cameraman. Add to this that Miss Philbin can act and she totals a pretty fair piece of work for one picture. Better than "Merry Go Round."

Griffith, as famous for his form of interpretation and a performance by his bath tubs, is part of the answer. The rest is lens technique, lighting and the knowledge of how to handle people. Witness the work of Alvarado.

Beautiful shots are constantly cropping up without over shadowing the story or resorting to double and triple fades and trick stuff.

Bitzer is listed as an assistant cameraman. The scene where Emmanuela enters Cathos' chamber the night of their marriage, a scene from all angles, and various other sequences are as eye filling if not so trying on the nerves.

Appearing to be 90 per cent student, Griffith is reported to have turned "Drums of Love" out without waste both as to cost or time, unusual for him. The story lacks the necessary vitality to make it \$2, even for a swing around the key cities, but it should carve its own path within the program houses as to financial returns, for which it was made. It would be perfectly set within such a house as the Embassy in New York.

To those liking a story with some sense to it transformed into a well made picture, this is all wool and yards wide. Technically, it's a triumph. Hence, there remains the question of the finish. But Greta passes on in both "Flesh and the Devil" and "Love" and there is nothing cheery about Jannings' closing footage in "The Way of All Flesh" or "The Last Command." It will make them talk and, perhaps, argue. And if anyone hears 'em arguing, they're going to drop in to find out what all the shootin' for.

It won't be easy to cut this picture from 115 minutes, but when they drop it down to around 90 minutes the clipping will probably take place in what is now the first half. A few battle scenes, reminiscent in tactics of the "Nation," help the early footage along. But Greta's accompanying score is excellent.

"Drums of Love" will get the support of those who have been yelling for "better pictures" and may feel censorship in certain sections.

It's a sweet comeback for Griffith and a corking picture. Sid.

HELENE HUGHES  
ROY SMOOT  
Featured with  
FANCHON and MARCO

CONGRATULATING  
**ART HAYES**  
FEATURED ORGANIST  
LOEW'S MIDLAND THEATRE, KANSAS CITY, MO.  
FEATURING THAT MELODIOUS BALLAD  
**"TOMORROW"**  
THE PERFECT ORGANOLOGUE  
Also Thanking  
JOS. LA ROSE—Production Manager  
PUBLISHED BY  
FORSTER, MUSIC PUBLISHER, Inc.  
ABE OLMAN, Prof. Manager. 505 Woods Bldg., CHICAGO

## 13 WASHINGTON SQ.

Universal production and release, directed by Melville W. Brown. Starring Alice Joyce, Zasu Pitts, Jean Hersholt, and Zasu Pitts. Story by Walter Anthony. At the Liberty, New York, week of Jan. 28. Running time, 70 minutes.

Entertaining picture, with its appeal to the intelligent among the screen public and likely to be voted mild by the gum-chewing clientele. Away from the Universal style, it ordinarily making program pictures for the masses. Will class as a program release, without setting any high marks as an independent draw. Stars and title not figured as a pull.

But will please regular house following, on the score of its clean-cut romantic story, its atmosphere of elegance and its well-told tale, while not rowdy. Beautifully produced and acted with crisp competence. Mystery element is turned to comedy purpose and the thrills are not worked up. Has a world of mild laughs, but they never get beyond the polite classification.

All of which adds up to an average picture for better than average. The kind of film the screen critics demand in their crusades for better pictures, but the kind of product the mob doesn't crowd in to see. Would be poor opposition for a name star with a hot title.

Zasu Pitts, in the comedy role of a lady's maid who twigs gets her long words mixed up, has the price character and plays it. Here is a character comedienne who has seldom been supplied with parts that would advance her. In this picture she gives a finely balanced performance in a part that could have been clowning to death. Alice Joyce, as an aristocratic mama, does the price charming and graceful figure, but aristocratic mamas do not make popular pictures. Jean Hersholt plays the sympathetic crook part that came Montague Love's piece when it was on the stage. It isn't a screen part, calling for too little significant acting and too much illumination in titles. Most of the interesting things the crook does are conveyed by title.

Romantic story is just a side angle of interest. Sympathetic interest is bound up in the mother and the crook, and what grip the story has in its celluloid form is in the character of the mother. There is little action in the cinema meaning of the word, and an impatient flapper fan might call it dull.

These defects are inherent in the story material, for it has been produced in faultless taste. The settings showing an aristocratic home in Washington Square are remarkably well done. A room in Washington Square is just that, instead of a de luxe furniture display set out in Grand Central Palace. Acting is based on the same moderate and reasonable plane.

It's satisfying playing of this sort of material, but the substance of the story never once gets hold of the sympathies.

Rush.

## BUCK PRIVATES

Universal production and release with Lya de Putti feature. Directed by A. Melville Brown. At the Colony, New York, week of Jan. 28. Running time, 60 minutes.

Nicely balanced comedy feature with agreeable romantic interest and some beautiful scenic shots. Story is set in Europe just after the armistice and deals with the comedy side of the A. E. F. Not a suggestion of war stuff in it, except the uniforms.

American troops in Germany have been given permission to pass through Luxembourg on their way out of the Rhine country. They decided upon a picnic in the village and the hero (Malcolm MacGregor) is billeted with a giant pacifist and a beautiful daughter, whom he is forbidden to address or look at. Villagers set up the rule that the soldiers may not fraternize with native maids and any girl caught being friendly toward a uniform shall have her head.

The hero, a private, has as a rival for the lovely Lya, his top sergeant in the laughable person of Eddie Gribbon, who is a base ball player, who was a baseball player, which is a compliment. Hero wins the girl, but sergeant butts in and is caught kissing her against her will in the moonlit garden. He is up for court-martial and can only escape by marrying the girl.

Lya's maid (Zasu Pitts), playing the part with her usual light and awkward grace, is substituted, and the misinformed hero kidnaps her at the very altar, leading to a hip burr motorcycle chase for the finish.

Picture is a neat blending of romantic story and vigorous comedy. For the most part the comedy is intelligent and free of the

ordinary grade of film gagging, but at the finish it goes a little Seno-net. To tell the truth, this finish gives a peppy period to an otherwise quiet picture and makes it something of a rowdy, but effective entertainment.

Production is in the best manner of Director Brown. Foreign atmosphere is capably built up in the settings and the characters. This scenic element gives the picture a good deal of engaging beauty in its backgrounds. One love scene between hero and village girl is a charming episode, particularly in pictorial surroundings.

Acting is remarkably uniform in its excellence. Zasu Pitts once again steals a good deal more of interest than she was entitled to in the script. This actress has a veritable genius for doing the impossible with draw looks. Gribbon is a low comedy treat and MacGregor makes an engaging young leading man. The role of the Dutch heroine is out of Lya de Putti's line. Character bits are made to stand out. Nothing more realistically military has been seen than the captain of the company, and other villagers such as the barber who laments the shearing idea. Title writing is crisp and bright, as when the hard boiled sergeant says on his way to his own lodging, "I feel as the heavy-laden pullet about to lay her first egg."

Good, honest comedy with qualities that will appeal to the best band of fans, and enough robust fun to please the flaps' spats.

Rush.

## THE HAUNTED SHIP

Thriller production and release. Directed by Forrest Sheldon. Starring Jack London, White and Yellow. In cast: Robert Sebastian, Montague Love, Tom Sants, Ray Halliday and Joe Lane. At Keith's Hippodrome, New York, week Jan. 28. Running time, 48 mins.

One of those rough and ready yarns calling heavily on the imagination to make it credible. As a picture it appears capable of holding up on single day stands. Strictly a meller and making up in a mutiny for the absence of a storm at sea. Making "I feel as the heavy-laden master of the schooner who fifteen days before has cast his wife and young son adrift on a raft, believing that the sea isn't his and that his first mate (Sants) is responsible.

For that, fifteen years the first mate has been shackled in the ship's hold. Gant (Montague Love) administers floggings to make his victim confess. A switch to South Sea locale shows the boy, full grown now (Ray Halliday) as a non-descript beach combing. He is shanghaied aboard Gant's craft along with "Queenie" (Dorothy Sebastian), shipwrecked member of a theatrical troupe.

Gant is after the girl and the boy seeks his unknown father for vengeance. The relationship crops out and aided by the crew the boy overthrows Gant, releases the first mate and everybody deserts the ship Gant has fired.

All but Lya and the first mate who are trapped in the hold as the ship sinks. The boy and girl cling to a crate and are washed ashore in some undetermined coast where the picture ends.

Miss Sebastian gets a certain s. a. into her characterization while Love plays his usual burly brute effectively. Sants never comes out from behind his beard and only goes into fistic action during the memory cutback. Hallor is neither good nor bad as the boy.

Sid.

It's elemental love and hate drawn in broad strokes and should appease the cheaper admission clientele. Footnote: A low dive will interest from the flesh angle. Story's pace is carried along at a fair clip and photography okay.

Too much phoney melodrama

## THE THRILL SEEKERS

Superior Pictures production. Cast includes Lee Moran, Jimmy Fulton, Ruth Clifford and Robert McKim. Distributed by H-Mark Production at Stanley, New York, on double feature program Jan. 29. Running time, 67 mins.

Too much phoney melodrama

## A RACE FOR LIFE

Warner Bros. production and release, starring Rip-Tin-Tin. From a story by Chas. Condon, directed by Ross Lederman. Cameraman, Edward D. Far. In projection room Jan. 27. Running time, 48 mins.

Bearing in mind there is a definite following for these canine dramas, "A Race for Life" may be (Continued on page 26)

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knocks this one cuckoo. Old type of deep-dyed villainy starts early and wallows in such a quagmire of palpable dramatic impossibilities that it was too much of an overdose even on double feature day. The story is the kind that has been camouflaged to a whisper, but may survive the double feature demand and bring back the original investment to its independent makers.

Hero and his sidekick butler take a lot of punishment physically, yet they come right back for more, and the principal mummel each other all over the screen.

Picture smears itself with a deluge of heroics that became such mockery as to make the audience giggle.

Story never has a chance, but cast does its best. Some consolation.

Mark.

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# is any man SAFE

**Women, women, every-  
where and not a place to  
slink. Women in the  
Shower Baths—Women in  
the Pool—Women in the  
Steam Room—What's a  
guy to do?**

**One of the most famous  
farces in Broadway his-  
tory . . . Made into a film  
as funny as "McFadden's  
Flats" . . . With Mackaill  
and Mulhall at their cork-  
ing best [remember "Sub-  
way Sadie"] . . . and situ-  
ations and titles that defy  
the dumps!**



## on **LADIES NIGHT IN A TURKISH BATH**

*Presented by ASHER, SMALL and ROGERS  
with*

**Dorothy Mackaill  
and Jack Mulhall**

*by CHARLTON ANDREWS and AVERY HOPWOOD*

*Directed by... EDWARD CLINE*

*Produced by EDWARD SMALL*

*Booking Line forms on the Left*



# First National Pictures

**SUREST** *thing you know!*



# Clinched!



**YEAR'S  
MELODRAMATIC  
HONORS  
NAILED BY  
F B O**

All the stinging drama of  
Chicago's gat-ruled underworld  
poured into the MIGHTIEST OF  
FBO'S JUBILEE SPECIALS!

*When it Comes to Melodrama...*  
15,000 showmen ASSUREDLY can't  
be wrong!

*Joseph P. Kennedy  
presents*

# CHICAGO AFTER MIDNIGHT

**Pulsating Pageant of a  
Great City's Biggest  
Underworld Thrills!**

*with*  
**RALPH INCE**  
*A Ralph Ince Production*





# FOX GETS 145 F. & R. HOUSES

(Continued from page 5)

lin, president of West Coast and who immediately absorbed the North American Circuit on the Pacific Slope when going into W. C. At that time as reported the Franklin plan was to go take over the F. & R. and Saxe circuits, the latter in Wisconsin, giving West Coast a perfect line eastward from its own W. C. terminal in Montana.

## Fox's Coast to Coast

This line of procedure appears to have been followed by Fox, with whom Franklin is now associated through the Fox West Coast purchase. It also gives Fox a direct line to the Atlantic seaboard through his own eastern circuit encompassing the larger key cities of the east, and make the Fox chain coast to coast.

It is expected that Fox will announce the F. & R. buy within 10 days. The report is that it is virtually completed closed, except for minor matters.

Finkelstein & Ruben main stands are Minneapolis and St. Paul. In a couple of F. & R. de luxe houses of those cities, Publix is interested. At various periods it has been reported Publix would make a general deal with F. & R., as it had

been also rumored that Publix at one time had the Saxe circuit in purchase view.

## P. L. vs. Fox-W. C.

A chain battle is confidently claimed by the trade to follow the capture of the West Coast Theatre circuit by William Fox, as reported in Variety last week.

It was probably the fastest theatre transfer deal of any size on record. The deal actually did not take over 48 hours. It was closed before those interested on the coast were aware of it.

By the terms of the purchased control, Fox allowed \$55 a share for West Coast (Wesco also) stock in case or an exchange into two-thirds of one share of Fox common for one share of W. C. Fox has been quoted of late around \$6-88. Neither Fox Film (production) nor Fox Theatres A was affected by the W. C. coast deal on the stock market, Fox slipping a point or so following, while Fox theatres held steady at around 20.

It is said a new financial interest came into the West Coast-Fox deal in the Am. Telephone and Telegraph Co., behind Fox. Total amount involved in the W. C. buy is placed at from \$15,000,000 to \$17,000,000.

An enormous impression prevailed that the recent rise in Fox (film) stock was through the discounting of the West Coast absorption. Neither Fox nor Harold B. Franklin, nor the bankers, Hayden, Stone & Co., knew of the deal that happened so swiftly until the Stanley Company-West Coast proposal seemed impossible about the middle of the week before last. At that time, Franklin with Fox and John Dillon (for Hayden, Stone) got together, rushing their deal through.

## Option on 20,000 Shares

Franklin realized \$500,000 in cash for himself from the transaction. When accepting the presidency of West Coast Theatres circuit, Franklin's contract called for a yearly salary of \$65,000, 10 per cent. of the net profit by W. C. and an option on 20,000 shares of West Coast common at \$30. Selling his 20,000 shares to Fox, through Hayden, Stone & Co., which financed the transaction, gave Franklin a profit of \$25 per share.

Abe and Mike Gore, founders of W. C. and holding 70,000 shares, received nearly \$4,000,000 at the same share price, \$55.

Up until now from accounts Franklin has had no definite understanding with William Fox. Franklin's contract with West Coast remains in effect. The points undecided from the stories are whether Franklin will remove to the general headquarters Fox intends establishing in its New York offices, and if Franklin will continue to operate only the West Coast circuits (including North American), or add

also the present, building and proposed Fox deluxe picture theatres.

Fox has, or has started or will start theatres of the deluxe type, none seating less than 4,000, and mostly of 5,000 capacity, at New York (Roxy), Washington, Brooklyn, Detroit, Philadelphia, Newark, Detroit, Chicago, Milwaukee, St. Louis, Los Angeles and San Francisco. These are in addition to the present Fox vaudeville (vaudfilm) theatres. In Philadelphia Fox contemplates a 5,000-seater on top of the two present Fox picture theatres there at present.

Fox, by taking the F & R chain, has taken over the northwestern end, provided Publix and Loew do not withdraw their houses on the slope, including Portland and Seattle.

## Need Operator

It is said that the Stanley group was most anxious to secure the West Coast affiliation in order to have Franklin as its theatre operator. A similar thought is reported held by the Keith-Albee people, who recently added the Orpheum Circuit. Both chains are virtually without a picture house operator, K-A is said to have offered to buy in on West Coast, but couldn't get Franklin down to cases.

The control-purchase by Fox that stopped all Stanley negotiations with West Coast was a bombshell in the ranks of the First National and New York executives. They had confidently anticipated the Stanley-W. C. affiliation, through Stanley and West Coast jointly holding First National control. By his purchase, Fox, with Stanley, if remaining together on the First National proposition, will have a say in the business and producing direction of a competing producer. It is perhaps the first time, outwardly, that has occurred in the film trade.

If Publix and Loew's, withdraw their coast deluxe houses from the West Coast operation and association, along possibly with them leaving West Coast, will be United Artists theatres, likewise now West-Coast operators.

While in the battle of the chains expected to follow if this occurs, it is also said that a fight for supremacy in First National may again come up, under the proposition that Fox and Stanley will not be in unison on First National. Fox and Stanley have been battlers ever since Fox boldly waded into Philadelphia with a lone house, to fight Stanley in its home camp, at the cost of all the Stanley product buying patronage.

## The Inside

To the observant bunch in Times Square the inside on the Fox-West Coast deal appears to be that Franklin got the impression Nick Schenck and Sam Katz wanted to lock him up in California. That thought must have hit Franklin when he found the W. C. proposed deal with Stanley was not too cordially received by his New York theatre-operating associates, and that he was asked by either Katz or Schenck why he had encroached upon their territory by picking over the Saxe houses in Wisconsin. If the reports on this phrase are accurate, the Wisconsin comment must have convinced Franklin his former Publix associate and Mr. Schenck thought the Pacific Slope plenty big enough for him. It evidently did not coincide with Franklin's views.

It was at this juncture, the account says, that Franklin convinced Richard Hoyt and John Dillon of Hayden Stone, that the Fox deal would be preferable to the Stanley proposition. Some antagonism had also developed on the Stanley end when Jacob Fabian of Newark demanded that he go to the head of the Stanley company or withdraw his Newark string from that connection. If withdrawing, Fabian offered to pay the Stanley company a profit reported at around \$1,500,000.

With the flop of the Stanley-West Coast negotiations happening, the changes in executive direction of the Stanley company came, as reported elsewhere in this issue. John McGuirk retired from his \$65,000 annual salary as Stanley's president, to become chairman of the Stanley's board and probably hanging onto his salary agreement.

Previously to assuming command of West Coast, Franklin had been in charge of Publix, in which post he was succeeded by Katz. As also revivified elsewhere, the withdrawal of the Publix-Loew big first runs in L. A. and San Francisco would leave West Coast without a de luxe in the downtown district of either city, with that condition prevalent until either Fox

builds out there, or Fox via West Coast make other connections.

One of those connections could be Keith-Albee walking into the Fox-Franklin deal, thereby giving K-A the theatre operator it so sorely needs in Franklin and giving West Coast the big Orpheum theatres on the coast, which could be converted overnight from vand-film into presentation houses. This is considered very unlikely by the observers.

## Film Service

In film service, the situation is even more complex upon the coast. Though Paramount and Metro-Goldwyn-Mayer remained with their chains and held their services to the Publix and Loew's first runs, neither of the big film producers would have sufficient coast outlet to reckon against their present gross circulation in the 250 theatres of West Coast in the slope territory.

With Fox's present list of 475 theatres, the entire possibility of a competitive complexion may change. The Fox-string is claimed to may be too big for any producer to ignore.

## Fox's Sure Benefit

On service Fox will greatly benefit in any event. Should Par and M-G-M be held out of the W. C. theatres, the indie producers would have an in to no limited extent, another situation Par and M-G-M might prefer to avoid. In figuring film service for the Coast First National ranks with Par and M-G-M and possibly going their way, unless Fox can use influence.

Fox at present has a film service agreement with Inartages that takes in the coast. For what time or to what extent under that contract is not known. Also up to now Fox has had but one theatre in California playing his Movietone, the Tower, an independent, in Los Angeles, a small house but well located downtown.

Neither Messrs. Fox or Franklin has been seen within the week by a Variety reporter. It is thought the film trade would prefer the reports, fairly reliable, to a stereotyped statement. At a convened meeting in the Fox offices last Wednesday night, William Fox made a verbal announcement of his purchases. Mr. Dillon was present and offered whispered suggestions to Fox but said nothing himself to the newspaper men. The latter were invited to ask any questions, but few took advantage. Franklin, who was present at the start of the announcement gathering, left before it had fairly gotten underway.

## A Season in Time

In referring to the West Coast circuits and without mentioning Franklin by name, Fox called their present administration of West Coast "the perfect management." The picture business appeared to well regard the Fox movements. It also seemed the impression that the deal operated mostly in Fox's favor for prestige and influence. Fox's playing time, east and west, cannot yet be computed for stage shows. It is easily a season just now for the average picture house stage turn.

In service the W. C. acquisition

gives Fox Arizona as a practically closed state for the Fox products. With other closed sections, Fox is estimated to have 17 1/2 per cent. in all of this most desirable territory.

An immediate eastern reaction to the Fox consolidation is foreseen in the predicted first step along that will be undertaken by the Stanley company, if not by others which may be affected much or little.

Milwaukee, Jan. 31.

Acquisition of the Midwestern, formerly Saxe, chain of Milwaukee and Wisconsin houses by Fox has set this old burg on its ear.

The 43 houses are the key to the movie situation in Wisconsin.

The former Saxe houses are stocked to the hilt with First National, Metro-Goldwyn and Paramount bookings. Fox has not had an inroad here with his films at the downtown theatres with the exception of a few specials, and most of regular releases went into the combo houses.

## SLEIFER, U. A.'S DIV. MGR.

L. J. Sleifer has been appointed by Al Lichtman, of United Artists sales division manager of district No. 1, including New York, Philadelphia, Boston, Buffalo and New Haven.

Sleifer's last connection was with Universal as manager of its theatres in the west.

THE PARAMOUNT COMEDIAN

**EARL FABER**  
with MARGIE MCINTYRE



This Week (Jan. 30)

Loew's, Montreal

AND HOW!

Mount Royal

SEA-GOING JACKS,

ETC., ETC., ETC., ETC.

**A CONSTANT HIT**

Feature Attraction—Loew Circuit  
Dir. MYER NORTH, JOE FLAUM

WHAT JACK LAIT OF VARIETY SAID ABOUT...

**WALT ROESNER**

Is Worth Repeating:

"The boy does everything, and whatever he does is original, or looks that way in this neck of the arts."

Master of Ceremonies  
CAPITOL, NEW YORK  
INDEFINITELY



**ENOCH LIGHT**

AND HIS ORCHESTRA

NOW AT LOEW-METRO-GOLDWYN'S

**GAUMONT PALACE**

The Largest Theatre in the World PARIS

Packing Them! In!

AND HOW!!

NO THEATRE TOO BIG!  
NO PALACE TOO FINE!!

—NOTE—

ENOCH LIGHT and his orchestra will have the honor of playing at the ELYSEE PALACE for the President of France  
This is the first time a jazz band has ever played in the President's Palace





## A RACE FOR LIFE

(Continued from page 22)

recommended for the very apparent skill it demonstrates in the art of constructing a theatrical scaffolding around a quadruped leading man.

As Rin-Tin-Tin is the professional father of all the cinema pups and has been a star and a money-maker for a longer time than any other woof-woof hero, it is not surprising that there is a certain factory-like efficiency in the turning out of these pictures. There is certainly nothing in this one that could be called even a new variation of old stuff. Yet it possesses a confident manner, as if director, scenarist and dog trainer were sure of their goal and driving straight for it.

Enjoyment of a picture such as this requires a naive and sentimental disposition plus a regard for dogs. Where and when dogpictures are exhibited in big cities it is invariably as one-half of a double-feature bill.

In the smaller communities, however, the dog opera can and does stand alone, unaided and unapologetic. For these stands "A Race for Life" will probably be okay. There is enough heart and a naive regard for the kids whistling at Saturday matinees.

Bobbi Gordon plays Rin-Tin-Tin's boy friend and is the only player with much to do. Gordon may be the lad he is represented to be, but the many-sided versatility of his boyishness suggests advanced years and considerable tramping.

## WEB OF FATE

Dallas M. Fitzgerald production released by Peerless. Story and direction by Fitzgerald. Lillian Rich featured. Cast includes Eugene Strong, Henry Sedley, Edward Foxen, Frances Raymond. At Loew's, New York, on double bill, Jan. 27. Running time, 40 mins.

A fair state righter, without much

support from "names" of any sort. Lillian Rich, featured, is the only one with any probable box office registry.

It is a drama of high jinks amongst the swells and depends upon the w.k. device of two girls who look alike, the innocent one being blamed for the murders and one thing or another of the loose bimbo. The usual misunderstandings are okayed in the end, when newspapermen discover the hard-boiled girl, thereby saving out Nell from the hoosegow.

Lillian Rich, turned blonde, uses a snar to identify the n.g. gal. When playing the heroine she seems very sweet. It isn't a bad deal detail are above "quickie" job of duo-characterization.

Production, continuity and technical standards.

## INDIES AND SAPIRO

(Continued from page 9)

they are now unable to buy film at any price. Sapiro believes that while it might affect the chain theaters unfavorably it would help the distributors gauge the exact amount of product needed to fill the wants of a combination and know the price they could get, and it will be a higher price than they are now getting from their own theatres.

Some of the exhibitors leading the movement for the combination find themselves in the position where they cannot buy pictures at any price on account of producer-owned theatres in their neighborhoods. An independent chain consisting of 10 houses cannot get a picture in Brooklyn if a 500-seat chain house in that territory wants it. The loss in revenue affects the producer as well as the independent theatre operator.

## Stopping "Trustification"

The combination of Indies would be in a position to deprive any producing organization of from \$2,000,000 to \$3,000,000 in revenue and no single producing company can stand the loss of that amount of business. This combination could also curb the construction of theatres by producers; not by law, but by discontinuing buying its films.

A buying combination of this kind, under capable leadership, is probably the most practical solution of independent exhibitor troubles. If the deal is consummated it may end what the independents have been calling, "The trustification of the motion picture industry."

Sapiro's attitude on the proposed combination, and the viewpoint of the independents joining, is that they are not going to war. The latter believe the producers should welcome the combination since it will give them, for the first time, a central, responsible figure, representing exhibitors, to deal with.

According to the terms of the contract drawn up and expected to be signed within 10 days, Sapiro's power with the exhibitors will exceed that of Hays with producers and distributors. Sapiro is to be given 100 per cent. power of

attorney over about the theatres now in the deal, for five years. The exhibitors asked Sapiro to assume that jurisdiction.

The exhibitors were also responsible for a proposed clause in the contract to the effect that the association may take an injunction to stop any member who wishes to resign.

One of the most far-reaching results of this combination will be the elimination of the speculative builder. The association's rules may provide against accepting for membership any operator putting up a theatre in an over-theated area. Circuits controlled by producers will be requested to stop building in sections where they threaten independent members of the association, or where there are already enough seats. Circuits suffering from overbuilding should profit through this arrangement.

Small houses owned by independent circuits and operating at a loss will be closed. These would have been closed long ago but for the probability that some other operator would rush in. The association rules will provide that no member shall operate or assume for operation any house closed by a member of the organization, unless purchasing the privilege or with consent of the former operator.

## LITERATI

## Arthur L. Clarke Dead

Arthur L. Clarke, 58, managing editor of the San Jose "Mercury-Herald," died at San Jose, Calif., Jan. 24, following an apoplectic stroke.

Mr. Clarke secured his early training on the Omaha "Bee." He was associated with Hearst newspapers for about 18 years and served as an executive on publications operated in Boston, New York, Chicago, San Francisco and Los Angeles.

During the Boer War he was correspondent for the Chicago "Tribune" in South Africa and also represented it in London and Paris.

The deceased was known as the "father of the tabloid," having established the New York "Illustrated (Daily News)" the first daily tabloid in the east.

He is survived by his widow and two sons, Richard W., art editor of the New York "World" and Roger L., country editor of the "Mercury-Herald."

## Middling

In a recent issue of "Life," the humorous weekly, is a piece by one W. J. P., Jr., entitled "Variety's Critic Reviews 'Elmer Gantry.'" This bit attracted much attention among the 37 1/2 per cent. intellectuals.

It goes: "This ought to be a panic. Name not too hot, but it's a sexy with a new twist, and Lewis' rep's a cinch to click with the brows. The plot is about a big prayer-and-sermon man who starts out playing the sticks till he act brody. Then he picks up with a round-heeled gal who has a big time preaching road show. This doll has plenty of s. a. and they lay 'em out in the aisle 'til her church burns up and the dame gets bumped off. Gantry takes it on the lam in the fire and then shows up as a hero.

"This kibitzer's ace-deuce line hooks him up with another big-time outfit. He always milked the audience with an act full of larceny, but it held up the exists. Gantry two-timed his ball and chain and gave the others plenty of fast counts, but they never squawked. He was a heel, but the Bible-boasting game was a

pushover, so he gave the peasants the works and ended up on the main stem with his own show. This book started like a smash and looks set for a run."

## Stage Fan on Side

Thomas C. Stowell, well known amateur actor and playwright, has been elected president of the Legislative Correspondents' Association of the State of New York, and as such will have charge of the annual dinner and show at the Ton Eyck, Albany, March 8. Stowell, who has been a political writer on various papers for many years, is now with the New York "Herald Tribune." With his wife, Faye Smiley, and Jacob Golden, manager of Proctor's vaude house in Troy, Stowell organized the Albany "Players," who have made professional appearances in the Capitol district. The annual show is attended by officials and politicians as well as some of the Broadway gang.

## Another Critic Let Out

Bob Swayze, dramatic editor of the Portland Ore. "Journal" for eight years, was let out recently on a moment's notice. Swayze was considered one of the ace critics in the Pacific northwest.

Reason for Swayze's departure is not known. Grant Showerman, reporter on the same paper, is at Swayze's desk. Firing of Swayze is the second for local critics, the previous one being handed Don Skene, formerly drama editor of the "Morning Oregonian," now a member of the sports department on the New York "Herald Tribune."

## O'Neill and the Mob

The stiff rapping Eugene O'Neill has gotten for his "Marco Millions" from the Algonquin set of writers is figured along Broadway as being due on the same paper, is at O'Neill's refusal to sign up as a member when he's in town and the other Alex Woolcott's lack of friendship for George Jean Nathan, who called Alex the Seidnitz powder of Times Square.

Nathan was the O'Neill champion long before the famous drama became famous, while O'Neill is the sort of fellow, famous or not, who'd not give a rap whether he ate in the Algonquin at a round table or at the Astor or in a cafeteria.

Another Woolcott peeve is said to be his irritation at the role he plays in O'Neill's "Strange Interlude," which the Guild opened this week. The role is that of Marsden, one of the three men who go after the woman of the play. Marsden is the one who outwits the others.

Meanwhile O'Neill's "Marco Millions," which some of the boys have been rapping plenty, sticks an extra matinee in weekly from now on to take care of the trade, which so far has been standee.

## Winchell as an Actor

"Graphic" is syndicating Walter Winchell's "Diary of Joe Zilch" weekly. The feature deals with a small-time vaudevillian and his wife and partner, Zilch and Zilch. It is mostly based on Walter's own experiences as an actor when playing on the Pantages vaude circuit.

## The Talk of Chicago

ED MEIKEL'S

ORGAN CLUB

HARDING THEATRE

90th Week and Still Growing

Walter in some ways is still an actor.

## Getting "Rejections" Across

A method successfully used by some of the now standard periodical contributors is that of sending their rejected stuff to the outstanding columns like F. P. A.'s, H. Phillips in the "Sun," Russell Crouse in the New York "Evening Post," et al. for gratis publication. The effect of landing it in type and making the publication thus recall it has had a psychological effect.

In many cases the skits and short stuff are more impressively set up and printed than when coming through the mails along with a raft of manuscript to the editors. The latter are known to read the humorous columns and it was in this wise that at least one author commanded such attention that the editor of a national comic weekly sent him for a little chat. The writer told the editor that everything he had seen in the daily columns were rejections.

## Jim Europe's Memoirs

Noble Sissle, colored composer and singer, now in London, is writing "The Memoirs of Jim Europe," which will be published by Sears & Co. It will be off the press in February.

Sissle was a partner of the famous colored bandmaster and served overseas with Colonel Hayward's celebrated fighters from Hell's Kitchen.

## Bradford Merrill's Illness

Bradford Merrill, long a leading executive with the Hearst newspapers, who was taken ill some months ago, remains in serious condition. Although under treatment

(Continued on page 47)

# BENNY MEROFF

and ORCHESTRA

THE MOST VERSATILE OF LEADERS



OKEH RECORDS  
WURLITZER INSTRUMENTS

NOW  
MARKS BROS.  
\$3,000,000

MARBRO and GRANADA  
THEATRES  
CHICAGO

## A DANCING DEPARTURE

JUST COMPLETED A PUBLIX TOUR

RE-ENGAGED FOR PAUL OSCARD'S "DANCING FEET" PRESENTATION

# RICHARD (Limberlegs) EDWARDS

PRESENTING HIS OWN DANCING CONCEPTION OF THE "SEAL ROCK"

NOW (JAN. 28) AT THE METROPOLITAN, BOSTON

with Entire Publix Circuit to Follow

Direction WM. MORRIS

# 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

# JAY BROWER



SENATOR

Theatre, Sacramento, Cal.  
Direction FANCHON and MARCO



# \$33,406<sup>00</sup>

That's the Week's Gross at SKOURAS' AMBASSADOR, St. Louis, For

## The COHENS AND KELLYS IN PARIS

And that isn't all! It hit the high spots at the GRANADA, SAN FRANCISCO, with \$24,008.00 for the week; nearly \$10,000.00 at the CAPITOL, ATLANTA; it's a million-dollar picture, with YOU EXHIBITORS getting the millions. Get it for your house and celebrate! And while the line is forming to BOOK "THE COHENS AND KELLYS IN PARIS" slap your play dates down NOW for "THE CAT AND THE CANARY," "LES MISERABLES," "WE AMERICANS," "LOVE ME AND THE WORLD IS MINE" and LAURA LA PLANTE'S latest and greatest, "FINDERS KEEPERS," made from the Mary Roberts Rinehart story; then you CAN celebrate!

Starring **GEORGE SIDNEY** and **J. FARREL MACDONALD**, with **Vera Gordon**, Gertrude Astor, Kate Price. Adaptation and continuity by Al. Cohn. Screen supervision by Joseph Poland. A WILLIAM BEAUDINE PRODUCTION.

*The World's  
Largest Theatre*

# ROXY

*books*  
**UNIVERSAL'S**

### "13 WASHINGTON SQUARE"

From Leroy Scott's famous novel and big N. Y. stage success. With this great cast: JEAN HERSHOLT, ALICE JOYCE, ZAZU PITTS, GEORGE LEWIS, HELEN JEROME EDDY. A MEL BROWN PRODUCTION.

### REGINALD DENNY in "THAT'S MY DADDY"

Directed by Fred Neameyer. With BARBARA KENT, LILLIAN RICH, Lee Moran, Tom O'Brien, Lucille LaVerne. (child actress).

### "LOVE ME AND THE WORLD IS MINE"

Starring MARY PHILBIN. With the famous "Merry-Go-Round" cast, including NORMAN KERRY, BETTY COMPTON, GEORGE SIEGMANN, H. B. WALTHALL, MARTHA MATTON and others. Directed by A. E. DUPONT, who made "Variety."

Here's proof  
positive that  
Universal has  
the box-office  
winners.



## 'DUMB' ACTS OF NOVELTY TYPE ORGANIZE—WHITE, COLORED

Federated Novelty Acts, New Society, With 125 Represented at Start—Several Objectives—Jack Wilbur Credited as Organizer

With the Federated Novelty Acts now a reality, it is an organization in which only novelty acts can affiliate.

The Federated held an open meeting in International hall, 424 West 49th street, New York, Jan. 26. Billy Cross (Six Abdallahs) presided and outlined the purpose of the meeting. Among other speakers were Ben Bellclair (Bellclair Bros.), Alex and Felix Patty (Patty Bros.) and Jack Wilbur.

Jack Wilbur, who was top moulder with Joe Rexford in the Rexford Troupe and later with the Spencer Sisters and Wilbur in vaudeville, is the organizer primarily of the F. N. A. He told what the organization stood for.

The F. N. A. proposes to combine all merited novelty acts into one association; to create ways and means of marketing their product with the public; to encourage originality in novelty acts in order that they may regain the interest in which they were held when vaudeville was in its infancy; to protect the originators of new novelty material against infringement by imitators; to discourage the booking of foreign novelty acts without at least 20 consecutive weeks prior to their departure for this side; to establish a minimum wage scale for all worthy novelty acts; to create a fund for members in distress; to establish a permanent summer and winter quarters for members close to New York and their animals, with training facilities suitable for every kind of a novelty act; to supply a complete list of novelty acts available for circuits and circuses without charge; not to create or allow to be created any individual or body of individuals with authority or power equal to the will of the majority of the rank and file, and that the will of the majority shall rule; and all matters of importance to the association's welfare must be decided by a referendum vote.

### Coming Over on Spec

It is declared by members that in many other seasons acts have come from Europe on speculation; that some have been booked for one or two weeks pending prospective continuous dates, only to be left high and dry and no opportunity to play at all where the time is filled.

The F. N. A. says it has nothing to sell other than the membership right to voice its feelings at the regular meetings, which are to be held once a week, with the referendum vote the deciding factor. A suggestion box is now at 226 West 47th street, used as the temporary headquarters of the association. Members are invited to drop in any and all suggestions that might improve the organization.

The next closed meeting will be held in about two weeks, when an election of officers will be held.

The F. N. A. has no restrictions on its membership, except it must be of "novelty act" classification. Colored turns will be admitted as well as white.

Novelty acts include circus acts, illusion turns, etc.; all dumb turns that depend on novelty to put them over in theatres and under canvases.

### 125 Respond

There were about 125 at the meeting last week, accepted as an indication that the F. N. A. is attracting attention.

In recent seasons dumb acts have found time hard to get, especially consecutively. Where many acts claim novelty, the result has been retroactive in the sense that it has given the wrong impression to the outside world.

The F. N. A. claims that of its present personnel they are all working, and that is one reason why meetings have been called for 11 p. m. instead of earlier: so that acts can report following their usual night's performance.

Madison Alone in B'klyn. With Fox's Ridgewood, Brooklyn, N. Y., going pictures, the vaudeville partnership between the Fox house and the new Madison, K-A has ceased.

### Albee Talks to His Managers, Then Blows

B. F. Albee spoke before a meeting of the Keith-Albee house managers last Wednesday, bawlinging present business conditions on the K-A circuit, and beseeching the managers to get a hustle on. Saturday Albee left for Palm Beach and his house managers to their houses.

### Gloria Foy Gets \$200 Plus Retraction

Gloria Foy, readying for rehearsals in the new Shubert operetta, "Under the Red Robe," with Walter Woolf and Harry K. Morton, settled a \$100,000 libel claim for \$200 and a retraction by the New York "Graphic."

It started with a squib that Gloria Foy, an actress, was suing Charles Schwartz for a separation and Schwartz' parents for alienation of affections, because of a difference in creed. With the yarn was Miss Foy's photograph. The Foy and Foy name similarities confused the "Graphic." The tabloid settled for \$200 which it offered Miss Foy, in addition to a published correction. J. Lewis Lindner acted for the actress.

### Janette Gilmore as "Rio"

Immediately on her return from London, Janette Gilmore was signed for the Ada May role in the Australian company of "Rio Rita." The American danseuse opens in Australia about April 15. The company is rehearsing in America.

Miss Gilmore was abroad for several months in Laddie Cliff's review and at the Embassy club.

### FRANKIE HEATH'S 60 WEEKS

Frankie Heath is about four weeks into a 60-week route laid out by the Keith-Albee and Orpheum circuits. She is currently playing Chicago. Danny Collins arranged the booking.

### Mayer-Evans in Unit

Los Angeles, Jan. 31. Ray Mayer and Edith Evans, former vaude and picture house singles, now teamed, open with a Public unit in Chicago, Feb. 19.

## FILM NAMES STAMPEDE TOWARD VAUDEVILLE

George Walsh opens tomorrow (Thursday) in "K. O.," a new sketch, at the Tilyou theatre, Coney Island.

Bon Turpin is scheduled for a vaude fling in two weeks in a comedy idea.

Ian Keith and Ethel Clayton are scheduled for the Riverside, New York, in two weeks.

Just as soon as suitable sketches can be found for both Renee Adoree and Irene Rich they will be given vaude dates.

### Agent Asks Commish from Dorothy Mackaye, in Jail

Dorothy Mackaye, widow of Ray Raymond, for whose death Paul Kelly is serving a prison term at San Quentin, Calif., will have to defend Jenie Jacobs' commission suit for \$1,200 by deposition. The case is up for trial shortly. J. Lewis Lindner, representing Miss Mackaye in New York, has given notice he is ready.

Miss Mackaye is also serving a limited prison term of one year for concealment of facts in connection with the death of her husband and for which Kelly was convicted. She is a prisoner of the State of California and could not be extradited in legal custody as was the case recently when she was temporarily released in a California civil action.

### JAKE LUBIN'S VACATION

Loew's Booking Head Finally Takes Rest—Away from New York

No one is taking the credit but someone must have chloroformed Jake Lubin and put him aboard a boat for Havana.

Anyway the head of the Loew booking office is down in the Southland for five weeks, with Marvin Schenck in charge of the Loew books during Jake's absence.

### Allen McQuade, Possible

Allen McQuade, Irish tenor, of the Atwater Kent Radio hour, is contemplating vaudeville in the early spring.

He will be under the management of Jack Lewis.

### RUTH ELDER MISSES SHOW

Los Angeles, Jan. 31. Ruth Elder missed her first show at the Pantages Monday, as the airplane in which she was flying here from San Francisco broke down at Bakersfield through engine trouble.

On account of this delay the trip over the downtown shopping district before landing had to be postponed, Miss Elder appearing at the theatre for the second show in street clothes and doing three instead of four shows the first day.

## FLOP INSTALLMENT PLAN FOR ADS BY K-A IN N. V. A. PROGRAM

Slips Enclosed With Contracts to Actors Generally Ignored—Outside Houses K-A Booked Also Ignored Requests—Money Scheme Goes Wrong

### A Little Rough, But—

In front of the Palace Monday afternoon: "This new Keith-Albee-Orpheum combine is hooked up with Pathe pictures exclusively, isn't it?" "Yeah, over de Mille to de poorhouse."

### Marx Bros. for W. C. \$10,000 Weekly and P.C.T.

Los Angeles, Jan. 31. Four Marx Brothers in "Cocanuts" (stage) in San Francisco will start a tour for West Coast circuit opening at the Metropolitan here, Feb. 9, with a guarantee of \$10,000 a week against a percentage of the gross.

The contract provides that after one week here they will go to the Granada, San Francisco, and if business warrant West Coast will continue them for 14 subsequent weeks.

The deal calls for the Four Marx Brothers and about 20 of their people to appear in an act running 45 minutes. It will probably be similar to the one the boys staged when on the Orpheum Circuit about five years ago.

Pantages also had bid for the act.

### Walking on "G. V. F."

Eddie Lambert walked out of the "Greenwich Village Follies" last week in Boston, dissatisfied with his opportunities. Rene Riano breezed for the same reason and Blossom Seeley and Bennie Fields among others are equally dissatisfied with J. C. Huffman and J. J. Shubert's direction.

Lambert requested for Keith-Albee in Washington this week.

### Pays Stray Wire Loss

Chicago, Jan. 31. Jimmy Dunn, a performer working out of Mort Infeld's office, has been advised by his attorney, Louis J. DuRoi, that the Western Union Telegraph Company has reimbursed him in full for time lost by the actor due to a telegram which was forwarded to Springfield, Mass., instead of Springfield, Mo., as directed.

The amount involved was \$235.

### Rose Loses Ted Braun

Chicago, Jan. 31. Rose Perfect of "Scandals" is single again. Her divorce plea on grounds of cruelty, non-support, etc., has been granted against Ted Braun, New York theatrical agent, associated with Max Hart.

### YACHT CLUBBERS FILMHOUSE

The Yacht Club Boys, concluding their Orpheum tour, are in New York and will play picture houses.

T. D. Kemp, Jr., who handles the act, is tied up with London production, returning Feb. 11 to England, after a fortnight's stay over here. He has placed the Yacht Clubbers' business management in the hands of Lou Irwin.

### PRISCILLA DEAN'S START

Priscilla Dean opens for Loew tomorrow (Feb. 2) at the Hillside, Jamaica, L. I. She goes to Yonkers the first half of next week.

Subsequent bookings are contingent upon these dates.

Miss Dean is doing a sketch by Blanche Merrill.

### Harrington and Maher Apart

Harrington and Maher have split as a vaude team. Miss Harrington will do an act with her sister, May Harrington.

Maher has formed a 2-act with Jack Mooney.

The installment plan idea on corraling advertising for the N. V. A. program has proven a flop, from accounts.

Despite a number of acts having been whipped into line to sign advertising pledges and remit weekly on account, few have been doing it. It looks as if another literary tascam may be issued any day.

With most of the former Keith-Albee standard acts on other circuits, the deduction scheme has gone awry since the pledges call for remittances on K-A dates.

Independently operated houses booking through K-A are also reported as having balked on the deduction idea, refusing to be a collection agency.

The pay weekly plan to insure forced advertising for the annual N. V. A. program was hit upon last summer. With issuance of K-A contracts, slips were enclosed and actors urged to sign the pledges. While not actually a part of the contract that inference was attempted, with the acts looking upon the frame as applesauce.

K-A and Orpheum circuits' contracts sent abroad also contained the slips, which received much the same reception.

### Hayakawa's Substituted Support Without Notice

A sudden switch in casting of Sessue Hayakawa's act at the Palace, New York, this week has Lucille Lovell playing opposite the Japanese film star, instead of Gilda Kreagan, as announced. The shift was decided on Saturday, and is said to have been suggested by Max Gordon.

Miss Kreagan was at the theatre Monday afternoon ready to go on, and claimed she knew nothing of the change.

### Joe Brown, Film Actor

Los Angeles, Jan. 31. Joe Brown, who came to the coast as a star of the musical comedy, "Twinkle, Twinkle," is now a picture actor.

He has been placed under contract by Ralph Ince at F. E. O. through Jesse Wadsworth to do two pictures. The first is now in production and called "Crooks Can't Win." His second, entitled "Notices," is a story of the theatre which will also be directed by Ince.

Others in the cast of the first picture are Thelma Hill, Sam Nelson, Eugene Aubrey, J. H. Eagle, Ralph Lewis and Charles Hall.

### Importing Mex. Band

Harry Fitzgerald, the agent, has under contemplation importing a large sized native orchestra from Mexico City.

Fitz claims the band will paralyze New York and other points, that only know chile con carne by smell.

### ADELAIDE-HOLBROOK TURN

Adelaide (Adelaide and Hughes) has formed a dancing team with Willie Holbrook (former partner of Harriet Hootor), and will open Feb. 20 at Fox's Audubon.

Cliff Hess wrote the act and Riley Bros. are handling it.

Miss Adelaide has not appeared since the death of her husband last July. Harriet Hootor was signed individually by Ziegfeld.

### IRENE FRANKLIN'S RETURN

Irene Franklin and her husband-pianist, Jerry Jarnigan, sail Feb. 10 on the "Berengaria" for London, to open at the Alhambra Feb. 20.

The booking is for 10 weeks, and a quick return engagement.

### Act Burned Out

Benton Harbor, Mich., Jan. 31. Stage property of Billy Furl and Co. was destroyed by fire in transit here from Saginaw.

The act is being rebuilt.



**JULIAN ELTINGE**

who came last to play four weeks for Keith-Albee and is now in his fourteenth of capacity business. The new act is a rom, and every woman in America will want to see the greatest artist in his line strut his stuff. Playing Tractor's, Albany, this week (Feb. 2-6).



# PUBLIX-LOEW UNITS WEST

## TOSSING CHAIRS, HOCKING ICE AND SWATS IN DIVORCE CASES

**Helen Henderson May Haul Down \$100,000 Besides Her Decree—Real Estate Man's Rough Ideas Cost Him Wife—And There's Plenty Others**

Chicago, Jan. 31. Blanche Yurka, playing here in "The Squall," was granted a divorce from Ian Keith, now in pictures, on allegations that Keith tossed a chair at her two weeks after they were married in 1922.

Claiming her husband beat her when she tried to stop him from hocking the family jewels, Mrs. Valeria Bruchas, opera singer, was freed of matrimony by Judge Lynch in Superior court.

Helen Henderson, the former "Follies" girl who blew out a 60-year-old Aaron Benesch had all his millions last November, secured a divorce here Thursday on grounds of cruelty. Helen is going to get \$100,000 in money besides, it is said, she charged Aaron took a couple of swats at her in the Blackstone hotel Oct. 16.

Alma Jane Wilday of "The Desert Song" rang the curtain down on Johann Berthelsen, artist, through Atty. Ben Ehrlich. Miss Wilday got her decree on desertion alleged to have occurred in 1925. They were married seven years before that.

**Gentle Mate**

Charlotte Kelber, who works at the Frolics cafe under the name of Ellickson, obtained a decree upon testifying that Arthur E. Kelber, real estate man, pushed her down a flight of stairs, broke her ankle, socked her in the jaw, and kicked her. Mr. Kelber, says Charlotte, is a jealous mate and got violently peeved when he futtily asked her to give up show business. The Kelbers were married the first night they met in a night club—July 29, 1925—at Crown Point, Ind., where such things happen. As replacement for husbandly love Charlotte gets \$50 weekly for support of two children, and the former family home at Brookfield, Ill. Atty. Wm. F. Ader represented her.

**Claiming Wm. F. Friedlander**

actor, used to come home from prizefights, and demonstrate the punches on her, Lillian Friedlander secured a decree through Attorney Phil R. Davis on cruelty grounds. They were married ten years.

**Gene Lawrence, married to Francis Lawrence, father of Vincent Lawrence, the playwright, has filed suit for divorce on charges of desertion. Mrs. Lawrence last appeared in "Adrienne," and is also represented by Attorney Davis.**

**Voice Wrecked Marriage**

Johnny Powell, of Moore and Powell (vaude), and actually named Horace Lee Davis, has started suit against Pearl Dorothy Headford Davis on allegations that Pearl took him to Europe where she could study opera and refused to come home. Powell says he went broke after a while. When the wife refused to come back to the States with him he had to return alone. As far as Powell knows she is still in Italy.

**Earl Juul, bond man and one time pitcher for the Cubs, has obtained divorce from Gloria Davis Juul, now on the coast in pictures. Juul claimed Gloria used to go on wild parties and took punches at him.**

**Gave Barnum Air**

Barney Barnum (Bailley and Barnum), David J. Hodges, off stage, was granted a divorce from Irene L. Hodges because he claimed she gave him the air while they were staying at the Sherman House and hasn't been near him since 1924. Mrs. Hodges had strenuous objections to show business. Wm. Ader the attorney.

**George P. Downey, non-pro through Ben Ehrlich, got a decree against Gertrude Claridge Downey**

(Continued on page 14)

## COAST-TO-COAST BOOKED CIRCUIT

**Another Indicator of Severance of Business Relations Between Publix and West Coast in California and Northwest—May Mean Fanchon and Marco Presentation Productions Coming East**

### FIVE COAST WEEKS

Chicago, Jan. 31. A coast-to-coast booked Publix-Loew presentation circuit, for its stage shows, will have been established in February, when the P-L unit headed by Max Murray and opening at the Chicago theatre for a three-week tour of the local Balaban & Katz houses, will open in Seattle for Publix.

It will play in turn Portland, San Francisco, Oakland and Los Angeles. After the latter city the unit will leap to Denver for the remainder of its eastern trip.

Miss Murray will leave the unit upon completion of the Chicago time, replaced by Accent and Jansco, dancing team.

Los Angeles, Jan. 31. A decision by Publix-Loew to launch their stage units for picture presentation all over the U. S. map, as reported, leaves its conclusion of another indicator that sooner or later, Publix and Loew's will withdraw the Pacific Slope de luxe theatres from their present operation by West Coast Theatres circuit.

It is believed here that if the P-L road units play in this section, West Coast in reprisal will send its Fanchon and Marco "idea" units east, for general picture house stage booking. This will offer the F. & M. units in opposition to Publix and Loew's theatres in eastern towns other than those which may have Fox de luxe theatres.

The Loew coast houses under operation by West Coast are the Warfield, San Francisco and Loew's State, Los Angeles. Publix first runs are the Metropolitan here, at San Francisco. Besides Publix has houses under construction in the northwest, due shortly to open, and other theatres toward Minneapolis way that will give it a complete route.

**United Artists**

West Coast is also operating for United Artists the new U. A. theatre here just opened, also a couple of U. A. houses in the northwest also.

While the position or attitude of United Artists is not made clear, it is generally thought if Publix and Loew's break away from the West Coast association in this section, Jos. M. Schenck will order the U. A. houses also U. A. operated, making a deal for their handling by P-L.

Fox is building in San Francisco and claims to have a Los Angeles site. It is also said he may go into the northwestern cities.

In and around Los Angeles, West Coast has 66 of its theatres, all playing pictures or a combination policy with pictures. None is in the downtown section nor is any a first run, though any number could be made first runs with the big de luxes off the West Coast chain.

It is claimed by the West Coast people that the Publix-Loew stage units coming into the coast Publix or Loew first run de luxes, would create too large an overhead, and might become an example whereby the Fanchon-Marco stage shows would have to be theatres at a lower cost than they have been. Fanchon and Marco have been organizing stage units traveling over the W. C. time for some time now. The F. & M. shows have never been

(Continued on page 14)

## MURDOCK MAY LINE UP K-A STAFF WHILE OTHER OFFICERS ARE AWAY

**Major L. E. Thompson Made Gen. Mgr. K-A New York Theatres, Vice Maloney, Resigned—Lauder and Darling in Charge of All Bookings**

### Significant or Synonymous?

East Liberty, Pa., Jan. 31. Sign in front of local vaudeville house: "The Wreck of the Hesperus"—Vaudeville: "The Wreck of the Hesperus" is a Pathe picture, subsidiary of Keith-Albee. Pick your own.

It's expected that J. J. Murdock will line up the Keith-Albee headquarters staff for the merged K-A and Orpheum Circuits within the next month or so. During that time E. F. Albee and Ted Lauder will be spending their winter vacation in Florida.

Major L. E. Thompson, formerly chief assistant to Murdock, has been appointed general manager of the K-A New York theatres, with Arthur Cleary his assistant. Maloney is reported having made no other connection but is believed to have an understanding with B. S. Moss, another recently retired K-A executive.

An official announcement was issued last week of the Keith-Albee-Orpheum consolidation. It confirmed the report that the Orpheum had been a wholly absorbed by K-A. The announcement was only noticeable for the sparse mention of its former Orpheum official. The only one mentioned was Marcus Helman, late the Orpheum's president and now a vice-president of the merged chain. E. F. Albee is president, a post it is said he may vacate in the near future, to be succeeded in it by his son-in-law, Lauder. Lauder, meanwhile, with Eddie Darling, will be in general charge of all bookings on both circuits, a position they have been occupying for years.

**Gordon's Contract**

Max Gordon, former general manager for the Orpheum, does not appear to have been provided for as an executive other than listed as the nominal head of a production department. Gordon holds a five-year contract with the Orpheum at \$25,000 a year. He also was awarded by Helman when falling into his soft agreement, a block of Orpheum stock to be paid for out of dividends declared upon it.

Among the board members of the capitalized K-A chain is Mrs. Caroline Kohl, of Chicago. It is believed that through Mrs. Kohl, an exceptionally large holder of Orpheum stock, and from the personal friendship with Albee, whom she always has looked to as an advisor, along with the coast coterie of Orpheum stockholders the merger with K-A was forced through.

Up to date the merger has not visibly affected Orpheum stock quotations. The Orpheum dropped around 25 on the Stock Exchange, then reacting to over 24, with the price reported for the marketed new stock of K-A at 25, with an even exchange of it for Orpheum common. Orpheum preferred is 101.

With Pathe around 13, a drop of 27 from its high of 40, the picture affiliated concern, with K-A does not either appear to affect the Orpheum's price.

The announcement of the merger exaggerated to quite some extent the number of theatres (given as 700) the merged chain is operating or booking or both, along with a number of performers it claimed to have under management, 15,000, and also admissions as well as capacities. This may have been for public consumption in anticipation of a stock offering.

## BILLY ROSE FLEW TO L. A. IN PLANES

**Left New York Without Notice Jan. 20—Could Have Made It by Train in Same Time**

Los Angeles, Jan. 31. Billy Rose, song writer, came to Los Angeles from New York via aeroplane, arriving here yesterday after going through several storms and several forced delays.

The reason for the risky trip William hinted to a Variety reporter at the flying field was none other than Fannie Brice, whose songs he writes. She was present at the field. There were no other friends present and the only sheet represented was Variety, so it didn't look like a publicity frame for Fannie's present Orpheum tour.

Rose expects to remain on the coast three weeks. He is believed to be the first professional ever to make the trip from New York to Los Angeles by air.

He went through several storms and much disagreeable weather.

Billy Rose left New York on the spur of the moment, Jan. 26, in an airplane, reaching Chicago Jan. 27, with the delays following that take off.

No publicity appeared to have been thought of by the song writer. He mentioned on Broadway the day before he wanted to get to Los Angeles in a hurry. Someone replied: "Why don't you fly? Bill Rogers did."

Rose answered, "that's a good idea," made the arrangements and left the next morning in a passenger plane without informing anyone of his trip.

## Irene, Dancer, Hit by Taxi—Not Critical

The week-end blizzard in New York took its toll Saturday afternoon at 3:30 when Irene of Dario and Irene, dancers, was struck by a taxicab while crossing 6th avenue at 58th street. She is suffering a concussion of the brain, but Miss Irene's condition is not critical. She is under a cranium specialist's care who holds forth hopes for her recovery.

## BILL ROBINSON PROMOTING FLORENCE MILLS' BENEFITS

Los Angeles, Jan. 31. Bill Robinson, colored comedian who was touring the Orpheum circuit, is arranging in every city he goes to give performances for the Florence Mills memorial.

He gave one here several weeks ago, which netted around \$2,000, and contemplated another one in San Francisco next week.

Robinson, personally, detrays many of the minor expenses incurred in promoting the performances. He also insists that the show be put on with a \$1 top.

Wm. Morris  
CALL BOARD

Want Good Chorus and Society Girls for Paris. Call Chanin Theatre, one o'clock, Thursday.

NEW YORK, 1640 BROADWAY



## BUSINESS CONDITIONS PA.-OHIO CLOSING MANY VAUDE HOUSES

**Mostly Keith-Albee Booked Theatres Either Dark or Turning to Straight Picture Policy—Actors Aid Needy Miners' Suffering Families**

Numerous out-of-town Keith-Albee houses have been closed during the past few weeks as a result of low receipts. Other houses suffering have dropped vaudeville for a straight picture policy.

Almost all the K-A houses booked by Bill Delancy, through the mining districts of Pennsylvania and in Ohio, have been closed during this period. The trouble in the mining regions is partly responsible for the situation, with vaude business reported practically at a standstill.

Authentic reports are to the effect that actors playing in the mining sections have been feeding hungry families since Christmas. This vague started when a set of troupers, deeply affected by the poignant evidences of widespread poverty, asked local citizens in such

towns as Morgantown, Sharon and Kensington, Pa., to pick a few needy families for immediate relief.

The actors were led to the miners' quarters in the towns mentioned, where they found scores of children on the point of starvation, many barefooted and without warm clothes to protect them from the severe winter weather.

**Daubury, Conn., Jan. 31.**

The city of Norwich has found four theatres too many to support, and the Broadway, pictures and vaudeville, closed Sunday night for an indefinite period.

The house had only recently added vaudeville to its picture program.

### Harry Bulger, Jr., Given 4 Mos. for Drug Cure

Harry Bulger, Jr., 34, actor, of 301 West 50th street, son of the old comedian, was again sentenced to the Workhouse in Special Sessions, after pleading guilty to possessing narcotics. He was given four months during which time he will undergo a cure.

Bulger pleaded guilty. His police record showed he had been convicted and sentenced twice since 1922.

### CAPPS OPENS SCHOOL

**St. Louis, Jan. 31.**

Kendall Capps, whose last appearance was in the "Greenwich Village Follies" in New York, has opened a dancing school here in the Odeon theatre building. Capps is established here, having played at local picture houses.

### Frey Monologizing

Henry Frey, veteran monologist, is returning to vaudeville after an absence of two years. Frey went from stage work into a managerial post for B. S. Moss and managed Tillyou's, Coney Island, until Moss disposed of his chain to the K-A interests.

### Billy Montgomery Beats Habit, Court Is Told

Billy Montgomery, divorced husband of Florence Moore, star of "Artists and Models," is again in the good graces of Broadway—and free of the law. Billy is trying a comeback.

Last Friday night Justice Thomas F. Nolan, of Special Sessions, cancelled the year's parole of Montgomery after Probation Officer Jacob Lichter had informed the court that Billy had lived up to his probation diligently, reporting as ordered at least once a week; that he had been entirely cured of the habit and that he was employed steadily in a cabaret.

Lichter also assured Judge Nolan that the comedian had avoided associating with the users of drugs who infest the White Light district.

### BEAT UP "PLANT"

**And That Cost Radiana's Prof. Poppe \$5 in Minneapolis**

**Minneapolis, Jan. 31.**

Prof. J. Poppe, Dutch scientist exhibiting a machine called "Radiana" in vaude and who played the Seventh Street theatre here last week, was arrested and fined \$5 for assault and battery in municipal court.

The complainant was L. T. Wells, who worked for Poppe as an audience "plant."

Wells, who said his salary was \$20 a week, testified that Poppe owed him wages. When he went backstage to see if he had any mail, he said, Poppe attacked him.

"My 'Radiana' machine, which will do anything a human being can, is a delicate piece of apparatus and I was afraid this man might try to break it, so I pushed him out in the alley," Poppe told the judge.

Poppe also complained to the court that American audiences are "too bashful," making it necessary for him to employ the "plant."

The judge asked Poppe if he told the audience he hired Wells to volunteer to come on the stage.

"Oh, no! That would be poor showmanship," replied Poppe. "Over in England it's different. Members of the audience will volunteer to assist me over there. They're not bashful like in America."

### Bernard's Annulment

Joseph E. Bernard (vaude) had his marriage to Winifred A. Bernard (non-pro) annulled, on the wife's complaint he failed to state he was previously married.

The Bernards lived together two years. Vaudevillian did not contest his wife's suit.

### JOE RITCHIE'S MISFORTUNE

Joe Ritchie, of Foster and Ritchie, is at the New York Ear and Eye Hospital.

An infection in one eye may necessitate its removal. The doctors have not given up hope of saving it.

### Snyder Dismissed

Raymond L. Snyder (white), former manager of the Lafayette (Harlem) colored theatre, charged with larceny by the owner of the house, Mrs. Maria C. Downs (white), was dismissed for lack of evidence.

## BOOKING AMATEURS AS 'LOCAL TALENT' IS NOW SYSTEMATIZED

**\$5 Nightly, Win or Lose, Guaranteed—Prizes Won as Offset—Several Hundred Amateurs Registered in Many Agencies—The Worse the Better**

Several agencies around the Square supplying amateurs for local talent nights in the small vaude and picture houses. Amateurs are guaranteed \$5 a night, win or lose. Cash prizes awarded are generally \$10, \$5 and \$2. If copying one of the prizes it applies against the office guarantee. Prizes are awarded on a basis of elimination applause and are generally on the up and up.

Bookings are from day to day. Agencies will not give the amateurs a contract in advance. They must report at the office at 5.30 and are sent to the theatre in a body, under the wing of a master of ceremonies, generally a professional.

Agencies discovered early that the

talent would fail to appear half the time if engaged on any other system. Where the theatres are far out, as in Jersey or Long Island, the agencies had particular trouble with colored amateurs from Harlem. They would fall asleep on the trains and ride to the end of the line, consequently not arriving at all or late.

### Temperament

While there is no conspiracy to keep the amateurs ignorant, the agencies never praise any of the amateurs. They get swollen easily and develop temperament.

Most important of all the agencies do not want the amateurs developing a professional polish. It is essential that they remain awkward, otherwise they lose their market value.

Individual theatres have to depend upon these clearing houses for amateurs because of the uncertainty of response to neighborhood contests. When parlor talent does show up they are generally enlisted by the agency. The worse they are the better.

There are many hundred registered amateurs.

### Muskegon Oil Strike Near Actor Colony

**Chicago, Jan. 31.**

Oil has been struck in three places within a fifty-mile radius of Muskegon, Mich., where numerous show people have summer homes. Oil companies are signing leases and negotiating for more territory.

A few of those holding property in the vicinity are Tom Branford, Mrs. Lew Earl, Rawls and Van Kaufman, The Dancing Kennedys, Ed and Jay McGree, Cook and Gattman, Capt. Max Gruber, Jack Gardner, Dick and Nannie Gardner, Harry Brosius, Mad Miller, Chamberlain and Earl, Bayle and Patsy, Gene and Myrtle Moore and Gene Green.

### Chain's Tab Dept.

The Chain Vaudeville Agency recently organized to book Universal houses will have its own production department operated by N. W. Stephens, who also has charge of bookings for the circuit.

Tab musicals will comprise the entire stage entertainment and will be booked as presentation features in the Universal houses not playing regular vaude bills.

### Frances Williams Wed?

A persistent rumor says Frances Williams, of "Scandals," was married while the show played St. Louis to a society man of that city, name not mentioned.

### Florence Mills' Fund's Shows

According to members of the Florence Mills Memorial Home Fund, work is progressing favorably and that each week is adding to the money collected.

The next fund benefit will be held Feb. 12 in Washington. Jesse Shipp is chairman of the fund.

### Jane Mitchell in Coast Show

**Los Angeles, Jan. 31.**

Jane Mitchell, soubrette, has been added to "Hit the Deck" at the Majestic.

She is the wife of Frank Mitchell of Mitchell and Durant, dancers, also of the attraction.

### Faith Dawn to Wed

The engagement has just been announced of Anna De Arigo (Faith Dawn of Dawn Sisters) to Carl Slemson (Carlo's Marionettes). Bride to be is with "The Merry Widow Revue," Publix unit.

### PAULINE SAXON



HAS A FACE  
A NAME AND  
AN ACT  
THEY REMEMBER  
"JUST KIDDING"  
WITH KENNY NICHOLS  
THIS WEEK  
SEATE LAKE, CHICAGO

## GILBERT AND FRENCH

Wish to thank MR. ED DARLING for placing them on the all-English bill at the Palace, New York, last week on their first appearance in America.

**INSTANTANEOUS SUCCESS  
NOW ALBEE, BROOKLYN**

*Nan Halperin*  
KEITH-ALBEE CIRCUIT

## ERNIE HOLST

and His CLUB MIRADOR ORCHESTRA

FEATURED WITH

## MOSS and FONTANA

Headlining at KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (JAN. 30), and Nightly after Theatre at the Club Mirador, New York

## BEN BARTON

AND HIS

## ORCHESTRA

PLAYING

Keith-Albee-Orpheum

Direction WILLIAM JACOBS



Beautiful or ugly, virtuous or otherwise, Clowns had a darn good press agent

## WHO SAYS SO?

Ben Barton and His Orchestra

• •  
b b

WATCH THESE GROW

## NEW HOTEL ANNAPOLIS

Washington, D. C.  
Professional Rates  
Single, \$11.50  
Double, \$23.00  
In the Heart of Theatre District  
11-12 and H Sts.



## W. & V. Cut Salary Acts in K-A Houses

Acts accepting, fill in time to break the jumps at cut salary from Lawrence Leon, Willmer & Vincent booker, report several instances where they found themselves playing in Keith-Albee houses.

Contracts come through from the K-A office, which has since attempted to get the acts to accept a cut rate permanently on the pretense that they had already worked for less money for K-A.

Despite ensuing complaints and explanations, no one has taken steps to correct this practice. Leon was called before the Commissioner of Licenses of New York last week for issuing play or pay contracts to an act for a house he no longer booked.

It is reported the act found on arrival that the house they had been sent to in Pennsylvania had discontinued vaudeville but Leon failed to notify them. The act had a two-week contract.

The contracts read "Bonded and Licensed by the City of New York."

### Fabian Takes Peaches

Newark, N. J., Jan. 31. Stanley Fabian has booked Peaches Browning for Passaic. This is possibly the first time S-P has used a freak act.

## HARRY ROGERS Presents



Next Week, Seattle, Wash. HEADLINING KEITH-ALBEE AND ORPHEUM CIRCUITS

"Sure Fire. Can't Go Wrong. Boys." —VARIETY.

**FRANK MITCHELL**

and **JACK DURANT**

A Positive Hit with **"HIT THE DECK"** NOW MAJESTIC, LOS ANGELES

"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

## STILLMAN'S CLOTHES HELD

Three-Act Splits—Patricia Fay Sued for Costumes

As the result of a split between the Stillman sisters, Dot and Eleanor, and Patricia Fay, with the former leaving the act, Miss Fay was sued by the Stillmans when she held the costumes worn by the girls in the turn.

Efforts were under way this week by Miss Fay's attorney to settle the case out of court.

## Houses Change Bookers

Several houses have changed booking agents: Park, Brooklyn, went to Walter Plimmer. Formerly handled by Pally Markus. East Rutherford, N. J., former Plimmer house, taken by Al Dow. Great Neck and Bayside, L. I., houses now booked by Max Linder; before by Arthur Fisher.

Norwich and Middletown, Conn., houses formerly booked by Markus, went to Dow. Bethlehem, Pa., from Dow to Markus.

Three houses in Pennsylvania, Hazleton, Carbondale and the Westside, Scranton, returned to the Amalgamated Booking Offices from a Philadelphia agency.

The Amalgamated has reclaimed three former stands in Pennsylvania which dropped from its books some months ago but returned last week. The houses involved are West Side, Scranton, Pa.; Hippodrome, Pottsville, Pa., and Poll's, Wilkes-Barre, Pa. All will play four acts on split week booked by Bud Irwin.

## MARK LEDDY'S NEW JOB

Mark Leddy is associated with Public as assistant to Earl Sanders in the production department.

It does not interfere with Leddy's vaudeville agency, booking for Loew's, which Joe Leddy and Ed Smith of the office are actively handling.

## LOEW'S FIRST YONKERS BILL

A new Loew theatre opens tomorrow (Feb. 2) in Yonkers, N. Y.

Inaugural bill consists of Five Maxwells, Margie Coates, O'Donnell and Blair, Buck and Bubbles and Parker and Bannell band.

## DUMB ACT AGENT

Ernest Brengk of Brengk's Golden Rule has gone to agenting with William A. Weston, an actor himself once upon a time.

Brengk will specialize in handling dumb acts. Mrs. Brengk is continuing on the road with the act.

## DEMPSY FOR VAUDE

Jack Dempsey has commissioned Harry Weber to offer him for vaude engagement.

## Sam Salvin's Coast Trip

Sam Salvin and his wife go to the coast on a combined business-pleasure trip the end of this week. Salvin will look over the west coast situation of Lyons & Lyons, in Los Angeles, where William Rowland is in charge for the agency.

## Perlberg With Myers

Los Angeles, Jan. 31. William Perlberg, of the William Morris office, New York, is due here this week to function as assistant to Walter Meyers, in charge here, for that concern.

## Harry Richman in Film House

Harry Richman closes with "Scandals" in four weeks and goes picture house for a few weeks. He will first go to Javanna for a fortnight.

## Woman Promoter Called Up for Not Paying

Los Angeles, Jan. 31.

Mrs. C. Lindgren, theatrical promoter, was charged with misrepresentation of employment conditions in complaints filed with the Labor Bureau by Ethel Holt, Alda Hendrickson and Dave Manuel. All three performed in a recent payment by Mrs. Lindgren and failed to receive salary.

Miss Holt stated in her complaint she was engaged in San Francisco and brought over here by Mrs. Lindgren on promise of steady employment at \$30 per week. So far she has only received \$15 and wants to be sent back to Frisco.

About the same situation applied to Miss Hendrickson, who asks to be returned to Seattle, her hometown. Manuel is a local musician. Mrs. Lindgren through a proxy informed the Labor Bureau business was n. g. with her at present but that things look better for the future and she feels confident that her proteges will be making a living wage before long.

Meantime the Labor Bureau has ordered her to make some payment to the claimants within a time limit or action will be taken against her.

## Liquidated Damages Provision Sustained

Chicago, Jan. 31. Another unsuccessful attempt to prove the liquidated damages clause in play-or-pay contracts illegal was made in Municipal Court here by Edward Wyerson, manager of Tiebor's Seals.

Tiebor's Seals were contracted for two fair dates by the Gus Sun office in Springfield, and it is alleged they failed to appear. The Gus Sun office claimed \$750 due them because of non-appearance, later withholding a \$400 week's salary when the act again played for them.

Wyerson claimed in court that the liquidated damages clause in contracts is illegal because it is technically a penalty. The court upheld Attorney Ben Ehrlich's contention for the Sun office that the clause is legally compensation for non-appearance, agreed on beforehand by parties of the contract.

## Andy Rice's Promotion

Andy Rice has been elevated to supervisor of all Fox comedy productions.

The playwright and vaudeville author went to the coast as a gag man and comedy constructor and soon made an impression.

## C. K. Young in "One"

Clara Kimball Young, in New York, will do a singing single in "one," opening Feb. 6 for Fox.

## 9 ILL IN 2 DAYS

Unusual Number Last Week on Loew Time in New York

An extraordinary number of dis-appointments occurred on two days last week in the Loew New York theatres.

Nine acts reported ill within the 48 hours, necessitating fast switching by the bookers.

All were genuine cases and ascribed to the changeable weather.

## JUDGMENTS

George Cohen; United Artists Corp.; \$996.

Edward Margolies & Co.; John Conhill & Co.; \$2,374.

Acme Amus. Co., Inc.; G. J. Russo; \$1,025.

Macfadden Publications, Inc.; S. Peters; \$125.

Edward Arlington; Strauss & Co., Inc.; \$3,834.

Arthur S. Friend; T. Jones & Co., Inc.; \$1,243.

Satisfied Judgments, Inc.; Macfadden Publications, Inc.; Robert Brister; \$750; Jan. 10, 1928.

## Agents' Dinner

Association of Vaudeville Artists' Representatives, sometimes known as agents, will hold its annual dinner-dance at the Pennsylvania hotel, Feb. 19.

A comedy announcement is out to stimulate attendance.

## K-A WATCHDOG

James Dolan, former treasurer of the Orpheum, Brooklyn, has been appointed general supervisor of box offices for the K-A Greater New York houses.

Dolan had been transferred from Orpheum to Palace, New York, two weeks prior to his recent promotion.

## DuFor Boys Splitting

With the end of the season the DuFor Boys, together as an act for 15 years, will separate.

Dennis DuFor has a production offer he may accept and Harry contemplates an elaborate vaude turn with himself at its head.

## T. O. B. A. Adds One

T. O. B. A. (colored circuit) has another theatre in the Ensley, Ala. Milton Starr, president of the circuit, has taken it over by purchase.

The house will open under its new T. O. B. A. regime Feb. 1 (today) with vaude and pictures.

## Tab "Blondes"

"Gentlemen Prefer Blondes" tabloid for vaudeville by the Orpheum production department.

Vaude version will be captioned, "Paris Is Divine." Title change was mandatory.

## K-A in Flushing

With Opposition

After talking about it for 10 years, Keith-Albee is finally building a house in Flushing, L. I. The independent Prospect theatre play-lust Pantex's vaudeville has been settling itself in with the Long Islanders.

The matter of film supply is considered important in the opposition that will be created, Prospect seemingly has Paramount and M-G-M to buck the new one's films.

## Carroll's Unit Routed

Harry Carroll's vaude unit has been resigned by Keith-Albee for a full-year's route which starts next September.

This makes the third successive year Carroll has been so signed. Charlie Morrison has handled the bookings.

# MARION SUNSHINE



"... pert, petite and breezy, reads this week's bill at the Palace, regaling her audiences with some airy periffage and songs such as she alone can deliver. 'Five-foot-two,' eyes NOT blue, but, oh, boy, what vitality!"

CLEVELAND "PRESS."



# WILTON CRAWLEY ANNOUNCES

That he plays a wicked clarinet, with a contortion dance that he calls the "Upside Down Charleston." Places a lamp on his head and takes same off with his feet while he is doing this dance.

He does a pantomime number that is titled "THE DRUNKEN MAN AT THE WRONG DOOR." For an encore Crawley does a lightning head-spin while playing his clarinet, and he plays one of his own selections that he has lately written, "Love Will Drive Me Crazy."

Just finished a short season on the Junior-Orpheum Circuit. MAJESTIC, CHICAGO; THIS WEEK.

More time to follow. CRAWLEY HAS SOMETHING NEW IN STORE FOR YOU NEXT SEASON.

Crawley makes claim that Bill Robinson is the only single colored act getting bigger salary than himself. So that's that.

# A GREAT ACT FOR PRESENTATION THEATRES



# THE SENSATIONAL HIT OF 3

**AILEEN STANLEY**

in MESSRS. SHUBERT'S

**"A NIGHT IN SPAIN"**

**JANS AND**

in MESSRS.

**"GREENWICH VI**

OUTSTANDING  
SONG  
OF THE  
SEASON

# "DID YOU

**RUTH ETTING'S TERRIFIC H**

# "AWAY DOWN SO

GREATEST SONG WRITTEN IN YEARS

GREAT COLLEGE SONG HIT

HEAR WARING'S PENNSYLVANIANS' RECORD

44 **SCREAM**  
**YOU SCREAM**  
**WE ALL SCREAM FOR**  
**ICE CREAM"**

By HOWARD JOHNSON, BILLY MOLL and ROBT. KING

All Kinds of Versions

BEAUTIFUL WALTZ BALLAD

# "WHERE IN THE WORLD

IS THERE SOMEONE FOR ME?"

By CARMEN LOMBARDI, AL LEWIS, EMERSON GILL, GERALD MARKS

**JESSE CRAWFORD'S SENSATIONAL HIT**

# "AFTER MY LAUGH

WITH A POWERFUL RECITATION BY AL DUBIN

**LOUIS BERNSTEIN, President**

# SHAPIRO BERN

BROADWAY and FORTY-SEV



# B BROADWAY PRODUCTIONS

**WHALEN**

SHUBERT'S

**"VILLAGE FOLLIES"**

**FRANK McHUGH**

in JACK McGOWAN'S

**"EXCESS BAGGAGE"**

# MEAN IT?"

By PHIL BAKER  
SID SILVERS  
and  
ABE LYMAN

IT IN "ZIEGFELD FOLLIES"

# OUTH IN HEAVEN"

By BUD GREEN and HARRY WARREN

ANOTHER "SIDE BY SIDE"

"I'VE GOT NOTHIN'—  
YOU'VE GOT NOTHIN'—

## WE AIN'T GOT NOTHIN' TO LOSE"

By BENNY DAVIS, PETE WENDLING and IRVING MASLOF

ANOTHER "KENTUCKY SURE AS YOU'RE BORN"

## "TAKE A LOOK AT KENTUCKY

THERE'S NOTHIN' NICER THAN THAT"

By NEMO ROTH, RUDY ALTON, PETER MALARD and DAVE RINGLE

AT THE CHICAGO THEATRE, CHICAGO

# TER CAME TEARS"

BY THE WRITERS OF "JUST ANOTHER DAY"—ROY TURK and CHAS. TOBIAS

## STEIN & CO., Inc.

11TH STREET, NEW YORK CITY

GEORGE PIANTADOSI, General Manager



## INSIDE STUFF ON VAUDE

In the death of Abe Jacobs, long stage manager of the Majestic, Chicago, vaudeville, lost one of its quaintest characters. Those who knew Abe well were familiar with the way he ruled the roost back stage years ago.

Acts playing the house feared, yet they respected him. Woe betide the performer who tried to steal bows and stay on when the time was flashed for the succeeding turn. Many an act vainly begged Abe to let them take a little more time.

Abe was a character in more ways than one. He had his own ideas about religion, as pronounced in his politics. Anybody worth while in Chi politics knew Abe. He also wielded a strong, strong influence, and his "pull" was the talk among Chicago stage people.

The story goes that, prior to his stage career, Abe Jacobs was operating a makeup manufacturing concern in the Windy City, and that when the late George Castle started in the show business he needed some quick cash. Abe pulled some wires, and got Castle \$2,500. That was something Castle never forgot, it is said, and he made Abe car back stage of the theatres with which he had any financial connection.

When Mr. Castle died he made provision in his will that Abe Jacobs receive the equivalent in stocks of \$25,000. For many years Abe was an active member of the Chicago stagehands' union, and in all things pertaining to Chicago, Abe Jacobs was not backward in voicing his opinion.

While on the surface Abe Jacobs appeared hardshelled, he had a sympathetic heart, and with those he liked was always showing some little favors.

The name of Abe Jacobs in Chicago is synonymous with the best known stage manager of his time.

Bobby Clark and Paul McCullough  
An Inimitable Comedy Team  
and so are

BILLY HIBBITT and MARIE HARTMAN  
and Just as Creative and Original  
SO LIDLY BOOKED



Miss Marie Hartman  
World's Champion  
Comedienne

Her laughs are as sure as 100  
aces in No Trump; she's as good  
to look at as Five Honors in one  
hand; she registers as solidly as  
a Grand Slam.

The Sidney Lenz of the Theatre  
BILLY HIBBITT  
PARTNER

## CHI DIVORCES

(Continued from page 29)  
of the Rube Danerest act on de-  
sertion charges.

Joe Cohan, also of vaude, has  
filed suit against his non-pro wife,  
claiming he has letters written to  
an alleged sweetheart of hers, be-  
sides having her written confession  
that she was living with another  
man. Cohan was married in Erie,  
Pa., in 1916. He says the Mrs. left  
him nine months later. Benj.  
Ehrlich represents Cohan.

Suit against Harry Abbott, actor,  
has been filed by Phil R. Davis for  
Nellie Abbott, night club girl. Lu-  
cille Cowie, vaude, secured a di-  
vorce from Lloyd Cowie on cruelty  
charges. Attorney Davis also filed  
suit for Agnes Bessen of the Frolics  
safe against Herman Bessen, charg-  
ing desertion.

The divorce action of Ada  
Hemme against Henry Hemme  
(Dolly and Harry LaMore) is to be  
tried in Fairfield county. Hemme  
protested trial in Connecticut on the  
grounds that he was not a resident,  
but the protest was overruled on  
declaration by Mrs. Hemme that  
both her husband and herself had  
an established residence in Fairfield.

Mrs. Mabel Washburn, 34, en-  
tered suit against Bryant Wash-  
burn in Los Angeles, alleging  
cruelty and desertion. Married in  
Chicago in 1914. Two children.

Formal suit for divorce brought  
in Chicago by Helen Henderson,  
"Follies" girl, from Aaron Bensch,  
aged Baltimore millionaire.

Adolph E. Wagner, wealthy de-  
vertiser, obtained a divorce decree  
from that city from Gertrude (Fritzie)  
Wagner, former "Follies" girl, on  
charges of cruelty and desertion.  
He named "Bud" Hamilton, swim-  
ing instructor as co-respondent.

## AGENTS WANT THEIRS

Agents are on the warpath for  
commissions. Jackson & Kraft  
want \$315 from Jules Bledsoe, based  
on the colored singer's gross earn-  
ings so far in "Show Boat" of \$3,150.

Rose & Curtis, suing through the  
same attorneys, Kendler & Gold-  
stein, allege that Wells, Virginia  
and West owe them \$7,000, 10 per  
cent of \$70,000 earned with "Scen-  
dals" at the rate of \$300 a week for  
46 weeks, \$900, \$1,000 and \$1,350, in  
graduating amounts on tour.

## INCORPORATIONS

### NEW YORK

American Musical Instruments Co.,  
Inc., Brooklyn, \$10,000, several musical  
instruments; Harry Bettoney, Grace J.  
Williams, Jan A. Williams. Filed by  
Jana Williams, 1217 E. St., Brook-  
lyn.

Cosmo Film Laboratories, Inc., New  
York, pictures and photographs, 5,000  
shares of no par value; Charles M. Car-  
penter, E. J. Sullivan, George J. P.  
Chandler. Filed by Jenkins & Carpen-  
ter, 26 W. 44th St., New York City.

Delany Corp., New York City, real  
property, theatrical proprietors, produce  
and manufacture motion pictures, 100  
shares no par value; Julius W. Noyes,  
Charles P. Noyes, J. Arthur Leve. Filed  
by C. Chabon, 120 W. 44th St., New  
York, New York City.

H. S. Moss Service Corp., Manhattan,  
Cable motion pictures, theatres, 100  
shares no par value; Thomas P. Gar-  
wood, Gabriel Brock, Edna Ausabel.  
Filed by Dittenhoefer & Fischel.

Claridge Theatres Ticket Office, Man-  
hattan, theatre tickets, \$10,000; Hugo  
Manche, Joseph F. Tepper, Charles E.  
Gruwell. Filed by Maurice Meyer, 63  
Park Row, New York City.

Vendome Theatre Corp., Batavia, the-  
atre, proprietors, amusement  
business, 1,000 shares no par value;  
Nikolas D. Dipson, John H. Osborne, Ed-  
ward Washburn. Filed by Edward A.  
Washburn, First National Bank Build-  
ing, Batavia.

Utica State Theatre, Inc., Utica, the-  
atrical enterprises, moving pictures, 500  
shares no par value; Thomas Douerty,  
Walter G. Shankenbury, Clara L. Loomis.  
Filed by Thomas E. Dougherty, 113 Ar-  
cade Bldg., Utica.

M and G Amusements, Inc., Manhat-  
tan, dramas, general theatrical enter-  
prises, motion pictures, 100 shares com-  
mon stock no par value; Samuel J. Buch-  
binder, Anna G. Moore, 120 W. 42nd  
St., Manhattan.

Web King Theatre Co., capital stock  
\$100,000, 5,000 shares at par value of  
\$20; capital of \$100,000; directors, Chas.  
Kling, Newark, N. J.; Philip G. Kie,  
Brooklyn, N. Y., and Fong Kie, Newark.

B. L. C. Amusement Corp., Manhat-  
tan, motion pictures, vaude, no par  
value; George Doris, Jacob Levine, Her-  
schel Pinchuk. Filed by Samuel Hel-  
linger, 20 Broadway, New York.

City Theatre Ticket Co., Inc., Manhat-  
tan, ticket agency, \$10,000; Jerome  
Lurie, Herman Asch, Jerome Freeman.  
Filed by Louis E. Felix, 217 Broadway,  
New York.

H. Green Theatrical Enterprises, Inc.,  
New York, manage theatres, roof gar-  
dens, 45,000 shares of no par value;  
Harry Hoffer, Filed by Elsenberg &  
Bisensberg, 1475 Broadway, New York.

Philharmonia Studios of Music, Inc.,  
operate institutions for vocal and in-  
strumental music, 100 shares of no  
par value; Joseph Vardi, Amy L. Stier.  
Filed by Irving Katz, 92 William St.,  
New York.

Diana Drama Production, Inc., Man-  
hattan, dramatic enterprises, theatrical  
chemicals, materials; Joseph M. Trifoli,  
Salvatore Salina, Domenica Torre. Filed  
by Vincenzo J. De Santis, 118 Thompson  
St., New York.

Bagy Amusement Co., Inc., Buffalo,  
motion pictures, manage theatres, 3,000  
shares preferred stock, \$100 par value,  
and 1,000 shares common stock, no par  
value; Charles G. Bagy, John J. Ken-  
nedy, Raymond T. Haynes. Filed by  
Jackson & Kraft, 152 E. 15th St., Bu-  
falo Bldg., Buffalo.

Larson & Wood Productions, Inc.,  
New York, manage theatres, motion pic-  
tures, 700 shares, 400 class A no par  
value and 300 shares class B no par  
value; William S. Lathrop, Lawrence G.  
Wood, Benjamin G. Weinert. Filed by  
Morris E. Levine, 144 Broadway, New  
York.

H. & C. Amusement Corp., New York,  
manage theatres, moving pictures, \$20-  
000; Louis Hirschhorn, Abe Cogut, Henry  
Krimsky. Filed by Henry Krimsky, 26  
W. 43rd St., New York.

Lex Productions, Inc., New York, mov-  
ing pictures, sketches, \$40,000; Lowell  
W. King, Thomas McElhenny, Don Mul-  
lin, Filed by Walter P. Lee, 233 Broad-  
way, New York.

Holmes C. Walton, Inc., Manhattan,  
produce motion pictures, \$10,000; Hol-  
mes C. Walton, Herman Brandt, Sigmund Brandt. Filed by  
David Bernstein, 25 W. 43rd St., New  
York.

The Candee Avenue Theatre, Inc., Say-  
ville, Suffolk County, motion pictures,  
\$500; Joseph B. Levy, Samuel M. Tam-  
ner, Samuel Levine. Filed by Grede &  
Walser, Bank Bldg., Sayville, N. Y.

Republic Film Industries, Inc., New  
York, 75,000 shares (45,000 shares class  
A, stock \$100 par value, 30,000 shares  
class B stock no par value), changed to  
15,000 shares (4,500 shares class A, stock  
\$100 par value, 10,500 shares class B  
stock no par value). Filed by Meyer H.  
Lewenstein, 309 W. 42nd St., New York.

Dissolutions  
Chasin Syndicate Holding Corp., Manhat-  
tan, has been dissolved, according to  
notice filed with the Secretary of State.  
William Bartlett Theatre Service,  
Albany, N. Y., has dissolved.

## Spizzi's Loew Agent

Arthur Spizzi has been given a  
Loew vaudeville booking franchise.  
The picture house agent will con-  
tinue the vaude booking in associa-  
tion with his other activities.

Peter Gretevere of Spizzi Agency,  
Inc., will represent the firm on the  
Loew floor. Leonard Goldstein con-  
tinues on the Public and picture  
house bookings.

## Small and Mays Separate

Small and Mays, colored, vaude  
partners for some time, have split.  
Danny Small has joined his wife  
and Fred Tun-dell.

## MISS McNEECE'S FRIGHT

Safety Cord Prevents Dancer from  
Going into Audience

Thursday night during the last  
show of the presentation at the Roxy,  
Margaret McNece, of Mulroy, Mc-  
Nece and Ridge, roller skaters, was  
almost catapulted into the audi-  
ence as a result of her hold slipping  
on an iron-jaw, neck-swinger feat.  
Only the invisible safety cord pre-  
vented her hurtling into the audi-  
ence or into the orchestra floor.  
She was knocked to the ground,  
fainting.

The act was the last on the show  
and the final curtain was rung down  
only a few seconds before schedule.  
Miss McNece was more frightened  
than hurt, soon recovering and con-  
tinuing the next day.

## ILL AND INJURED

Nell Kelly, dancer with Fanchon  
and Marco, injured her knee while  
working on stage at the West Coast  
theatre in Long Beach, Cal. She  
could not finish the date and was  
replaced by England Ong, Chinese  
songstress.

W. J. Heineman, branch exchange  
manager for Universal at San Fran-  
cisco, operated for an infected leg  
at the French hospital, San Fran-  
cisco, Jan. 23.

John Goodrich, scenario writer  
with Paramount, recovering from  
stomach ailment at the Good Sa-  
maritan hospital, Los Angeles.

Daisy Harcourt operated upon for  
gall stones in Roosevelt hospital,  
New York, Jan. 26, reported im-  
proving, but will be in hospital for  
month, ill since October.

The wife of Major L. E. Thomp-  
son, ill in St. Elizabeth hospital,  
New York, is improving, Mrs.  
Thompson's mother is also ill in the  
same hospital.

Billy Cloonan, a booking aide in  
the Filly Markus office, suffered a  
collapse Saturday. He was ordered  
to take a rest.

Frank Gehring, Chicago amuse-  
ment exploitation man, under ob-  
servation at the Chicago Psycho-  
pathic hospital, was transferred  
last week to the State Hospital for  
the Insane at Elgin, Ill. Authorities  
believe Gehring will regain his  
former state of mind.

Bill McChesney, manager for  
Walter Rende in Asbury Park, N. J.,  
has pneumonia.

The wife of Lynn Farnol, press  
agent, is recovering from an opera-  
tion.

William Farnum, attempting  
screen come-back, disabled by rheu-  
matism on his first day at Fox  
Studio and forced to quit.

Zeda Mansfield, chorister in "Good  
News," with pneumonia at the  
Hotel Belvedere.

Write to the ill and injured.

## PUBLIX-LOEW

(Continued from page 29)  
teted in the east, although F. & M.  
have been singularly successful for  
West Coast.

### In New York

In New York it has been report-  
ed since Nick Schenck and Sam  
Katz returned from their Califor-  
nian visit lately, that they had  
arranged several movements while  
away with the shipping of Publix  
units to the coast.

Taking back the Publix and Loew  
coast houses was another report,  
with that strengthened upon Fox  
buying control of the West Coast  
Theatre circuits.

Marion Sunshine's 3-Act  
Marion Sunshine has reorganized  
her former three-act with Bob Leroy  
displacing Peter Larkin.  
Jerry Moore continues as accom-  
panist.

## The Comedy Sensation

### SAM

# DAYTON

### and

### OLIVE

# RANCY

### in

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By FRANK ORTH

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**A Gorgeous  
Melody  
Fox Trot!  
It's Different  
and  
Effective!  
It Is Being  
Played Up  
And Down  
Broadway  
And Looks  
Like A Real  
Fox Trot HIT!**

*Here's  
your  
copy* →

ARTIST'S COPY

## The Sunrise

(Will Bring Another Day For You)  
FOX-TROT SONG

Words & Music by  
CLIFF FRIEND  
and LESTER SANTLY

*Moderato*

Wake up at break of dawn, Get up at break of dawn And watch the gold - en sun -  
Birds chirp-ing in the trees, Sing sweet-est mel - o - dies, Watch-ing the gold - en sun -  
rise, You'll find the birds and flowrs Have been a - wake - for hours,  
rise, All na - ture seems to smile, Once more life seems - worthwhile.

Yeam-ing to see the sun - rise. The night brings you  
Watch-ing the gold - en sun - rise: Though night brings you

sad - ness, The dawn will bring glad - ness.  
sor - row, Re - mem - ber to - mor - row.

**CHORUS** *p a tempo*  
The sun - rise thru gray skies Comes smil - ing  
o - ver the hills, Glad to bring you *poco rit.*  
new day For you to make it a bright or blue day,  
*a tempo*  
If you're un - hap - py, Then start to - mor - row a - new,  
For thru the gray skies, The sun rise will  
bring an oth - er day for you. The you.

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And - Just to remind you - that tune you are hearing is -  
**"I FELL HEAD OVER HEELS IN LOVE"**

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Orchestrations  
**50¢** FROM YOUR  
DEALER  
OR DIRECT!







and with Nellie and Sara Kouns close in formation with a brilliant arrangement of duets and solos, still a real harmony of two sopranos, a remarkable combination. They scored







## Canton-Gr. Rapids New United Week Stands

Two new full week stands have been added to the Mutual-Columbia combined circuit, Lyceum, Canton, O., beginning Feb. 15, and Orpheum, Grand Rapids, Feb. 6. Manny Rosenthal has been appointed manager of the G. R. house for the circuit.

The Canton affiliation replaces the time assigned to Albany, formerly a half week engagement with other half a layoff. The show will hereafter go from Cleveland to Canton and thence to Akron. "Bare Facts" will be the first show to play Canton under the new provision.

Grand Rapids fills in an open week. The first show in there will be "Moonlight Serenade." The show will go from Empress, Chicago, to Grand Rapids to Cadillac, Detroit.

## BURLESQUE ROUTES

Weeks of Jan. 30 and Feb. 6  
Bare Facts—Gayety, Montreal; 6, Gayety, Boston.  
Band Box Revue—Star, Brooklyn; 6, Trocadero, Philadelphia.  
Banner Burlesquers—Casino, Brooklyn; 6, Casino, Boston.  
Bathing Beauties—Gayety, Wilkes-Barre; 6, Star, Albany.  
B. Happy—Casino, Boston; 6, Empire, Providence.  
Big Revue—Trocadero, Philadelphia; 6, Gayety, Indianapolis.  
Bowery Burlesquers—Lyric, Dayton; 6, Empress, Cincinnati.  
Bright Eyes—Gayety, Washington; 6, Academy, Pittsburgh.  
Carmel Finlay—Gayety, Brooklyn; 6, Columbia, N. Y. C.  
Dimpled Darling—Columbia, N. Y. C.; 6, Lyric, Newark.  
Follies of the—Cadillac, Detroit; 6, Empire, Toledo.  
French Models—Gayety, Baltimore; 6, Gayety, Washington.  
Frivolities of 1928—L. O.; 6-8, L. O.; 9-11, Capitol, Albany.  
Ginger Girls—30-31, Geneva; 1-2, Oswego; 3-4, Schenectady; 6-8, Colonial, Utica; 9-11, L. O.  
Girls from the Follies—Empress, Cincinnati; 6, Gayety, Louisville.  
Girls from the Follies—Garlick, St. Louis; 6, Gayety, Kansas City.  
Hale of U. S. Gayety, Omaha; 6, Garlick, Des Moines.  
Happy Hours—30-31, Colonial, Utica; 2-4, Capitol, Albany; 6, Gayety, Montreal.  
Holly Follies—Empire, Providence; 6, Plaza, Worcester.  
High Flyers—Gayety, Milwaukee; 6, Empress, Chicago.  
High Life—Moray, Rochester; 6, Geneva; 7, Oswego; 8-11, Schenectady.  
Hollywood Scandals—Gayety, Kansas City; 6, Gayety, Omaha.  
Kandy Kids—Empire, Toledo; 6, Columbia, Cleveland.  
Jazztime Revue—Gayety, Brooklyn; 6, Hudson, Union City.  
L. O. Lifters—6, 8, 10, 12, St. N. Y. C.; 6, Gayety, Brooklyn.  
Moonlight Maids—Empress, Chicago; 6, L. O.  
Nitty White—Howard, Boston; 6, H & S 125th St., N. Y. C.  
Naughty Nitties—L. O.; 6, Cadillac, Detroit.  
Nite Hawks—Grand, Akron; 6, Gayety, Buffalo.  
Nite Life in Paris—Hudson, Union City; 6, Orpheum, Paterson.  
Nothing but Girls—State, Springfield; 6, Howard, Boston.  
Parisian Flappers—Gayety, Minneapolis; 6, Gayety, Milwaukee.  
Pretty Babies—Gayety, Boston; 6, Empire, Providence.  
Record Breakers—Gayety, Louisville; 6, Mutual, Indianapolis.  
Red Tots—Gayety, Buffalo; 6, Gayety, Rochester.  
Saratoga Springs—Plaza, Worcester; 6, State, Springfield.  
Social Maids—Gayety, Toronto; 6, Gayety, Rochester.  
Speed Girls—Gayety, Scanton; 6, Gayety, Wilkes-Barre.  
Snyder, Bozo—Lyric, Newark; 6, Casino, Brooklyn.  
Step Live—Girls—Columbia, Cleveland; 6, Grand, Akron.  
Stolen Sweets—Mutual, Indianapolis; 6, Garlick, St. Louis.  
Sugar Babies—Garlick, Des Moines; 6, Gayety, Minneapolis.  
Tempters—Orpheum, Paterson; 6, Gayety, Scanton.

## Schenectady's Censoring

Schenectady, N. Y., Jan. 31. Police censorship over all shows here will be in effect as the result of a petition by the Woman's Club and the Schenectady and Vicinity Ministerial Association to close burlesque as presented at the Wedgeway theatre.

Burlesque has been unusually successful here this year, playing four days.

### From Wheel to Stock

Cleo, Oriental dancer who has been a feature with Mutual shows this season, opened a four-week engagement as added attraction at Minsky's Apollo, Harlem, New York (stock).

## BAND BOX REVUE

Comedian ..... Jack Erickson  
Comedian ..... Al Platico  
Straight ..... Clyde Schaefer  
Prima donna ..... Anna Propp  
Soubrette ..... Ruth Sunny Darling  
Ingenue ..... Sheikie

Looking over this one at the Columbia on a Friday night indicated that the show was a three featured players no one on the stage earned very much what was going on. A pretty good sized house caught the movie and wouldn't budge except for the 12 young girls and Jerry Webb's orchestra in the second half.

Frank Cummings' show and on production not so bad. But it needs a manœuvre to make some of the cast move around. Ruth Sunny Darling contributed her share of wiggles without zest and seemed just as well pleased that there wasn't even excuse enough for those like-it-or-not-you-get-it-just-the-same comers. Miss Darling, at least, seems a pretty fair soubrette, but kept a tight rein.

Diminutive Anna Propp gets top billing to lead numbers, a saxophone, cecette and dance a little. "Fair" disposes of this girl but at no time threatening to smother the other players.

Sheikie is the brunt cooher who started the body working in early unrolling number but never gave the boys high blood pressure after it.

Jack Erickson and Al Platico worked hard for what they got, the former doing Dutch and the latter wot. Platico started from the audience as a plant making a pun out of a number by having it have all the answers. Neither comic has an outstanding individual comedy scene, the top laugh episode being a combination of the two in a kid on "The Hair Ape" during which the catch line was "To hell with 'em." This had the boys stoking a ship to the mate when they toss into the boiler.

A satire on "White Cargo" was as weakly played as written, and although the comic got something out of a carnival liquor stand during which the pitcher of water changes color to fool the sheriff. This was handicapped by Erickson previously selling booze at a wheel chair. The love potion thing and a prison bit by the two comics clicked moderately.

Productionally the show is using a forest set for the first act finale and repeating it for the 10:45 finale. Incidentally, the saxophone thing also gets a double showing. Isabelle Van got some action from the out frontiers by nicely leading the runway numbers.

A smash of the evening was Harry Webb's band of 11. A lyric by a girl drifted into a memory thing which darkened the lights and then brought them up with the musicians as high village outfit. An applause building finish, plus a whirlwind Charleston by a lean and lanky youth had them whistling and up on their feet.

It made it tough for the show to follow although the unit undoubtedly needed this added feature. The fall of the first part credit for the music in the show and Teddy Russell the dances. Maybe it's too late in the season for the troupe to be so good, but the show is a bit that's an alibi. "Band Box Revue" didn't look like much of a show the night it was viewed but probably is a good one. It played at this performance. Somebody is entitled to a couple of squawks if it isn't. *End.*

## Loses Back Salary Suit; Test Case for 2 Casts

Milwaukee, Jan. 31. Members of the "Snippy Doodle" and "Crackerjack Revue," who held hopes of collecting back salaries, claimed due as a result of the shows going back through the tank towns last summer, had those hopes squelched in civil court here.

W. H. Bender, cast member, had brought suit against Joseph and Elsie Pruska, owners of the two trunks, claiming that while on tour he was told by Pruska that he must sign a waiver accepting \$2 a day instead of the \$25 he had contracted for. If he didn't sign, Bender told the court, Pruska informed him he could walk back to Milwaukee. Bender claimed \$104 in back salary. The court held that since Bender had signed, he could not now ask for back salary.

Other members of the troupes lined the courtroom. Had Bender won they would have filed similar suits. Pruska is now running a tab in a neighborhood house.

June Rhodes Out June Rhodes, featured fem of "High Life," was compelled to withdraw for the second time last week because of illness. She may not return. "An understudy is now handling her assignment."

### Dramatic Stock, Cleveland?

Cleveland, Jan. 31. Columbia here, former major wheel burlesque house, may try dramatic stock under S. W. Mannheim's direction.

## BATHING BEAUTIES

Kent S. Good ..... Charles Tate  
Julius ..... Murray Welch  
Jap Flip ..... Tommy Moran  
Wile ..... Mack White  
Miss Hollywood ..... Evelyn Murray  
Miss Manhattan ..... Anna Lang  
Miss Atlantic City ..... Jackson

Rube Bernstein's organization seems to have been working some sort of revision lately, for show is spotty, as though it had not yet been worked in by playing. Costumes have seen service, but settings are brand new from appearance.

Speed is the principal feature. The performance is an unbroken succession of incidents and the average for the class of offering is fair to very good. Fair goes for the chorus and for the comedy, "Good" scarcely gives justice to Erin Jackson, a trouper of intelligence with a shape made to order for burlesque and abundant knowledge of the stage. The Columbia they are still fairly discreet in their hip waving and sex appeal, but this prima measured built on good naturedness and dress and hot-toasty maneuvers with a generous hand.

In the sex appeal direction she is emphatic there, and in addition can handle a variety of schemes and ballads. She had a dressing room scene with Anna Lang and Tommy Moran that had some nice laughs built on double meanings in her gags, and later on did extremely well with a specialty mainly of ballads with semi-dramatic recitation.

Charles Tate, principal comic, does a lot of the heavy lifting. His assistant, Murray Welch, a combination that is almost fool-proof. Here it works out well enough. The book is a compromise between the old "number and a" scheme and the newer technique of blackouts. Tate falls into the common error of handling his blackouts. They're the same old thing he's doing.

If burlesque is going to go in heavily for these bits, why not make some new ones? Tate does the "number and a" scheme a lot of elaboration, making about the eighth on the wheel with that idea.

Welch is a first-rate feeder and handles more of the specialty capably, giving more of the comic assignment than usually happens. For this perhaps his dialect may account in part.

Production is big and good-looking straight, an ideal type for building up comedy for dialect workers, while Mack White is a singles act, but he makes his presence count in several of the ending bits, besides doing those building up parts.

Production has a number of good ideas. One of the first part is a straight-away dancing ensemble that gets a world of action into the stage picture in spite of indifferent work by the cast. The show has been seen lately. The show finale is an arrangement a little out of the ordinary. It shows a lot of the ordinary. It shows a lot of the ordinary. It shows a lot of the ordinary.

Miss Jackson enters fully clothed during a number, and after some talk goes into one of the bath houses for a drooling bit that is plenty warm, even as done in moderation at the Columbia. *Rush.*

## Second Detroit Stock For Irons & Clamage

Detroit, Jan. 31. The Irons-Clamage-Rothstein Operating Co. has leased the Palace from C. W. Munz, to install stock burlesque. This will give the Chicago combination two such theatres in Detroit, with the Avenue already in the fold.

Art Moeller, formerly part operator of the Star and Grand, has been named as the new manager. He is a holder on the Columbia wheel with "Mutt and Jeff," will manage the Palace and represent Irons & Clamage here. The new lessees will begin operation Feb. 5.

Company will include 11 principals and 24 extras. The principals are Charles Country, Jack Montague, Mat Ellison, Jimmy Walters, Sid Gold, William Greenman, Mildred Franklyn, Buddy LaVore, Viola Spach, Mary Todd and Dolly Davies. Ray Midgley will produce. Palace is installing a runway.

## STRAND, TORONTO, SOLD

Toronto, Jan. 31. The Strand, former home of Mutual burlesque, has been sold for \$450,000 Feb. 2. It will likely be torn down to make way for an office building. It seats 1,900 and has been tank more than a year. S. Z. Poli started his wax works on this site. It was owned by Zoly Trinity Church.

## Movie Basketball

Standing Jan. 27:	W.	L.	Pct.
Fox	3	2	.607
Paramount	3	2	.600
Consolidated	3	3	.500
Metro	1	6	.157

## Profit Sharing Race Bill For New York Fairs

Albany, N. Y., Jan. 31. Promoters of horse racing at county fairs would be permitted to issue shares in profit certificates, or premiums on racing contests, under the terms of a bill to be considered by the Legislature. The measure is patterned largely on the laws now governing races in Maryland, Kentucky and other states.

Its sponsors say that the bill would encourage a revival in interest in the breeding and training of harness horses by farmers and others, and would be of financial assistance to fair associations which have been losing money since trotting events lost popularity. For this reason they say the legislation will receive the support of many fair organizations.

The bill only affects racing at tracks owned by agricultural societies or associations operating under the membership laws. It is understood that the Jockey Club, whose members are influential in both the Dublin and Kentucky races, will oppose the bill, believing it to be the opening wedge in a movement to introduce the profit sharing plan at all the tracks in the state.

## Dramatic Stock in Casino

Philadelphia, Jan. 31. Casino, for years the home of burlesque here and lately devoted to the Columbia wheel, last night became a dramatic stock house.

Opening was "Rain." J. Leventhal operates. Mary Louise Walker, leading woman; Emma Wilson, Santos Ortega, Edith Phillips, Herbert Pratt, Ackland Powell, Gordon Hicks, Wilbur Braun, Thomas Magrane, Margaret Dillon, William Brenton and Blain McKendry.

## Cast Changes

Babe Abbott has succeeded Loretta Dore with "Jazztime Revue," having joined the company at the Gayety, Brooklyn, this week.

Burlesque engagements listed via the L. N. Weber office send Raymond Midgley as stage director of the Palace, Detroit; Mary Todd joins the same company as prima donna, Feb. 6; Harry Keary, Charlie and the Haystack, Chicago; Carmen Guttry, Oriental and acrobatic dancer, at the State Congress theatre, Chicago; opened Feb. 6; Manfred and Lane, specialty team, with Al Singer's "Merry Whirl" (Mutual).

## MARRIAGES

Elly Ney, concert pianist, to Paul Allais, non-pro, of Chicago, Jan. 27, at Los Angeles.

Madge Bellamy to Logan Metcalf, Los Angeles bond broker, in Tia Juana.

Edna May Oliver ("Show Boat") to David Welford Pratt, Newark, N. J., broker residing in New York, at the New York Municipal building.

Mile. Maurice Mozette, music teacher and once coach of the Chicago Opera Co., to Frederick Lathrop Ames, Jr., wealthy Bostonian, in Tucson, Ariz.

Doris Cooper Cliffe and Jerome H. Wallace, both of "Vagabond King," in Washington, D. C., Jan. 26. Bride is the daughter of H. Cooper Cliffe, English actor.

Eddie Freeman (actor), and Margaret Goodale (non-pro), both of New York city, have made application for a marriage license at Greenwich, Conn.

Maurine Mozette, singer, to Frederick Lathrop Ames of Boston (non-pro), Jan. 26, at Tucson, Ariz.

## BOBBY JONES' "CRACK"

Atlanta, Ga., Jan. 31. Bobby Jones turned this loose the other day.

He had just been elected to the board of directors of a big local bank and was given the \$10 which all directors are paid for attending a meeting of the board. In accepting Bob cracked: "Wonder how this will affect my amateur standing."

## FLOWERS GETS DRAW WITH LOPE TENORIO

Brown Skinned Boys Battle  
Fiercely—Joey Sangor  
Beats Dorfman

By JACK PULASKI

The Garden hung up an excellent boxing card of little men last Friday with the top at \$7.00. Three of the 10-rounders were all real battles and worthy watching.

Interest centered in the debut of Lope Tenorio, highly touted Philippine, who was sent against Bruce Flowers, fast colored boy from New Rochelle. At times the fans were buzzing with excitement for this Manila person can sock. The odds were seven to five on Flowers but the price was backed down to even. The decision of a draw won no little share of raspberries. Plenty at ringside and gallery though Bruce won the fight.

Flowers was better at infighting, hit faster, more accurately and more often. During the later rounds he hit Lope with everything and shook up the man from away. There were times when Bruce that it looked dangerous for Bruce. In the fourth round he caught one on the button, spun half way around and touched his gloves to the resin. It counted as a knockdown. A left hook did the damage more than once.

Tenorio tried his best to land with his right, with which he won a rcp. But nearly always it went around Bruce's neck. Clever lightweight this Flowers, and too smart to be caught with such roundhouse blows. Lope has had eight fights since coming to this land. He won all except last week's encounter and that counts as a win really, because it looked as though he took the match. He beat Joe Glick and he copped from Loyaza, the fight being stopped, meaning a technical knock-out. But Tenorio is hard and has plenty to learn. Anyone who hits him will not nevertheless, title material, both boys.

### Sangor Convinces

The semi-fall introduced Joey Sangor, socking featherweight from Milwaukee, who beat Sammy Dorfman of the East Side. Sangor is a real fighter, and he was credited with defeating Bud Taylor, the sensational Chicago boy. After watching him pop Dorfman around the ring there could be no doubt about his prowess. Joey can hit with both mits and does. Sammy's moping tactics meant nothing to him and he looked for a time as though the New Yorker was going to go out.

The coolness with which this Sangor boy fights seemed a revelation. The pace was very fast most of the way. Yet, in his corner Joey had plenty to learn. He never puffed and at the finish was as fresh as at the start. That's condition.

The other fast bout was fought by Archie Bell, winner, over Vic Burrone, rugged blonde from Green-wich Village. It was a upbit fight. The Bell who was dropped for a count in the first round. His exhibition of nerve was admirable. Not only did Archie take it but he gave, and plenty. He had Burrone grogged up more than once and won the fans by his courage display. It was a case of the fighting heart out-socking a mauler. The boys fought clean and broke by themselves, the referee never having to part them.

## Vic McLaughlin Cleared

Vic McLaughlin, former middle-weight pugilist, 301 West 55th street, appearing in "Spring 1100," was exonerated on a charge of homicide when arraigned before Magistrate Corrigan in Homicide Court.

McLaughlin was arrested following the death of Michael Dunphy, 35, at West 32d street, because he had shot at Dunphy. It was charged that the fighter had struck Dunphy over the head with a bottle.

Chief Medical Examiner Norris testified that the autopsy indicated Dunphy had died of a fatal poisoning. McLaughlin admitted he had had a quarrel with the bartender and said he struck him with his fist.

After Magistrate Corrigan heard all the facts he dismissed the case.

Helen Storey and Virginia Morona have dissolved as a vaude team. Miss Storey will resume her former single.



## PRESENTATIONS BILLS

THIS WEEK (January 30)  
NEXT WEEK (February 6)

Shows carrying numerals such as (29) or (30) indicate opening this week on Sunday or Monday, as date may be. For next week (5) or (6) with split weeks also indicated by dates.

An asterisk (\*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

## PARIS

Week of January 30

**Amelio**  
Blacman  
Manrice Roget  
4 Hils  
Miss Morgan  
Truchet  
Yvonne Ledue  
Frank Lint  
Marthy Chandon  
Los O'hany

**Clique d'Hiver**  
J de Jonghe Jr  
Miss Morgan  
Charles Lloyd  
Lacour  
Ties Joe & Walter  
Miss Edith Wedd  
Sachoff 7  
Rene's Dogs  
Tassl Teneana  
Singel's Co  
Andre 8

**Clique de Paris**  
Peppino's Dogs  
Bilhois  
Marces Tr  
Antone & Baby  
N. Rance  
Myron & Coco  
Motoeyette  
Empire  
Harry Jackson  
Peter Lawler  
Karinika & Rlier  
Fred Sylvester  
Alice Lee

**Carmen Valencia**  
Courtinuit  
Germain Aerob  
Juddella Hils  
Artix  
Vingco's Dogs  
Wingco's Dogs  
Scamp-Scamp  
Barkley

**Medrano**  
Marthe Grass  
Long Joe  
Dally 2  
Glaser  
Charles Lloyd  
Carroll-Porto  
Rainate  
Miss Edith Wedd  
Martha la Course  
A D Robbins  
Tassl Teneana  
Singel's Co  
Andre 8

**Olympia**  
Yvonne George  
Bervan  
Harold & Lola  
Schroeder  
Nor-Ber-Tys  
Wingco's Dogs  
Sings Castle  
Sandro  
Lilly May  
Vera Laaka  
Dienetto  
Karinika & Rlier  
Fred Sylvester  
Alice Lee

BUFFALO, N. Y.

**Blue Hite Rev.**  
"He'll be Tron"

**Great Lakes (29)**  
L'ymond Fagan Bd  
The Jazz Singers  
Lafayette (29)  
Schwab & Higgins  
Jack McCloskey  
Lacy Ten Mel  
Poley Massimo  
Gene Green  
P. Spethy-Orch  
"The Noose"

**CLEVELAND, O.**  
Allen (28)  
Ormonde Sis  
Berhoff Dancers  
Linda Fria Berkin  
Don Vocal 4  
"The Noose"

**Way Out West**  
"The Dove"

**Angelo Vitale Bd**  
"The Noose"

**Murray Sis**  
Baxter & Frank  
Ole Cousins  
Bebe Larrie's Girls  
Lou After Midnite

**Yvonne George**  
Bervan  
Harold & Lola  
Schroeder  
Nor-Ber-Tys  
Wingco's Dogs  
Sings Castle  
Sandro  
Lilly May  
Vera Laaka  
Dienetto  
Karinika & Rlier  
Fred Sylvester  
Alice Lee

Sunkist Beauties

**Canthy Circle**  
(Indef)  
Carli & Arthur Orch  
Laughlins Co  
The Glorias  
The Jazz Singers  
John F. Drick & M  
Leta Lorraine  
Bert Prival  
Marion Gabney  
David Durant  
Leonard St Leo  
Kosloffs Bal  
"Sunrise"

**Chinese**  
(Indef)  
Prologue  
Walter Hannaford  
Pepito  
Samoroff & Sonia  
E & J Rooney  
Three Prehends  
Shynman's All Co  
"The Noose"

**Egyptian (27)**  
George Stoll  
Bernie Rubin  
Perry Oliver  
Wally & Sanna  
"My Best Girl"

## The Four Symphonists

**"MOMENTS MUSICALE"**  
ROSE NALLE THOMPSON, Violinist  
LEIGHTON COOK, Soprano-Flautist  
JEANNE ANGELO  
CELLE LELWREY, Soprano-Flautist  
All arrangements by  
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THEATRES  
STANLEY CROOK OF AMERICA  
Under Exclusive Direction of  
**ALF T. WILTON**  
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1560 Broadway Bryant 207-3

## Picture Theatres

NEW YORK CITY

**Capitol (28)**  
Joe Maxwell  
"Loyd & Brice"  
Billy Taylor  
Fain & Dunn  
Chester Hale Girls  
"Whip Woman"

**Paramount (28)**  
Ada Kaufman Girls  
Rae Eleanor Ball  
Bernice & Emily  
Dorothy Neville  
Oleda & Imbert  
Harry Burns  
Tony Luis  
Bernice & Emily  
"Old Ironsides"

**Sophie Tucker Co**  
Red Tucker  
Lou Kestoff  
Tivoli Girls  
"Her Wild Out"

**Rialto (28)**  
Miriam Lak  
Paul Renfeld  
Alice Nooth  
"Last Command"

**Rivoli (28)**  
Lilly Mary  
Georges Dufrenne  
Simeon Jrist  
"Gim'n Tr J'd's"

**Roxy (28)**  
Lillian La Tonge  
Ann Fleming  
Ruth Porter

## ROUTED

**SCOTT BROS. & VENOW**  
LOEW CIRCUIT  
THANKS TO  
J. H. Lubin and Marvin Schenck  
Joe-LEDDY & SMITH-Ed  
226 West 47th St. Suite 901

**BALTIMORE, MD.**  
Century  
Sammy Kahn  
Lang & Volk  
Kendall Capps  
Holly Hall  
Mooney & Churchill  
Jack Powell  
Hilda Hanson  
Sorel Girls  
"West Point"

**CHICAGO, ILL.**  
Roy Detrich Bd  
Sams & Claire  
"Jazz Lips" Richardson  
Vitaphone

**Capitol (30)**  
Al Short Bd  
Rath-Bro  
Renard & West  
Vitaphone

**Chicago (30)**  
H. L. Spitznagel Bd  
Julius Buffalo  
Rainbows  
"Beau Sabreur"

**Grand (30)**  
Benny Moroff Bd  
Smith & Alteman  
Papina & Cartian

**Harding (30)**  
Al Short Bd  
Jazz Jinks  
Helen Kennedy  
Sammy Kane  
Bobby Kane  
Gould Jurgens  
"Don-Hur"

**Marbo (30)**  
Chas Kaley Bd  
Norsore (29)  
Al Kvale Bd  
"Spogliu"

DALLAS, TEX.

**Palace (4)**  
Public Unit  
Billy Gerber  
Chester Frederick

**Denver (4)**  
Public Unit  
Shadowland  
Pauline Albert  
Roy Rogers  
Clark & McCough  
Runaway 4  
"Gorilla"

**Des Moines, IA.**  
Capitol (4)  
Public Unit  
Steph'n High  
Kinkus Japs  
"A & B"

**Atlanta, GA.**  
Howard (4)  
Public Unit

DETROIT, MICH.

**Capitol (28)**  
Bayer & Specht  
Earl La Vere  
Myrtle & Hilda  
J & K Spangler  
"Quality Street"

**Michigan (28)**  
Dol Debridge  
Gladys Galt  
Carter & Norma  
Mary Fabian  
Walter Smith  
The Stanton  
"Shepherds of Hills"

EVANSVILLE, IND.

**Victory**  
2d half (9-11)  
Personality Girls  
Edwards & Sanford  
Dancing Around  
Dorothy & William  
Living LaMato

**FT. WORTH, TEX.**  
Worth (4)  
Public Unit  
Dancing Heides  
J & W Walton  
D & E Barso  
Dancing Parson

HOUSTON, TEX.

**Metropolitan (30)**  
Public Unit  
Dance Caprice  
Cyr Landry  
Flora Hoffman  
Dance Caprice  
Crandall & Morley

**KANS. CITY, MO.**  
Midland (4)  
Public Unit  
Lillian In  
Helen Craig Jr  
Herman & Scaman  
Miss Hermine  
Hoffman Girls  
L'S ANGLES, CAL.  
Boulevard (27)  
Gene Morgan Bd  
Ted Doner  
Dobbie Thompson

PHILADELPHIA

**When**  
Playing  
Norton & Brower  
E J Moore  
Wheeler & Potter  
Joanny Dunn Or  
(One to fill)

**Delancy St.**  
1st half (6-8)  
Gardner Girls  
Bernard & Suzanne  
Collins & Peterson  
(One to fill)

**Murray & Allan**  
Frank Sak  
S. Kyeoklets  
Dorothy Glitons  
Mills & Walker  
DePafy Sis  
"The Wizard"

ST. LOUIS, MO.

**Palace (28)**  
Brooke Johns  
Dezo Retter  
"The State (4)"  
Pat Rooney  
Tad Joyce  
Hince & Smith

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Donna Damerel

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Charlie Nelson  
Cook & Norman  
Harry Koler Co  
Lou Rilla  
Peggy Wagner  
Sandy McPherson  
"Honeycomb Hare"

NEW ORLEANS

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Peggy English  
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Murray & Allan  
Frank Sak  
S. Kyeoklets  
Dorothy Glitons  
Mills & Walker  
DePafy Sis  
"The Wizard"

Fay's (28)

Bernadine D'Graves  
Iris Greene  
Harris & Vaughn  
Carl Schlimmer & H  
"Sally in Our Alley"

Fay's (28)

Muriel La France  
Delphi-Plate Bal  
Mae Wynn  
Vernon Redd's  
Fleming & Folsom  
"Sharp Shooters"

Stanley (28)

Cath Littlefield

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## Loew

NEW YORK CITY

**American**  
1st half (6-8)  
Rathbun 3  
Carney & Pierce  
Jack Conway Co  
Royal Celtic Tr  
Heeman & Grace  
Hawthorne & Cook  
E. Phillips Co  
(One to fill)

Boulevard

**1st half (6-8)**  
Lafleur & Fortia  
Frish Recter & T  
Eddie Hunter Co  
Bob Brandies Orch  
(One to fill)

Lincoln Sq.

**1st half (6-8)**  
Hammer & H'mer  
Dave & Tressie  
Wilson & Dobson  
Edith Clasper Co  
Goner & Lusby Rev  
2d half (9-12)  
W B Ritchie Co  
Nole & W St Clair  
Buck & Bubbles  
Helen Jungs Co  
(One to fill)

Greely Sq.

**1st half (6-8)**  
Hori Japs  
Hazel Goff & Sis  
Kerr & Ensign  
Jack Joyce  
Edith Clasper Co  
2d half (9-12)  
Murphy Bros  
Wilson & Lizzie  
Myrtle Boland  
Bobby Henshaw Co  
(One to fill)

Lincoln Sq.

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W B Ritchie Co  
Nole & W St Clair  
Buck & Bubbles  
Helen Jungs Co  
(One to fill)

'M'n W'm'n &amp; Sin'

**SAN ANTONIO**  
Texas (4)  
Public Unit  
Dixieland  
Joe & Lerner  
Edith Griffith  
Lucia Lee  
Morris Rapp  
BAX FRANCISCO  
California (27)  
Gino Sevel Bd  
"Last Command"

Fay's (28)

Muriel La France  
Delphi-Plate Bal  
Mae Wynn  
Vernon Redd's  
Fleming & Folsom  
"Sharp Shooters"

Stanley (28)

Cath Littlefield

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DePafy Sis  
"The Wizard"

Storey &amp; Lee

Saxton & Farrell  
Walton & Brand  
Seabury Swor Orch

State (6)

Rose Kress 3  
Earle & Bell  
P D'Amore Co  
Mazda Coaster  
Hall & Dexter  
Julian Hall Orch

Victoria

**1st half (6-8)**  
Zellina Sis  
Cynthia & Clare  
Cupid's Rev  
Stuart & Lash  
Cavalliers  
2d half (9-12)  
Frish, Recter & T  
Cardiff & Wales  
Zellina

Brooklyn

**Bedford**  
1st half (6-8)  
Torgan & Geneva  
Hedger & Lash  
Saxton & Farrell  
Darrell & Robinson  
2d half (9-12)  
Bob Anderson  
Edith Bohman  
Gordon & Pierce  
May Joyce Co  
(One to fill)

Gates Ave.

**1st half (6-8)**  
Mittus 2  
Edith Bohman  
Bar Mayo & Renn  
Buck & Bubbles  
Paul Speech Orch  
2d half (9-12)  
L. Pleus & Sostia  
Carney & Pierce  
Baldwin Blair Co  
Stuart & Lash  
Cavalliers

Melba







# GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

## At the Palace

It's time the women got in on this "Good Will" wave. If Lily Morris, at the Palace, doesn't accomplish something in that line for England, it can't be done. She would make even an Irishman think more kindly of the step-mother country. Christmas has just arrived for the Palace patrons and probably the circuit. Her white crepe frock with its crystal fringe in long points on bodice and skirt was most becoming to her, but was probably forgotten in the laughs that kept following it.

Ella Shields was as perfectly at home Monday in her various tuxedos and frock coats as she was in her delivery. She is polished and appreciated as such.

Moss and Pontana were the eye-fillers which included the set with its gold and black hangings decorated with black and silver crests. Miss Moss' white curled ostrich gown was received with applause by the audience. The previous costume of gold color net with silk flowers in deep shades of blue and orange applied and white beaded flowers between and finished with a hem of the net was a novelty in this ostrich age.

Mills and Goodwin, whose fine voices blend soothingly, made an artistic pair with their black velvet robes de style trimmed and lined

with silver, a large bowknot in the center having rhinestones added to it. Their stockings were black with the silver slippers. Remarkable voices deserved more of an audience than they had in the early spot.

Naturally, for a nationally famed house, billing like "Dancing Colons" wouldn't be aristocratic enough, so they have become "The Tarasoff-De Valery Girls, and removing the green patch completes the disguise. Costumes of ruffles alternating purple and rose were also a concession to the honor of opening the Palace.

The sketch, "The Man Who Laughed," played by Sessue Hayakawa, was the only one who could be said to get any pleasure or entertainment out of it. Lucille Lortel as the girl, in green velvet and colored fringe, aroused no feeling except impatience.

## At the State

Club Anatole Revue didn't create much excitement at the State Monday, but not due to any lack of effort by the girls. Their first costumes were white—once. Later ones for a song reveal that found most of the customers with poor memories were pretty, especially a rose-petaled one with ruffles of roses carried and a green taffeta trimmed with tiny rosebuds. Miss Hayes in gold lace and gold curls managed some difficult toe dancing gracefully.

## Barbara Stanwyck Spurns Picture Offer

Barbara Stanwyck, in "Burlesque," Arthur Hopkins' current hit on Broadway, informed Harry Rapf she did not care to venture into picturedom.

Mr. Rapf was in New York the past two weeks. He is an influential producing executive for Metro-Goldwyn-Mayer. After seeing Miss Stanwyck on the stage he sent for the young woman and largely surprised upon hearing her flat refusal to consider a camera proposition.

Miss Stanwyck is reported swearing only by Mr. Hopkins. She is undergoing several courses of study, from accounts, laid out for her by the producer of "Burlesque," as a prelude to her future stage career.

Before going on the legitimate stage, Miss Stanwyck was Rubye Stevens of the cabarets. Her first show role was in "The Noose" last season.

## New Zealand Girl, 17, Comes Over to Act

Los Angeles, Jan. 31.

Dale Austen, 17, of Dunedin, New Zealand, winner of a film star contest of that country, has arrived here to fulfill a contract at the M-G-M studios in Culver City.

Special greetings were accorded her upon arrival.

## ALONG THE LINE

Lya de Putti—and Griffith

Some girls just won't learn. There's little Lya de Putti. Lya made a wallop of an impression when she first hit Broadway in "Variety." Highbrows pronounced her beauty "sinister." She acted. Everybody thought of Pola Negri.

They're still thinking of Pola, seeing Lya in the current "Buck Privates," at the Colony. Lya has turned ingenue. She has as much menace as Mack Sennett used to give his slapstick girls. She does nothing but cast arch looks at the hero and dress up in boys' clothes to get in a motorcycle chase. It's about as bad a case of miscasting as has been shown in years. For Lya.

But all of this isn't fair to Lya. Despite whatever inside stuff there may be, that girl has not had a break. Perhaps she needs a Jannings or a Dupont. But what they did might have been done by others.

Not D. W. Griffith, however, who smothered this foreign girl in "Sorrows of Satan." What Griffith did to Lya in that picture was a pity. D. W. must have known or knows it, and the least he could do to retrieve himself with Lya is to take her in hand for another picture. She must be there and should have her chance.

This girl with Jannings would be heard from all of the time. And if you don't think so, see Evelyn Brent in "The Last Command" or think of Lya de Putti in "Variety." She has had everything since over here but Dupont-direction and what she has had otherwise she had before coming over.

But there are so few Jannings! And Griffith came pretty near putting, on the finishing touch for de Putti, as far as Hollywood was concerned, in his "Sorrows of Satan" that also had Carol Dempster as its leading woman.

## Press Stuff for Tabs

Few of the picture press agents in town consider the tabloid requirements in getting out their press stuff. They send out minor stories two pages long and with the news buried in the last paragraph. A full-size sheet sometimes has room for such fan-fare, and they get in.

One paragraph is a lot of space on a tab. There's seldom time to read all the trips, let alone tinker with it. Press stuff is good and useful if it's gotten up from the angle of what the paper can use, instead of in yards.

## Hottest Thing in Town

The stills of "The Wedding March" are the hottest things to hit town since the Atlantic fleet. One shows an officer bluing a dancing-girl's arm. One has a gal with padlocks on her tin step-ins. With all the cutting on the picture, such spots might go the way of all adeons. But Eric must have had them in the original hundred reels. And the story is supposed to prove that women should marry for love.

## Desiree Tabor in Pa.

Desiree Tabor, prima of the "Circus Princess" is vacationing in the Pennsylvania mountains near a hideaway burg known to the postal authorities as Freeland.

# GOLD MEDAL COLUMN

VARIETIES BLUE-RIBBON-LIST WHERE TO SHOP-AND-DINE

## ACCESSORIES

**S. MICHEL**  
Hand-Made Lingerie and Negligees  
Exclusive—Inexpensive—Original  
Special Size Made to Order  
Heckscher Building  
8 West 56th St. Circle 5330

**THE LITTLEJOHNS Rhinestones**  
Anything in Rhinestones  
Also PERFECT Machine for Setting  
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# NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Semi-official British film production, "Battles of Coronel and Falkland," arrived in New York on Feb. 1, for first pictures to make new bid for American market. Private showing Wurrlitzer Hall Feb. 8; booked for Cameo Feb. 11.

Publicity for "A Free Soul" was kept alive by a neat play on the possibility of trouble with Equity when William A. Brady stepped into Lester Longor's shoes. When that was exhausted Brady applied for membership in the organization, giving a new angle.

Tabloids jumped to a story about Jack Osterman's tempestuous episode from the Casa Lopez, when, as master of ceremonies, he is alleged to have become involved with a rich woman patron, starting with a rich banter and ending with angry argument.

Lucille Pryor, "Follies" girl, paid fine in Traffic Court for running past stop signs, and the tabs built it up for a rave about "Beauty's mind on her boy friend."

More infringement suits over "The Spider." Philip Hurn and Percy Morgan, Jr., allege in Federal court action that the play "The Spider" was "stolen" from the Authors' League July, 1924. Plaintiffs swear their work was submitted to Albert Lewis and Sam H. Harris, producers of "The Spider." Suit is for \$250,000 and an injunction and accounting.

Charlie Chaplin sued First National and Fox Exhibitors Circuit for \$62,147, claimed on foreign distribution of his picture, "The Kid," from December, 1920, to December, 1925.

Harry Lauder's memoirs, by the Scotch comedian himself, began to appear in the "Saturday Evening Post" Jan. 20, perfectly timed for the beginning of his fifth American tour. He arrived on the Aquitania last Thursday.

Eddie Foy's autobiography, "Clowning Through Life" (E. J. Dutton & Co., written by the comic in collaboration with Alvin Harlow, got a break on publication. "The Times" picked out an incident for news display, detailing how Eddie Lizzie was once stalled at Broadway and 54th street and Henry Ford himself came out of the Ford garage at that point and cranked it for him.

George M. Cohan, whom Springfield claims as a home town, was toastmaster at the dinner at the Rhode Island society where he was toasted to a fare-you-well by Mayor Dunne and other speakers.

Pictures of Maxine Brown, dancer, were broadcast by the syndicates with article saying she might never dance again owing to injury to her spine.

Annual conference of National Board of Review at the Waldorf gave a great variety of people in and out of industry opportunity to tell what they thought was the matter with the screen. Some of 'em got editorial attention; more didn't.

Stella De Costa, in the cast of Valentino's film, "The Sainted Devil," among others, got a verdict for \$500 in her \$50,000 suit against a New York man who ran into her on the street.

J. C. Williamson bought Australian rights to "The First of Jack King," current at the 44th Street.

Anne Meredith, former American actress, became Lady Sackville-West, when her husband, Major Gen. Sir Charles Sackville-West, succeeded to the barony upon the death of his brother, Lord Sackville. She was Anne Meredith Bigelow, of Boston.

Lillian Walker was sued for month's rent of her former New York apartment by her husband, from whom she has been separated for 10 years, agreed to pay the rent and she moved without aware of the arrears.

How do they get those dog stories started in the back woods and aimed at Broadway? Even the "Times" fell for the Lexington, Ky. yarn about a police dog condemned by the court for sheep killing, whose owner proposes to take on vaudeville to raise money to appeal the conviction.

New York papers carried S. Z. Poli's statement that the Max Schoolman deal had not fallen through. "Herald" and "Courier" printed the statement first and correspondents wired it to the metropolitan dailies. Poli is quoted as saying

"negotiations are expected to be successfully completed on or before Wednesday" (Feb. 1); when the Schoolman option on the Poli circuit expires.

Richard Bennett compromised the alimony suit of his former wife, Adrienne Morrison, now the wife of Eric Pinker, dramatic critic. Actor was up on an order to show cause why a receiver should not be appointed to take charge of his holdings.

Statistics from Equity: Thirty disputes arbitrated from April 1, 1927, to Jan. 1, 1928. Awards given to actors in 20 cases, to managers in nine, and one was compromised. Highest award was \$26,000 in favor of an actor.

Theatrical scenery and properties belonging to A. H. Woods were destroyed in a \$75,000 fire at 537-539 West 24th street, used as a storehouse by the producer.

Walter Damrosch was 66 Monday. He was feted in Indianapolis where he was appearing in a concert.

Hunter College, New York, has inaugurated the first college course in dramatics, beginning Feb. 1, and continuing Monday and Wednesday evenings. Joseph T. Shipley is in charge.

City police raided the Oxford Club, 72 West 51st street, Monday night. Four men and three women were arrested.

One of the best publicity tricks turned lately was the emotional test by a Columbia professor of three blonde and three brunette girls from Glasgow films at the Embassy theatre. The "Times" used an even column of humorous comment. The Prof. recorded the girls' blood pressure while the films were running on an instrument called a "sphygmometer."

Illness of Eddie Cantor with pleurisy prevented the Philadelphia opening of "The Follies," and the show was disbanded. The comedian was near collapse during the performance in Newark Saturday evening. He will go south to recuperate.

The estate of Victor Herbert's widow amounts to \$230,734, according to an appraisal filed this week. Wm. & Sons, Publishers, filed an affidavit declaring royalties have shrunk to \$10,000 a year on the composer's works.

## LOS ANGELES

Dorothy Mackaye, actress, under sentence of one to three years in prison in connection with concealment of facts in the death of her husband, Ray Raymond, has filed her appeal before the California supreme court. Action on the appeal is expected to be taken by Feb. 11.

Mary Miles Minter is back in Los Angeles doing a highway. She rented an apartment in the city and is making a shy clear of publicity and friends.

Nevada Operating Co., land development company, is opening new property at Bullfrog Mine, near Tonopah, Nev.

Dale Budlong, 30, former jockey, was sentenced to Polson prison for life by Superior Court Judge Charles W. Fricke after a jury found him guilty of committing burglary in Norway last October. He was declared an habitual criminal, having served terms in three penitentiaries for felonies.

City Prosecutor E. J. Lickley is launching war against slot machines in this town.

Adamae Vaughn, Wampas baby star of 1927 and sister of Alberta Vaughn, actress, was shot by her former husband, Albert Hindman, from whom she was divorced about a year ago. No date for the ceremony has been set. Another Emily Corbin, sister of Virginia Lee Corbin, picture actress. She will marry Richard Scott Thornton, insurance man, next June 27.

Lon Chauva has been invited to write a chapter on muckers and divines under the name of "The Encyclopedia Britannica."

Marion Davies must appear before President Judge Victor McCreary in superior court, Feb. 11, to give her deposition in a suit for \$21,500 brought against her by Henri Dumont, San Francisco stock keeper. Change of venue was taken

to this county. Dumont took action to recover an unpaid lien bill Mrs. Davies is alleged to have incurred.

Frank Schumann-Heink, son of Ernestine Schumann-Heink, musical singer, is being sued in municipal court by Edward L. Conroy, representing the Screen Library Service, for \$116. Conroy alleges the sum due for services.

Joseph Jefferson O'Neill, a numismatist, was sued in superior court of the New York "Evening World" and for three years doing scenarios out here, is writing a daily feature on the William Edward Hill murder trial for the "Evening World."

The next western Ken Maynard will make for First National is "The Uphand Rider." It's from an original by Marion Jackson.

Dr. William D. Duane, scientist and writer, near death in the general hospital here, was offered aid from Colleen Moore while she lay in Riverside. Duane has been ill for several weeks. Doctors hold out little hope for him. Among his scientific works is a brand new treatment that bears Colleen Moore's name.

Maurice Kussell, who staged "A Connecticut Yankee" at the Alhambra, is also playing the leading role in it. Before going in for production Kussell was in vaude and musical comedy. He is a dancer and comedian.

William Hill, picture director, is facing charges in Los Angeles of attacking a former foot light while in Riverside. There is a \$25,000 damage suit brought against him by Harold Benedict, employee of So-boda, Hot Springs, Cal.

In his cases Jean Jarvis, Hollywood dancer, figures. Nigh, it is alleged by Benedict, wrecked the latter's car when he couldn't tell him where to go. Nigh then failed to find a registration card in the machine. Benedict was forced to spend a night in jail. Nigh is now being held to start the damage action against Nigh.

Roy Gulst, known on the screen as Roy D'Arcy, will appear before Superior Court Judge Beecher Feb. 3 to answer his wife's alimony plea. She asks \$1,600 a month alimony and \$2,500 for legal fees. He is sued for divorce about a month ago, charging cruelty.

Myrtle Atlantic, 17, "Miss Chicago" in the annual Atlantic City pageant, arrived in Hollywood with an eye for the Kleigs. Accompanied by mother.

Mary Astor will be married to Kenneth Hawks, production supervisor at Fox studios Feb. 23 at the bride's home in Hollywood.

Two suspects in the recent hold-up of Jack Dempsey's Barbara Hotel were being picked up by Police One, giving his name as Richard D. Dalton, was arrested in Dayton, O., and confessed to the robbery. Another, Andrew Jones, is in custody here. The job was done by three men, who obtained \$175 from the cash register in the cafe.

Prolonged litigation in the divorce suit against Earl I. Fraser, millionaire amusement man of Ocean Park, ended with Superior Court Judge Montgomery granting Mrs. Lillian Fraser an interlocutory decree. Grounds were mental and physical cruelty.

James Ponia Spencer, Hawaiian screen actor and stunt swimmer, has not been regular in his alimony allowances according to Mrs. Ernie R. Spencer, from whom he was divorced in 1924. Spencer brought the matter up for adjustment before Superior Court Judge Bowron, who continued the case for further evidence.

Mrs. Mildred E. Williams obtained an interlocutory decree of divorce from Frank D. Williams, motion picture appliances inventor. She was given custody of their child and held interest in community property, estimated at \$50,000.

Mike Gooré, transportation manager of Los Angeles "Herald," who died recently, left a fortune approximating \$100,000.

The Kerrick case, in which Tom Kerrick, picture actor, was shot to death, went to trial for the second time, with Mrs. Sarah Kerrick, widow, the only one of five now charged with manslaughter. Burns Anderson, David Henry Isbell and Joe Hunt, all at the party ending in Kerrick's death, were cleared of the manslaughter charge by the jury. Her former co-defendants are testifying as witnesses.

J. Stuart Blackton, former picture producer, got a suspended sentence in a San Diego court after being fined \$100 or 60 days in jail for an unpaid wage claim in picture work from his former employee. Blackton promised to pay.

Henry Schumann-Heink, son of Ernestine Schumann-Heink, musical singer, was indicted by a grand jury in San Diego, Cal., charged with six

counts of grand theft, and two counts of violating the corporate securities act. "Ball" was set at \$10,000.

F. H. Duncan, father of the Duncan Sisters, filed suit in superior court for \$7,188 against Lucille Colvin, family friend. Duncan claims the amount is due him for managing her property and handling her affairs.

Mrs. Maybelle Leaves Kent has been granted an interlocutory divorce from Sidney R. Kent, general manager of Paramount studios, by Judge Bowron in superior court. Decree was given on a charge of desertion which Mrs. Kent said occurred in 1925. Kent agreed to settle \$140,000 on his wife and establish a \$40,000 trust fund for their daughter Peggy. Mrs. Kent receives the custody of the child. Action was not contested.

"Round by Round" will be the final release title of Hal Roach's latest, Max Davidson comedy for M-G-M distribution. Former title was "Laugh That Off."

Donald Davis, son of Owen Davis, playwright has admitted separation from his wife, the former Marjorie Durr. She returned to her home in New York. Davis said he hopes for a reconciliation.

Ralph Ceder, director at Paramount, is charged with cruelty in a divorce suit filed by his wife, Eliza, Ceder. She also claims he beat her up. Mr. Ceder claims the director earns \$300 a week and asks for alimony of \$175 weekly. Ceder is paying alimony to a previous wife.

Irving Thalberg, M-G-M executive, and his wife, Norma Shearer, screen actress, sail from New York on the "Mauretania" Feb. 21 for a three-month honeymoon trip to Europe.

Olive Day, film actress, was denied application for alimony by Judge Bowron. She sued George B. Day, actor, claiming he was too friendly with the former wife of Billy Sunday, Jr.

C. C. Pyle has a scheme of a foot race from Los Angeles to New York, with entries to pay \$25 each, and a first cash prize of \$25,000. He is to be made wealthy by the trip to be made with his through publicity stunts, etc.

## CHICAGO

Acting Chairman Sykes of the Federal Radio Commission has declared that there are too many radio stations in Chicago.

Entire personnel of the Chicago Opera left Chicago Sunday for Boston.

David Rosenthal and Earl Campbell, ticket scalpers, were arrested on the ground of an anti-scalping campaign. Six specs were arrested Jan. 26, opening day of drive.

Mayor Thompson will head a party of more than 400 Chicagoans on a trip to New Orleans Jan. 31. The party will include a four-day food control conference and the incidental horse races, ja-lal matches and festivals.

Guarantors of the Chicago Opera held the bag this year to the tune of \$450,000.

Peace has been declared between Irene Castle McLaughlin, former dancer, and Dr. Arnold H. Kegel, city health officer. The two were warring in the Kegel's recent edict sentencing all stray dogs to death. Kegel has just approved an arrangement by Mrs. McLaughlin whereby dogs will be turned over to the Chicago Humane Society.

Federal Judge Carpenter issued temporary injunctions against 37 places charged with violation of the booze act. Orders restrain owners from further violations until the next hearing on the injunctions of one year's duration may be granted.

Good looks and driving ability are the prime requisites for a job with the Blue Bird Cab Company, newly organized Chicago taxi firm. All of the drivers are to be girls, wear knickers and the car is to be a new model of 200 in the early future. Girls will work only during the day. Five new cabs and drivers are promised each week until a total of 250 cabs are on duty.

Arrangements have been completed by Samuel Insull for the financing of the Twenty-Wacker hotel building, erected as a permanent home for the Chicago Opera. The \$200,000 required was obtained in less than 60 days. Insull is the promoter. Preferred stock in the venture will be sold to Chicago people with an eye to making it a purely civic enterprise.

Ball boys of the Hotel Sherman have stated that they will not join the Bell Boys' Protective Association, newly organized local union,

unless they are certain "that there is someone responsible behind it." Same attitude in other hotels. (L. R. Heffner, the Taylor Hotel, is planning two "his meetings" for the "helps" in the near future.

Thousands of dollars' worth of unclaimed merchandise, shipped to Chicago via parcel post, and including everything from soap to a tin of insect powder, are being held in the United States Appraisers' store building last week. Several picture reels went under the hammer at \$2 each.

Albert Smith, 64, of the White House Tavern at Niles Center, was shot and killed by three youthful Americans Jan. 22. His brother, Maurice, owner of the establishment, was knocked unconscious. The men made their getaway without stopping to rifle the cash register.

Crossed wires are believed to have caused the blaze which completely razed the historic Niles Hotel on Niles Road Jan. 23. It was owned by Mike O'Boyle. Loss estimated at \$50,000.

Samuel Crowder, negro spirit "medium," was found dead in his room at 3645 Indiana avenue with his throat slit from crop to throat. Police believe he had been showing rooms for rent to a man who is believed to have robbed and then murdered him.

Andrew Pavley, head of the Pavley-Oukransky ballet at the Chicago Opera, has become a naturalized American citizen. He is a native of Holland, in this country 10 years.

## SAN FRANCISCO

Dr. F. L. R. Slivey of Universal City, Hance of Mrs. Genevieve Paddock, former wife of Ben Teal, stage director and producer, requested Warden Holohan of San Quentin, where the woman is now doing time for larceny, that he be permitted to marry Mrs. Paddock and take up his residence within the prison walls. Dr. Slivey is a physician and has been recently proposed to Mrs. Paddock by telegram, with his offer accepted. Her sentence of from one to 10 years will preclude any possibility of marriage for some time.

Superior Court Judge Graham issued letters of administration to the widow of "Spider" Kelly, whose death occurred recently, thus putting a temporary stop to the claims of the late Kelly's brother, Tom Kelly, of the former fighter.

Holy City, a religious colony about 75 miles south of here in the Santa Cruz mountains, is in financial difficulty. The entire estate was attached by Mrs. Evelyn Rose, widow of the colony's founder, who is alleged to have promised to wed, by William E. Riker, head of the colony. Another blow that hit the colony was when the Federal Radio Commission that it will not renew its broadcast station license when it expires March 15, due to the city of eliminating about 300 stations throughout the country.

## LONDON

Keble Howard's new farce, "Lord Babs," comes to the Vaudeville Jan. 26, succeeding "Sylvia."

Billy Merston is the star, supported by Stephen Stanbury, Alice O'Day, Hermine Baddeley, Charles Garry, A. H. Mayne, Bert Edwards, Francis Ross-Campbell, Lawrence Anderson.

Oiga Lindo, a discovery of Reardon, Ltd., who has made her name chiefly in "hand girl" parts, is going to be followed by her own, having turned herself into a company.

Next vehicle for Sybil Thorneide will be "Judith of Israel," biblical play by the American, Dr. de Marnay Baruch. Lewis Casson will play Holofernes in the play, which is due at the Strand Feb. 15.

After achieving an unlooked-for run at four theatres, "Dracula" closes at the Gaiety Jan. 28. It will be followed by "Tin Gods," a new play by E. C. Middleton, author of "Polphar's Wife."

Robert H. Hays will be the leading star in a play by the late de Voex, Robert Hays, Walter Soudes.

A new policy is being introduced at the Gaiety theatre, where cheaper prices will prevail and all seats are bookable in advance. John Galsworthy's "The Silver Fox" is being produced, succeeding "A Night in June."

Clayton and Waller are bringing "The Girl of the Gander" ("The Gracie Snatchers") to the Lyric Jan. 30 in its considerably altered form, to pass the opera. The three stars are Miss Helen Hays, Helen Hays, and her spouses by Spencer Trevor, Milton Allen, Rolle Endlish.

Amerique and Neville, vaude dancers, are temporarily out of vaude, fulfilling their week-end engagement at the Club Lido, London, booked in by John Daley of the A. L. T. Wilton agency.



## PALM BEACH

Palm Beach, Jan. 28. Arthur Hammerstein has consented to postpone his trip to Berlin, where he is planning to produce "Rose-Marie," to act as chairman of the management committee arranging the annual Kiwanis Club benefit at the Paramount Theatre, Feb. 18. Hammerstein ran the show last year and turned over more than \$12,000 to the Kiwanians for underprivileged children.

Joe Leblang is Hammerstein's close aide on the committee and has gotten behind the show with a determination to double the amount raised last season. Any charitable affair in which Leblang is interested is bound to be a success and he is out lining up talent a month ahead of the show.

It is likely that Al Jolson will serve as master of ceremonies, Weber and Fields, expected here shortly, may be among the acts on the bill. All acts and orchestras working night clubs here have agreed to appear.

**Tunney's Ignorant Milk**  
Gene Tunney, Tex Rickard, Rube Goldberg, King Lardner and Grantland Rice were lunching at the Palm Beach Country Club Monday. Tunney ordered a ham sandwich and a glass of milk.

When waiter brought the chow, Tunney asked:

"Say, waiter, is this cultured milk?"

"No, Gene," piped Rube, "that's ignorant milk from a stupid cow."

"I don't think much of your humor, Rube," retorted Tunney, carrying the torch.

Joe Leblang got into the third flight semi-finals of the annual Lake Worth golf tournament this week, shooting the course in the early pinetrees, but was eliminated Thursday by W. M. Kelly of Atlantic City.

Al Jolson got into the Artists' and Writers' tournament and broke through to the second round of the second flight matches. He lost his third round pastured battle when he agreed to toss a coin instead of playing an extra hole when it was all even after the 18th hole was played. He called "head." Clowning even in defeat, Al said: "I lost the match by a tail."

Phil Dunning and George Abbott, collaborating playwrights and still pals, came down with John Golden and the artists and writers. Dunning, who never took a golf lesson in his life, got into the semi-finals, drawing a couple of the best writers of "Broadway" and "Coquette" plan to stay here a couple of weeks.

**Jolson's Repartee**  
Three newspaper boys tried to interview Al Jolson this week. He playing tournament golf and grabbed themselves a couple of laughs. The interview:

First newspaper man: "Say, Al, what did you ever write to get in this so-called tournament?"

Al: "I wrote that I was coming to Palm Beach."

Second scribe: "Who's gonna win the tournament, Al?"

Al: "I am, brother, but I don't know what I'm going to do with the mahogany zither when I get it."

Third reporter: "You're not such a terrible golfer, are you, Al?"

Al: "That reminds me of a story. I was playing with Walter Hagen out in Hollywood last spring and Walter drove his first shot about 350 yards straight to the pin. A mug standing beside me cracked: 'Don't you wish you could do that, Al?' And I answered: 'Ask Hagen to sing 'Mammy.' It all evens up in the long run.'"

Jack Hobby, Prier and round-the-world traveler, is serving his fifth year as assistant manager of the Royal Poinciana, class hotel of the resort. Jack has supervision over the Coconut Grove, the Danse de Mer and the weekly cakewalk contests put on by colored help of the hostelry.

The newspaper artists and writers' dinner Friday night, following their golf tournament, was turned into one of those "burn up" parties, one of the hottest ever seen here. Grantland Rice called it "the greatest golf tourney ever poured."

During the after dinner speech-making Rube Goldberg, razor sharp tongue, while Briggs applied the torch to John Golden. Canards were hurled back and forth across the table, canards being polite in Florida for damn lies.

Goldberg and Briggs grabbed off

publicity honors, but it is charged they violated all ethics by buying lunch for the lady reporters most of the week. These charges are riddled by a number of writers and sketchers, who are also widely known but are less liberal in their entertainment budget.

The association was invited to return next year, but they left the gathering place open. The gang left plenty of jack here, several of them having to borrow after their first day or two. The party was organized on a basis of \$215 for the trip, including American plan hotels, but some of them paid that much in taxi fares.

Anyhow it was a great party, promoted by Ray McCarthy, sports exploitation man for the Florida East Coast hotels.

**Lucky Stiffs**  
Recent arrivals here are Louise Groody, Billie Burke's daughter, Fatsville Harry Prazee, Gloria Swanson and husband, and Walter Reade. Joe Weber is due in from Havana today (Tuesday).

Chez Bouche announces the opening on Thursday of "The Masked Countess," exploited as a Russian nobelwoman in this country incognito.

## FEDERAL AGENT POSER

**Bartender in O'Leary's Makes Accusation—Two Others Fade**

Charged with posing as an internal revenue agent and grand larceny, James Harrington, 32, 145 West 47th street, was held in \$1,000 bail before Magistrate McQuade in West Side Court. The case was adjourned until Feb. 4.

According to William O'Leary, bartender in Billy's Refreshment Bar, 117 West 54th street, Harrington and two unidentified men entered the 54th street place about 3 a. m., announcing they were revenue men. The two unidentified told O'Leary to put on his hat and coat and accompany them to the station house.

Harrington, O'Leary said, remained behind, opening the cash register and taking \$52. When the two men who had O'Leary reached 7th avenue and 54th street they apparently lost their nerve. When O'Leary looked for a cop, they disappeared.

O'Leary rushed back to the place just in time, he said, to see Harrington running away. Policeman Thomas Harges, West 47th street station, took up the chase and after firing a couple of shots, got Harrington. When searched a bogus badge was found in his possession.

Harrington denied that he had posed as a federal officer and also denied that he had taken any money from the cash register. He said he did not know anything about the two men who are supposed to have taken O'Leary out of the place.

## Repulsed by Hairdresser, Girls Are Beaten Up

Robert Moore, 38, 462 West 22nd street, several years ago a lightweight pugilist fighting as Bobby Moore, was before Magistrate Earl Smith in West Side Court on a charge of disorderly conduct. After pleading guilty he was fined \$10.

Moore was arrested by policeman Bob Rush, West 47th street station, on complaint of Muriel Montgomery, 201 West 54th street, hairdresser. The girl, accompanied by her sister, said they met Moore in a restaurant and he offered to accompany them home in a taxi.

When reaching the apartment house, the sisters said, Moore insisted on following them in. They objected and he began to assault them, they alleged. Muriel's right eye was swollen and discolored. The other sister was hurt when she tried to shove Moore away.

During the trouble Muriel lost a wrist watch.

Rush heard the disturbance and arrested Moore on Miss Montgomery's complaint. Moore declined to discuss it. He paid the fine.

## SEIZE TAB. ADVS?

Danbury, Conn., Jan. 31. Placards alluding to a feature news story in one of the New York tabloids were seized by the New Britain police last week on the grounds they violated a statute against immoral literature.

The notices referred to the eugenics page case.

## Girls as Come-Ons

Minneapolis, Jan. 31. A new stunt is being employed at local jewelry store auctions to pull in male customers. The stores employ pretty chorus girls and actresses out of work to hang around as come-ons and bidders.

The girls are visible through the plate-glass windows. As a result the places always are crowded and prosperous.

## Negro Porter Fought Cop; Nightstick Did the Rest

Edward Steele, 22, Negro porter in the Lyric theatre where "Rio Rita" is playing, fought a uniformed patrolman of the West 47th street station for fully 15 minutes in the lounge room. After effective work with his baton, the patrolman, Walter Doebele, of the West 47th street station, subdued the Senegambian.

Steele, gin crazed, was taken to the police station. Doctor Bloch of Bellevue Hospital attended his hurts. The patrolman, a rookie, came, very near being throttled by the colored man who fought like a demon.

The porter was arraigned in West Side Court the following morning before Magistrate Francis X. McQuade. He pleaded not guilty. The court raised the "rookie" work, and fined the negro \$25 or five days in prison. The negro started to do his "bit."

Doebele was summoned to the theatre by an employee who told him the negro was boisterous. As the bluecoat stepped into the lounge room where the crowds of men and women were emerging, the negro leaped on the cop, seizing him by the throat.

The officer sought to free himself and in doing so slipped on a cuspidor. The negro fell on top of the bluecoat. The two began to bat. No one attempted to help the officer, who was handicapped with his heavy coat, gun and night stick.

The negro gave his address as 339 West 59th street. He told Magistrate McQuade that he had been drinking and didn't recall the battle.

## Monkeyed on Phone Lock Capitol's Usher's Charge

Joseph Levine, 23, bookbinder, 17 West 114th street, was held in \$1,500 bail for further hearing when he was arraigned before Magistrate Earl Smith in West Side Court on a charge of malicious mischief.

Levine was arrested after a chase in Broadway. According to Thomas Roseth, chief usher in the Capitol theatre, he said he saw Levine tampering with the lock plate of a coinbox phone on the mezzanine of the theatre.

He watched him several minutes and said that when he started over towards him Levine ran down the stairs and into the street. Policeman Kelly, Traffic B, at 51st street, heard the shouts of the usher and saw Levine running. Kelly caught Levine a block away.

When taken to the station house Levine denied that he had been tampering with the telephone. Levine was held.

## MANICURE'S ADMISSION

**Kept Company with Married Undertaker—Scrap in Apartment**

Violet Cunningham, Pasadena Hotel, and Tessie Phillips, 351 West End avenue, manicurists in a Broadway hair shop, appeared before Magistrate McQuade in West Side Court to complain against Vincenzo Pantossi, undertaker, of 2242 1st avenue.

The girls said the undertaker and a friend came to visit them at the West End avenue address. When Miss Cunningham wanted to leave to go to a drug store both men resented it and beat them with their fists, discoloring their faces, the young women alleged.

Miss Cunningham admitted she knew Pantossi was married and had two children and despite that, continued to go out several times a week with him. When the magistrate heard this he dismissed the proceedings.

Erna Carise, Parisian songstress, is coming to America as a cafe attraction. Lou Irwin is importing her.

## JOYS AND GLOOMS OF BROADWAY

By N. T. C.

Had the pleasure of assisting Harry Rapf, of Metro-Goldwyn-Mayer assembling a group of New York beauties for camera tests as a part of Harry's search for a new movie star. M-G-M is willing to spend something to find another Joan Crawford, our discovery, incidentally, and Rapf believes he has at least two girls who can be built up into star material, out of the group we brought him.

One is Doree Leslie, dancer, with "Manhattan Mary," whom we have frequently discussed in these columns. Doree is only 17, and has been working around New York in the Silver Slipper, appearing at openings of Loew theatres and Palisade Park, for four years. She's pretty, and the film test made her more so.

Another girl, who prefers to remain nameless, beauty of a local night club, also has a splendid chance. Doree Leslie will go to California when "Scandals" closes, and will get her chance, definitely. The other one will probably be sent for when western executives have seen her test.

The film tests showed how exacting is the camera. During the past four years we have brought a score of girls to the attention of M-G-M producers, including the most famous beauties in New York, and only a few developed into star material.

We have a theory that almost any pretty girl who photographs well and has film appeal, can be made into a star if the proper interest is taken in her and a powerful company is determined to make her a star.

Admitting our lack of knowledge of intimate details of film producing, we point to the fact that we brought several of the present-day stars to the attention of film executives.

There are at least four girls now in New York, who, if given the same chance, would develop into stars. If producers would devote time and attention to them, give them a chance, almost any pretty girl can develop a tremendous screen ability.

We understand that Bert Wheeler is taking buck lessons of Jim Barton. Another good comic gone wrong.

## Couldn't Guess Racket

A rather good-looking brunet girl appeared at the Texas Guinan club and asked Tex for a job. Tex said there was none. Girl said she'd work for nothing. Nothing doing. Then she offered to work as clandestine girl also for nothing.

Finally she confessed to Texas that she is a newspaper writer from Cincinnati, and had a chance to get a job on the "American" if she could get a job in Tex's place and write her personal experiences. Tex promptly phoned a friend on the sheet and was told by the very man the girl mentioned as offering her the work that she was an imposter. Tex is wondering what her racket is.

## Good Gags Travel

Funny how good gags drift around. We heard Shaw and Lee in a night club a few days ago using the gag in which one says to the other:

"What's that on your neck?"

"A mole," is the answer.

"It's walking," is the reply.

Looking at a vaudeville show in Brooklyn two colored boys stepped out and killed 'em with the same gag.

An Indian came into our radio station to broadcast real Indian music, if there's such a thing. He wore street clothes. Just before he went before the microphone he pulled a beaded head band and eagle feather out of his pocket and put it on.

That's like the tenor who, in the old days of radio, came in the studio with a suitcase containing his evening clothes and asked for the dressing room.

## Funny, Anyway

We were talking about our farm to a chorus kid and happened to mention that our hens were laying about 400 eggs a day.

"Do they lay on Sunday, too?" asked the kid, innocently.

(Jersey is a 6-day week).

## Discovering Talent

News about an unusual performer works around. A few hours after the opening of Earl Lindsay's new show at the Elvrigades everyone on the Big Street was talking about some strange, new little dancer, who wowed 'em. Hard-boiled Broadwayites raved over this little acrobatic dancer. Chorus girls came to us and told us she was marvellous.

The next place was invested with agents and managers trying to sign her up.

Which reminds us of the New York debut of a little comedy toe dancer at the Rivoli theatre. The day after her opening five managers tried to get her, and Ziegfeld landed her.

Same way with another star you know. Some years ago we drifted into the Back Stage Club and were flabbergasted at the marvelous beauty, singing and personality of a tall, gorgeous slim brunet, who crooned and love songs with half-closed eyes. We thought her greatest stage personality we had seen in years, and told her so.

The next night she came over to sing at our radio station. While she was in the inner studio one of the important members of the firm of Jones & Green came in to try to sign her up for the "Greenwich Village Polities." But she had just signed a contract. The slim beauty's name was Helen Morgan.

## Qualifications

Any girl who has good looks, figure and personality can make good on the stage today, if they have the proper ambition and is willing to go to school, singing and dancing, a few hours every day, plus intelligence.

For instance, Myrtle Allen was a chorus girl in the Winter Garden. She went into the Silver Slipper chorus. Studied constantly and became so good she was taken out of the chorus and did nothing but specialties. She went to the Frivolity Club. Became a sensation. Attracted attention of managers. Played vaudeville. Has just joined a big act for \$175 a week and is offered \$300 a week to go to Australia as star of a musical show. And a year ago she was a chorus girl.

## Nite Clubs as Cradles Right

Which reminds us that night clubs are the cradles of future stars of the stage. They offer more opportunity to ambitious young girls than does the stage. We could cite innumerable instances, but let us just point to Lina Basquette, whom we once placed with Texas Guinan in the Beaux Arts; Feon Vanmar, a sensation in "Merry Malones; Irene Delroy, who was a star, however, before she went into the El Pig; Frances Upton, another successor, Helen Stephen, both of whom were placed in night clubs by us; Alice Bolden, Rubye Keeler, Madelyn Killeen, and scores of others.

Night clubs encourage girls doing specialties, and the stage offers scant opportunity for individual work.

## Paul Block Copping, Too

That Paul Block derives some benefit for his theatrical affiliations is indicated by the brilliance of an editorial regarding Heflin, which appeared in the Pittsburgh Post-Gazette, and the New York Times, and the Toledo Blade. Concluding scathing denunciation of the Senator, he says: "—an empty taxi cab will drive up to the Senate and Heflin will get out."

We remember Jack Donahue pulling that one some four years ago in some little show he was in with Queenie Smith at the Harris Theatre, in which Norma Terriss was a young and struggling ingenue. Since that time it has been used, 1,267,865 times in every corner of America.



Both In giving his pedigree to his conviction, Whitman gave occupation as "moving pictures." He did not say in what capacity he worked or for what concern.



## ON THE SQUARE

### Hopeful Near Celebs

Couple of years ago, Alex Gard was just one of the many artists trying to pick up a living selling his drawings to the dramatic sections of the papers.

Last year, when the new Sardi's was opened, Alex was given the commission to decorate the side walls with caricatures of the celebrities. Of course after Harry Herschfeld, Kelsey Allen and the standards had been done in color (Kelsey calls his a "portrait"), there was plenty of room for selection, this being left to Gard.

Consequence is he became a pretty much wooed man. Fellows who complained of his broken English began playing up to him. With his meals set for a year—his pay for the job—Gard kept on working and showed plenty of common sense by laying off of those who were too anxious to get their names in public.

Some of the boys are still making Sardi's for lunch every day just in the hope of being mistaken for a celeb.

### Jack Osterman's Explanation

Jack Osterman's explanation about the printed report of his nite club juan with Betty Randolph, with the latter unknown to show-business, is that he knows nothing of it. It's a press agent's frame, yow, Osterman says, he had no part. He said he didn't break, according to Osterman, until three days after he had left Casa Lopez, where Osterman had been the floor m.c.

Miss Randolph is said to be a society woman. If so, there are more than one of that same name.

From the account Osterman bumped into her when leaving the cafe. The story later said she had lost a costly gem, also charging Osterman with having struck her. It's the latter Osterman wants to deny, saying he's had enough of that stuff.

Osterman claims to have given in his notice to Gene Geiger, of Lopez's Casa two days before the incident.

### Young Hoffman Was There

Max Hoffmann, Jr.'s, busted ankle, forcing him out of the Detroit company of "Good News" for several weeks, was not the result of a stage accident as first reported. Max got his injury in honorable battle with an obstreperous undergraduate in a Detroit cafe, who recognized him as the hero of the college show, and made insulting remarks about musical comedy actors having a nerve to impersonate football stars.

What the young collegiate didn't know was that Max used to play football himself in prep school days, and that he hadn't forgotten how to tackle. He got around that out. Max came out with a broken ankle, but the college lad was smothered almost beyond recognition.

Hoffmann will rejoin the show when it opens in Chicago. Stanley Ridges is playing his role in Detroit.

### Beaux Arts Ball Over at 8 a. m.

In fancy costumes much or less, 4,000 people swarmed all over Mrs. Astor's Inn on the highway Friday evening, the same night the Old Guard held its annual ball at the Commodore.

It was light in the morning before the heavily dressed males and lightly-clad women left the Inn to itself and regular occupants. The Beaux Arts' top was \$12 per, with the Astor taking a good share from each for furnishing the place and fodder.

### Stengel's Suicide

Squarelegs received a shock by the Sunday "Enquirer's" screaming scare-head, "Hearst cartoonist commits suicide," referring to Hans Stengel. Incidentally, the hokey about Stengel's ex-wife, whom he divorced, is sauce of apple, as is the reported info that he regretted being depicted as the New York "Journal's" dramatic critic, which post John Anderson now holds.

The inside is girl trouble.

### Jane Cowl Walked Off at Benefit

The audience at the Shakespeare benefit at the Metropolitan Sunday night were puzzled by the strange behavior of Jane Cowl, who walked out on the stage to play a scene from "Romeo and Juliet," and walked right off again without saying a word.

It seems the electrician bungled things and failed to pick her up with the spot on her entrance.

Rollo Peters, playing Romeo, gave her the cue. When she did not respond, he gave it again. Miss Cowl still did not reply but walked gracefully across the stage and off on the other side, to the bewilderment of Mr. Peters and those out front.

### On a Sunday-Nite and Two

Sunday night. Broadwayites dine with his cutie. They dine late. Still too early to be "home." About time to take in a night club. They order the driver to Ben Bernie's. No doorman in sight. They open downstairs door, lights on in hallway up the stairs. They get to upper floor, it opens easily to the twist of a knob.

They enter. "Everything except a corridor light, dark. Apparent the place doesn't deal Sundays. But it looks like a lark. They stay up there, just a loving twosome, romp all over the room, enjoy themselves like a couple of kids, onto the whole shebang.

After a whole lot of high-power amusement, decide to go to a hang-out, where they can have music besides the sweet nothings they've whispered to one another. There they meet Bernie, taking a night out in a night club. They tell Ben. He says he'll "look into it." They say, he can, but he'll never find out the half of it.

### Monocled Girl at Nite Club

A shingled girl with her escort, also in evening dress, was noticed parked at the ringside of one of Broadway's best saw-dust night places the other night. She attracted attention because of a monocle. It remained in place, but not without some effort as the dame couldn't laugh without losing it. The idea of girls sporting monocles is said to be a Parisian idea.

### When Talkers Split the Gross

Saturday night, at Carnegie, Dr. Stephen S. Wise went up against Judge Ben Lindsay, verbally, for about \$16,000 gross, the split going evenly between the b. o. cards, win or lose.

The debate was given the listeners who all with a request that they turn in a written vote for their choice of speakers. Most of the capacity audience are said to have thrown away the cards.

Mr. Wise, who is a Rabbi otherwise, was thought to lead in the \$7.70 talkfest. Judge Lindsay seemed some what vague, especially to those who had not read his book on the same subject.

Neither of the speakers evidently had had much experience in the New York's midtown section, where companionate marriage is even too common for landlords.

### Jessie Reed in Loop

Jessie Reed, another of those former "Follies" girls and mostly entitled to notice through having been in her stage day the highest salaried chorus girl anywhere, is now bumping around in Chicago. Jess looks to have aired No. 2, who lived somewhere in Indiana and on a farm. Her first was a bird from Cleveland and who had a name but not the dough that should have gone with it.

Carlotta Monterey is reported due for the altar pretty soon, in the marriage way, with the \$2 license getting unannounced. He is reputed of some profane standing in the writing way.

## B'way in Yiddish

A "Broadway column" has been proposed for one of the Yiddish dailies on New York's East Side.

While the matter of translation is annoying at present to the promoters, they think they have an out inasmuch as Yiddish reads backwards anyway.

## WORTHINGTON BUTTS SON

Child Arrived Jan. 21 in Los Angeles  
—Parents Known, On Broadway

Los Angeles, Jan. 31.

A son was born to Mr. and Mrs. Worthington Butts here Jan. 21, at the Lying-In Hospital.

Mrs. Butts was professionally known as Rosalie Ceballos. She is a sister of Larry Ceballos.

Both the parents are known on Broadway. Mr. Butts has been around Times Square for a long time.

The Butts have been married for some years. They came out here to live about two years ago.

## GOLDEN'S OWN CLUB

Orchestra Leader Taking Possession of Knickerbocker Grill

After a number of years as the band feature of the Hotel McAlpin, New York, Ernie Golden resigns this week to open at his own nite club, Knickerbocker Grill, on West 42d street, Feb. 6. Associated with Golden will be H. Z. Polkess, formerly head of the Minerva-La beautifier; Harry Feinberg and Mike Friedman, with Golden in general charge.

The WMCA radio artist is installing a WOR wire for the broadcasting of the Golden orchestra's dance music. The grill, under its new management, will endeavor to re-establish what was at one time a foremost metropolitan institution.

Golden's orchestra will officiate for lunch from 12-2 as well as dinner and supper, with Golden coming onto the scene at dinner time. Dorothy Braun, Embassy Boys and Madeleine Solaison will be in the show.

Golden rebelled at the McAlpin's lack of publicity and other reasons. He also found it difficult to double into the outlying picture houses. These bookings were valuable to the leader, who was in demand because of his radio rep.

## Restaurant Mgr. Brought Back on Theft Charge

John Compton, 55, formerly night manager of Thompson's restaurant, 747 6th avenue, was brought back from Binghamton, N. Y., by detective James (Judge) Fitzpatrick of the West 47th street station. Compton, Fitzpatrick stated, decamped with the restaurant receipts, \$160 on the night of Oct. 6.

Compton was arraigned in West Side Court. He pleaded not guilty. Waiving examination he was held in \$1,000 bail for the Grand Jury.

Fitzpatrick learned that Compton's home city was Binghamton. He wired the chief of police there and Compton was arrested. He told Fitzpatrick that he hadn't robbed the restaurant owners. "Bandits stuck me up in the restaurant and I feared to notify my superiors," averred Compton. The latter lives at 62 Main street, Binghamton.

## The Perfect Husband

A label of The Perfect Husband, according to Times Square standards, has been mantled on the following fellow under these circumstances:

Seated on a chair in the parlor with his wife in the adjoining bedroom, in bed, she asked him for a glass of water.

"No ice or water here," he replied.

"Please give me a cigarette then, dear," she requested.

"Not a cigarette in the house," he replied, without moving from the chair either time.

In the morning, the wife found plenty of ice, with several boxes of cigarettes on the table.

## LOOPING THE LOOP

(IN CHICAGO)

A girl now playing legit in Chicago and just divorced from her artist husband on desertion charges, didn't reveal in court her vain efforts to keep the marriage off the rocks.

After happily married for five years, the girl was knocked dizzy when her husband came home one night and told her he had just met another dame he loved twice as much.

Sacrificing her pride, the wife suggested he live with the new girl a while and if it was just a flash affair he could come back home. Hubby oked the idea, but later returned to say he thought he should marry the other woman. The wife was grief-stricken, but suggested that her husband blow out of town and she'd fix him-up with a divorce on desertion charges so he could marry the girl.

He did. And she did. But she had hoped he would come back.

### Picture Worth 10c Extra

A south side picture house band leader is trying the boloney, mingling with the lobby crowd after the show to help on with coats and exchanging greetings.

"How'd you like the show, sir?" he asked one customer as he adjusted his coat for him.

"The picture was okay," replied the stranger, slipping the maestro a dime.

Before transferred from the Oriental to the Chicago theatre, Milton Charles, solo organist, put Paul Ash's languist in its place with the following hot rhyme on the screen:

"I am go-ing to the big Chi-ca-go

"Where your ma and pa go."

(Some time ago a Variety reviewer mentioned the Oriental's trade was almost exclusively juvenile and in return got a chilling social rebuke.)

### Billy DeBeck's Offsprings

Billy goats, nanny goats, horsefeathers, OKMNX! The Billy DeBeck offsprings are taking Chicago by storm. Grand Angoras, Deputy Angoras and Exalted Chapters are springing up everywhere. Poets and bards are penning inspired creations to the nation's latest fraternal order which sprang to greatness overnight. Abe Ohlman of the Foster music publishers, in collaboration with Charlie Newman and Buddy Fields was seized with inspiration, result—Horsefeathers—the fraternal song Billy DeBeck, the creator of Barney Google, Exalted Angora of the order, is of Chicago and during his Chicago days organized the "Bulla Bulla" club.

### Joe Lewis' Snapping Suspenders

Joe Lewis' accident was a tough affair but since then the night club star has been getting proper recognition. Joe now has a night club and a cigar named after him, besides the crowning glory of having his monicker emblazoned on a snapping brand of suspenders.

### Sam Insull's Easy Pay-Off

Samuel Insull, capitalist of capitalists, patron of the arts and good business man, who frequently indulges the theatrical whims of Mrs. Insull, some time ago permitted her to take over the Studebaker theatre. Mrs. Insull had her fun playing with it, the dramatic arts, and stagecraft.

Recently Mrs. Insull tired of playing high-brow angel and Mr. Insull let the play move out, despite "The Play's the Thing" and an annual loss of between one and two hundred thousand dollars, preferring to pay the \$100,000 per annum rental for a vacant house until the lease expires.

But the Insulls are friends of show business. The capitalist's latest hobby is the erection of a new home for Chicago's Opera, occupying an entire city block and costing \$20,000,000.

Newest local band sensation is Guy Lombardo and his Royal Canadiana, brought here several weeks ago from Cleveland by Al Quodbach for his Granada cafe. Quodbach's south side night club is doing the best business in town with the band proving an ether plug and attraction over WBBM.

### The Loop's Great Loss

The Loop lost a great little guy when Abe Jacobs, the best known and liked man that ever ran the work-a-back stage, was laid away for eternity. Abe, who internationally popular, biber in the Loop, a fixture, Abe was there before the fire that destroyed Chicago in 1870 and he stuck in the Loop until a few days before his noble heart stopped. More than 60 years is Abe's record as a loophound. His mother opened the first grocery after the big flames.

Hardly an acquaintance of Abe's will not affirm that Abe was the soul of honor. Yes, he was gruff and hard and had many a battle, but he was usually right. If Marc Antony had been among the loyal friends and kin who followed Abe to the soil the other way, he would surely repeat "This was a man." He walked with kings and mobs and always retained his virtues. No man known by the common phrase "square guy" ever deserved the title more than Abe Jacobs. Nature turns out but few men of rare individuality and personality, but Abe was among that few.

Abe started as property boy at the Olympic about 60 years ago under Kohl & Castle. Later he became stage manager for all Kohl-Castle theatres, remaining with the firm until a few years ago when the Orpheum took over the Majestic to make a grind out of that beautiful theatre. Men with small minds quaked before Abe's dominant personality, so he stepped out to save them embarrassing moments. He retired a couple of years ago, well healed but lonely. His old pals scattered and passed away, he laid down for the long sleep after sixty-three years of action.

The wife of a m. c. in a downtown picture house has been attending rehearsals for some time, giving her opinions freely and rushing backstage after the first show for distribution of final judgment. The producer in the same house is married, with his b. and c. also taking part in rehearsal supervision. Acts tickled flaming red.

### Operator's Lunch Solution

A booth operator scheduled for relief at 6 p. m. waited until 8 for the next operator. With the relief still not in sight, he sent an usher out for sandwiches. Back came the usher with the manager, who explained ushers were for ushering only, not errand boys for operators.

Words appearing futile, Operator stopped the film mid-reel and announced the show wouldn't go on until he ate. And another thing, why couldn't the manager go out and get the sandwiches?

The manager got 'em.

### Gangland's Sentence—Exile!

Gangland justice—exists! A few days following the dastardly attack upon Joe Lewis, premiere cabaret entertainer, the dastardly of Gang-land's "400" learned who it was who had crushed his skull and slashed his body with knives. Gangland's chiefs called a council. In solemn meeting this inquisitory board weighed the fate that should be meted out to the assassins of cadfom's idol.

Drastic were the suggested punishments but the trial board, warning against new police records, issued its edict.

This edict was tempered with mercy but with caution. The trio was notified the following day the exile, permanent exclusion, from Chicago and the County of Cook, Illinois, was the sentence.

"And—woe betides you if you ever return" cautioned Gangland.



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## 40 YEARS AGO

(From "Clippings")

Minneapolis apparently wasn't such a hot show town, even back in 1888. Sacket & Williams had taken over the new Hennepin and had bent every effort to making it a success with high class attractions. But to support it they had to draw heavily from the profits of their dime museum properties. The mortgage upon the Hennepin was foreclosed and it looked as though it would be a receivership for the dime museums.

New York was in the midst of a crusade against theatres. Mayor Hewitt had ordered prosecution against the Palm Gardens for its Sunday entertainment, but the case was thrown out of court. Five Bowery museums paid fines of \$250 each for immoral exhibitions.

A law suit arising out of royalties, discloses that the usual playwright contract called for a flat sum (\$300 a week in this case) and 20 per cent. on the gross above \$3,000.

The Broadway theatre was nearing completion at 41st street and Broadway, and was said to be the last word in theatre design. Fanny Davenport in "La Tosca" was scheduled to open the house in two weeks.

Robert Grau returned from Paris with the announcement that Sarah Bernhardt would make another American tour in 1897 with a new play by Alexander Dumas.

Frank Damrosch married Hattie Mosenthal, niece of a famous piano soloist.

James Owen O'Connor was the clown of show business. This time his leading man in "The Marble Heart" walked out on him in Syracuse, and without notice he staged "The Merchant of Venice" playing Shylock himself to the hilarious amusement of his audience.

## LITERATI

(Continued from page 26)

In a sanitarium on Long Island, it is doubtful if he will return to active duty.

Victor Polachek, former general manager of circulation for Hearst, has replaced Merrill as general manager of the publisher's morning newspapers.

## Irony

In handling the story of Thea Marovsky, the Russian singer who committed suicide after reading the bad press notices following her recital a week ago Sunday, the dailies and the sob columnists played up the pathetic heavily, but missed the most ironic point of the yarn.

The girl had an appointment with her manager who was to meet her at her apartment at three o'clock Monday afternoon to discuss plans. The manager was delayed and was also unable to reach her by telephone. When he had not arrived by four o'clock she left the apartment, convinced that the unfavorable notices had caused his desertion, to go to a friend's house in Brooklyn, wrote her farewell note and killed herself. While she was making her suicide preparations in Brooklyn, the manager arrived at her apartment with a sheaf of contracts for further recitals.

## "New Yorker" Laid Off

A recent drawing of Pete Arno's got side-tracked when submitted to "The New Yorker," but not before proofs were run-off and privately distributed.

Subject was a harem swimming pool with dames swimming around au naturel. Two eunuchs alongside the pool but facing the other way, seemed to be more interested in conversation, with a caption of one saying to the other:

"Did you hear about my operation?"

# BANKERS AND THEIR CONTRACTS

A puzzling question must have arisen among many who may have read in Variety last week of bankers deciding upon executive moves, for picture-house chains, without consulting the executives of those circuits. First thought is how much power do bankers demand when financing show deals?

It appears to be a matter of contract with some bankers. That is, the contract they enter into with the firms financed. From accounts this agreement often contains a voting provision that gives the banking house full authority in movements of importance by or for the chain or show concern.

In some instances the contract must be abnormally binding. In other cases of financing, the bankers, while protected, do not appear to have the throttle hold. But where bankers advance money to promote, expand or purchase it's not unreasonable to expect they will demand protection, for their money and for the properties represented by it.

Whether the show business likes the bankers or not, they appear to be increasingly more required by the showmen. There has been no deal of magnitude of recent times within any division of the show business that has not invited the money men into it. And the more money that pours in from the outside, the stronger the outside influence in the show business becomes.

A late and delayed departure into the banking circles is Keith-Albee. That chain got in mostly with the bankers through its recent merger with the Orpheum Circuit. El. P. Albee for years was one of the most steadfast amongst show people to declaim against the banking influence or dictation in the show world. But he succumbed. Others, who also had to, could not hold out so long.

Just how the bankers see the show field is a semi-secret. Bankers here and there have admitted that the show business (picture particularly) has been the most profitable industry, to them, that they have monkeyed with in years. That is on the bonus, premium and interest end. It doesn't take in the Stock Exchange and manipulation. Bankers as a rule are either bears or bulls, but they are both in handling show business stocks for their ups or downs.

There may be bankers who don't concentrate as heavily as others upon prices or quotations. There may be those, even if they are not known. Others don't sit back so quietly. The latter seem to think first of what may be done in the way of chalk marks or ticker tape, and afterwards of the show people.

As the bankers in part anyway, appear able to manipulate the theatre chains or concerns they are financing, without conference with the circuits' heads first, so they may be able to and with much more ease, maneuver the stock market or quotations with those same chains' or concerns' stocks.

But the bankers are in and they are going to stay in. For the longer they are in the show business, the longer it seems, it will be before they can be paid off. And perhaps the bankers don't want to be paid off. If it's so good in the first place, why not the second, third, and so on?

## INSIDE STUFF

### ON PICTURES

An enterprising distributor of automobiles on the coast conducted a post card campaign of advertising and used the Los Angeles phone directory for a mailing list. The cards were written to make the impression they were sent by a friend. Harry Wilson, press agent for Inspiration-Cascade Productions, must have received one of these cards, as he is now doing the same thing for advanced exploitation on their forthcoming production of "Ramona."

Wilson plans to send a series of six postal cards six consecutive weeks to 15,000 exhibitors throughout the country, involving an expenditure of about \$6,000.

A scenario writer had trouble with one of the independent producing companies on the coast over payment of moneys due her. The writer placed her complaint before the Screen Writers' Guild for action, but was not satisfied with the progress made and turned the case over to the Academy for attention. The producer involved is not a member of the Academy and is said to have informed the conciliation committee of the latter he would have nothing to do with them on this or any other case.

The producer is also declared to have advised the writer to place her complaint against him with the Screen Writers' Guild, and admitted that organization was the only one able to separate him from any cash alleged due writers.

Fatty Arbuckle is not going out in the comedy, "Excess Baggage." He says that an audience for him in a \$350 top play is too doubtful and he prefers to stick with the pop price field, whether screen or stage. Fatty made an appearance some months ago in a legit revival on Broadway (comedy) that did not fare well.

Arbuckle as an act has been booked until March 10, when he sails for Paris, for four weeks at the Empire, there, then going to Berlin for another four weeks. Franklin Batle, singer, is joining the stage turn.

A New York woman in conversation recently inquired if during the preparation of a story for the screen or while it is in process of making, any woman or women were called in for an opinion from the feminine point of view. No one present could enlighten.

The speaker said she thought if that were to be done regularly there would be more pictures directly appealing to women. As a constant theatregoer she complained of a neglect in that respect in any number of pictures. Many of them, she said, with a few twists, would have carried a much greater urge for the females.

As far as information amongst her listeners was contained, one said he had heard of some studios calling in a general assembly of lady-lays attempted to become a critic and offered no suggestion worth while. Whether the studios have what might be called professionals among women to look over the preparation and watch the picture develop no one could tell, nor did any one know if there are women in the Hollywood section eligible for that purpose.

One of the smaller distributing organizations which has a nominal supervision and jurisdiction on all scripts continually has trouble with its producing units on the coast. They stall until the last minute and then rush into production without an okay on the story. The condition exists through east and west scenario editors of more or less equal authority.

An A. P. despatch in New York dailies with a Berlin date line men-

## England's Picture Way Out

England ought to stop complaining about American pictures. Whines, complaints, and excuses, needless to say, are not a picture on a screen that, promoting this, floating that. And not a picture on a screen that means anything. They huff and they puff, but whose house is being blown in?

It is under England's nose to establish its picture industry and help itself, politically, in the movement. Nothing has been done about it. America would probably aid if permitted to.

The solution is a super picture on the founding of each of Britain's three Dominions—Canada, India and Australia.

A series of three pictures to cost about \$1,000,000 apiece and each to take a year in the making. On the formula of "The Birth of a Nation" and "The Covered Wagon." Each with love story but historically based on fact. All \$2 road-show pictures to be exhibited around the world and eventually reaching points that all the British propaganda ever turned loose couldn't touch.

And the Keynote is the British government. For such an undertaking its cooperation would be imperative. Other principal questions are could England do it alone and could anyone persuade her to forget her Navy for one big picture? The answer to the first questions is No, and to the second, probably not.

Put British money behind the venture, import American technicians and prove to the government the value of cooperation for such an enterprise, and England would begin to get off its colossus treadmill. It would have something to both work and follow up on. If they don't want the Americans, send for the Germans. For England can't put it over alone. The necessary technical skill isn't on home soil.

If England doesn't want to do it, there is probably not one major American producing company which wouldn't leap at the chance, on the grounds of sound business, a big picture and a friendly gesture toward Britain.

"Trade follows the film" is a slogan pictures have brought about and is one of Britain's worries. Politically, then, isn't it reasonable to suppose that a big picture made by England on India would draw the bonds closer between mother and disgruntled child? Likewise, Canada and Australia equally as appreciative?

Politically and financially sound. Financially because there is a world market for good pictures, regardless of country, and each of these subjects is epic, vital and of adventure. Of interest to all nationalities, if well made. Also because that while the second two pictures are being made, the first one would be turning in revenue.

Would the Prince of Wales sidestep at least one scene in one of these pictures? Isn't it likely that Kipling would allow his name and perhaps his brilliant mind for the story on India? Possibilities are almost unlimited.

A tremendous undertaking necessitating specialists all the way down the line, from selling the idea to Britain to cutting the picture. America has a number of directors who could do it, Germany a couple and England none. It could even be done with an All-English cast, something United Kingdom pride might insist upon.

It is the obvious thing for England to do, to set an important industry that now is not even established within its own possessions.

Then, with England herself setting the path, let the trade follow or admit her film insufficiency for all time.

tioned "Chang" as having been produced by the King of Siam's brother. Possibly both is one of the natives in the picture.

Another old-fashioned director who failed to keep abreast of the times was given another chance to direct for one of the large independent operators on the coast. It was a dog story extolling the virtues of "Puppy" love. When the picture was completed the local critics, out of sympathy for his long siege of unemployment, praised the picture highly, and through this the producer fired him. The broken down director is now trying to peddle a story which he has worked eight years to write and will not sell for less than \$5 grand.

An exhibitor with a sense of humor, features this sign in front of the 55th St. Cinema, "Closed for alterations with builders, contractors and movie moguls. Will open when, as, and if, completed." This is the converted stable art playhouse which Mike Mindlin and Joe Fleisher, operating the 66-5th Avenue Playhouse and the St. George, Brooklyn, both of the art type of theatres, have taken over. Louis Lusty, formerly with Riesenfeld, will have charge uptown. Isadore Cohen is the 5th Avenue Playhouse manager. The 55th St. Cinema will open with "Monell," Hungarian feature, marking its American premiere.

The same gag of free ciggies and beaucoup caffeine still goes in all the little movie theatres.

## ON LEGIT

Through Hearst's New York "Daily Mirror" plugging so strongly for the Ziegfeld attractions, padding its amusement pages with free pictures and type for the several Ziegfeld musicals, several of the dramatic plays along Broadway are reported to have withdrawn their advertising from the Hearst tab.

Victor Watson is managing editor of the "Mirror" and as usual, probably taking his instructions on those things.

Chamberlain Brown's so-called "repertory" company, which opens at the Cosmopolitan next week, in the same stunt which another casting agent, Murray Phillips, originated and tried around Times Square with little luck last summer. Phillips lined up good players then idle and presented a flock of them in revivals of old pieces.

Brown is doing the same thing. His first piece is "Mrs. Dane's Defence," which has Helen Menken, Alison Skipworth and others in it. Inasmuch as it is all being handled out of the Shubert office, it is figured that the thing is in reality a Shubert enterprise with Brown as another of their producing blind.

Brown is using a \$2 top, which can gross a fair sum in the sizeable Cosmopolitan.

Willie Waldorf is now dramatic editor of the "Evening Post," New York, with John K. Hutchens reviewing pictures for that sheet, as Miss Waldorf formerly did.

When John Anderson left the "Post" for the "Journal," Robert Littell assumed the post of critic, but Miss Waldorf was asked to handle the daily news notes and the job of editing the Saturday page.

On the New York "Journal" Anderson is just writing reviews and sending them down to the plant. Same sort of stuff, too, that he used to write in the "Post."



## CHI COPS NIP LOBBY SELLING

### Make 6 Arrests—Specs' High Pressure Methods.

Chicago, Jan. 31.—It has apparently occurred to Frank Peska, city prosecutor, that a municipal code prohibits the street sale of unlicensed tickets in Chicago, for on Friday evening (Jan. 27) police from the prosecutor's office, garbed in plain clothes, mingled with the theatre crowds on Clark street and made arrests. Six men were taken and charged with the sale of tickets. The prosecutor Peska's activities continued the following night, two more of the racketeers being apprehended. Peska says the plain clothes boys will mingle nightly until the practice has been discontinued. All the men arrested admitted their was a good "grat," stating they averaged \$30 or better on week days and over \$50 on Saturdays.

Ticket scalping and its attendant undesirable features is nothing new to Chicago. Florence Couthout, pioneer Chicago ticket broker with stands in various parts of the city, during last year's newspaper campaign against the scalpers, stated that if theatres would make war on lobby scalping, Chicago patrons would have no grounds for complaint. Chicago's Shubert office, some time ago, threatened to disbar the Couthout interests, charging that the Couthout firm favored Er-langer here. Shuberts endeavored to force the indices were disposing of more tickets than the Couthout offices. This was proven a physical impossibility unless the indices put their agents in front of the theatres. Couthout's brokerage is confined solely to hotel stands, clubs and buildings, and no street sales have ever been permitted. Tendency of the independents to cut-rate tickets in front of local theatres was uncovered here some time ago. Agents of the independents, working the theatre lobbies, have become nuisances by button-holing prospective buyers and harassing them. The independents sell the seats purchased in this fashion were found to be inferior and players goers believed themselves victimized.

## \$12,000 FOR DEBATE

The Judge E. Lindsay vs. Rabbi Stephen S. Wise debate on "Companionate Marriage" at Carnegie Hall, Jan. 28, was attended by 3,300 people to a gross of \$12,000. Emmert stated the net set to on a \$7 per seat, selling out in advance. Audience adjudged Judge Lindsay, the "pro" debater, the winner, according to mail ballots.

### Customs Take Two Off "Desert Song" Train

Newport, Vt., Jan. 31.—Norman Zelig and Mary Harrison, understudy, both with the "Desert Song" company, were taken from the train here on a week as the show was en route from Montreal to Boston by immigration officials.

Zelig was found to be a Russian who had smuggled himself into this country from Canada in 1920. He was returned to the Canadian side of the border, leaving his wife and family in New York City.

Miss Harrison was found to be a Canadian. Later she was allowed to proceed to Boston, when she had satisfied officers she had been legally admitted to this country.

### Wilton Lackaye Better

Wilton Lackaye, who suffered a nervous collapse several months ago, is on the mend. He was able to leave his home for the first time last week.

The veteran star was rehearsing with a play when stricken early this season.

### Youmans' Theatre

Vincent Youmans' own theatre on Seventh avenue and 56th street will be erected on the site of the Hotel Grenoble.

The 35-year-old composer-producer is at present abroad in Berlin.

## "Patriot," Flop, Cost \$100,000

Gilbert Miller's production of "The Patriot," a widely heralded production, closed Saturday after a week and three days. Two important players, Leslie Fiske and Madge Titheradge, were especially brought over from England for it.

Miller's loss is said to be well over \$100,000 on the production, partly regained by the sale of the picture rights to Paramount for a sum reported at around \$75,000. The show was figured so important that a special souvenir booklet was gotten up, costing plenty and being put on sale with few takers at the theatre.

The play was a great European success, but a good many roles were cut for the American production as too rough. One of these had the Mad. Czar in fits of temper which showed him to be much nuttier than the play indicated.

Paramount probably was also interested in the stage play.

## Shakespeare Benefit at Met., Society Event

The benefit staged at the Metropolitan Sunday afternoon by and for the American Shakespeare Foundation, brought out an enormous society attendance. It provided an opportunity for nearly all the stage stars to do bits of their favorite Shakespearean roles.

Probably there never has been a larger assemblage of eminent stage stars in one performance. It started with a prolog spoken by Margaret Anglin to a sumptuous tableau of all the characters in Shakespeare-in-one-volume which put a blaze of glory.

In between George Arliss and associate players did a scene from his production of "The Merchant." Beatrice Lillie played Audrey from "As You Like It." Alice Brady as Ophelia did the mad scene from "Hamlet." Walter Hampden gave Hamlet's advice to the players. Alexander Mollai sang a song from "Twelfth Night" and innumerable others did bits from the Bard's works.

Finally Mrs. August Belmont made a graceful speech, introducing Dr. John H. Finley, who among other things is an editor of "The Times" and a Shakespearean student of note.

Elsie Janis did an imitation of John Barrymore singing "Bananas," that being the nearest she could come to the classic atmosphere, and right next Queen Marie and Arlene Tokytan, of the Metropolitan Opera, sang the duet from "Romeo and Juliet." It was that kind of an afternoon.

Names that shine in the Broadway electric were programed in minor roles and maybe there were stars among the supers.

### In Minor Roles

Sidney Blackmer, Henry Hull, Margalo Gilmore and Estelle Vinwood had what amounted to thinking parts in a scene from "Midsummer Night's Dream," which alone made it a memorable occasion. Helen Gahagan appeared in the "Forest of Arden" scene, although she had to take a late train to make a dress rehearsal in Philadelphia.

The feature of the program was a Shakespearean medley, called "In Shakespeare's Garden," a garden setting with the Bard seated at a writing table in silence while his characters appeared in brief scenes. Among these, to mention only a few, were Edith Wynne Mathison, Vivian Tobin, Pedro de Cordoba, Margaret Wycherly, Julia Arthur, Madge Kennedy, Jefferson de Angellis, Clarence Derwent, Ernest Lawford, Peggy Wood, Eva LeGallienne, Minna Gombel, Jane Cowl, Katharine Cornell and Basil Rathbone.

The American Foundation is engaged in a campaign to raise \$1,000,000 toward the fund to build and endow a memorial theatre at Stratford-upon-Avon, which, take it from Dr. Finley, may be pronounced with an "A" as in "wait" or as in "avenue."

The Met benefit realized around \$34,000.

## EDDIE CANTOR ILL; "FOLLIES" CALLED OFF

### Ziegfeld Show Not in Philly— 2 or 3 Benefits Each Sunday Slip Eddie

Eddie Cantor will not be able to play again this season, according to his physician, Dr. Alex L. Louria, of 149 New York avenue, Brooklyn, who says that as soon as he has sufficiently recovered from the attack of pleurisy now confining him to his home, he will have to go south.

Ziegfeld's "Follies," to have opened in Philadelphia Monday, has been officially disbanded, according to Equity, and an extra week's salary in lieu of notice. All further booking for the show has been cancelled.

Cantor has been ailing all fall, laying off several days just before "The Follies" closed at the New Amsterdam in November. He weakened his condition by playing two or three benefits every Sunday night, despite the warning of Dr. Louria that he would break down. Last Friday he played the Actors' Fund benefit while quite ill, with his back strapped up to ward off the palsy that threatened him. Cantor's ailment is described as chronic pleurisy. Saturday in Newark it was expected the Philadelphia engagement might be suspended, the chorus girls being ordered to report at the Ziegfeld offices at four Monday afternoon.

The crew, five 70-foot baggage cars and several principals went on to Philadelphia. They were ordered back late on Monday.

The "Follies" was an expensive organization. The show played to \$36,000 last week at \$3.30 in Newark without profit. That applied to the Boston engagement which also ran around \$35,000 weekly. At Philadelphia, bigger takings and a profit was practically assured. The show was booked to play the New Era longer there.

## Gaige, Book Publisher

Crosby Gaige, show producer, is going into the publishing business in a big way. The producer will soon bring out under his own imprint nine volumes of poetry, fiction and miscellaneous literature, all in limited editions and most of them signed by the authors.

Included in the list are "Letters of Joseph Conrad to Richard Curjel," 150 hitherto unpublished letters of the great novelist; a novel by James Joyce called "Anna Livia Plurabelle"; "At First Sight," a short novel by Walter De La Mare; "Reminiscences of Andrea," by Gorky, translated by Katherine Mansfield. An item of interest locally is a volume of the poems of Helene Mullins. Miss Mullins is a frequent contributor to columnists in the dailies.

The books will range in price from \$7.50 to \$22.50 a copy. Bennett Cerf and Donald Knipfer, publishers of the Modern Library and the Random House books, will handle the distribution for Gaige.

## Gershwin's G.O. Selection Jewish or Black and Tan?

"The Dybbuk" as a grand opera for next year is a possibility. George Gershwin, it is said, is undecided between the Jewish play and "Porgy" for his first operatic attempt. He may go abroad to study first.

## Jessel \$25,000 Per Film

Los Angeles, Jan. 31.—Tiffany Stahl has George Jessel for two pictures to be made for its '28-'29 program.

First will be an original, "Schlemiel." The deal for Jessel's service was started when M. H. Hoffman was in New York. Jessel's salary will be around \$25,000 per picture.

## "Lurie" Now "Geary"

San Francisco, Jan. 31.—The Lurie theatre, often christened and much-managed house, will become the Geary theatre in honor of the street it's on.

Operation of the house passes to Homer (Crown) Leach and the Shuberts. It is owned by Louis R. Lurie, millionaire realtor.

## DALE'S DENIAL DAMPER

The rumor Alan Dale is to retire as dramatic critic of "The American" seems covered with moisture. Dale is said to have told the anxious ones he isn't.

## Cinsy Censored 'Lulu Belle' Cops at All Performances

Cincinnati, Jan. 29.—"Lulu Belle" finished its engagement at the Grand Opera House last week on probation. It scarcely missed being ordered beyond the city limits as an undesirable, so the plan was City Manager Sherrill with the play.

From Wednesday matinee on two policemen, one in plain clothes and the other in uniform, sat in at each performance and observed closely that dialog and situations contained in the "censor sheet" with which they were armed were omitted by Lenore Ulric and her company. Miss Ulric responded graciously to the censorship commands by Sherrill.

Not a word about the municipal pruning appeared in the local press. The show opened Monday. The next day it suffered severe criticism by the four dailies, and came in for additional panning in the editorial columns.

Among the material cut out was the part in the cabaret scene where the dusky dancers were permitted to carry on freely; also the line following this scene of "This ain't no hotel."

Show grossed very well on the week; thanks to a clever piece of advance work by Milford Unger, manager of the Grand. He hepped up the advance sale considerably by advertising six days before the opening that mail orders were so heavy purchases of seats must be made at the box office.

## HARRY MILLER RELEASED

Warrant on Peggy Hope's Complaint Is Withdrawn

Los Angeles, Jan. 31.—After making an investigation into the back stage battle at the Mayan between Peggy Hope and Harry Miller, who appeared in "Sunny" Deputy City Prosecutor Cannon released a warrant for Miller's arrest.

Miller appeared before Municipal Judge Bush and pleaded not guilty to an assault and battery charge. He was allowed to go without bail, and trial was set for today (Wednesday).

Meantime, Miller filed a battery complaint against Miss Hope.

## Three Fight Plays

Laurence Stallings and Herman J. Mankiewicz, both of Paramount, have turned out collaborators. They are working on a prizefight comedy, said to be based on incidents in the life of Stanley Ketchell.

Another pugilistic play is called "The Fight Racket," by Hy Daab and Ted Parmore, Jr., the latter the author of "Set a Thief" last season. There is a "Knockout" Crane Wilbur's adaptation of a French comedy of the ring, which Al Lewis is holding for next season.

## "Diplomacy" in Chi

George Tyler has switched bookings on his all-star revival of "Diplomacy," playing Philadelphia this week. Instead of a flock of week stands, the show will play Brooklyn and Washington and then Chicago for a run, either in the Blackstone or the Illinois.

The Irish players will follow one week behind "Diplomacy." Through a special arrangement with Equity, the Irish Players are laying off this week.

## "WAY OUT" STOPPED

"The Way Out" was scrapped in rehearsal last week with the cast receiving two weeks' salary.

It was to have been the initial production of Ernest Haring, who authored. Haring withdrew the piece from rehearsal upon the claim that it needed revision.

## 5 AMBITIOUS P. A.'S

Five press agents have declared their intentions of becoming producers. They are, in addition to Bob Wilder, already announced, Tom Weatherly, Alex Yoken, Bela Blau and Joe Phillips.

Some have capital and some have plays.

## WAGNER GETS DIVORCE AND ALIMONY REPRIEVE

### Case of Wealthy Baking Company Head and Fritzie Qualters Front-Paged in Detroit

Detroit, Jan. 31.—The Wagner divorce case, starring Mrs. Gertrude (Fritzie) Wagner, ex-showgirl and sister of Tot Qualters, once a noted Winter Garden beauty, has been completed in local Circuit court, with Adolph B. Wagner awarded a divorce and relieved of the payment of alimony by Judge Theodore Richter.

The case, on trial for three weeks, received more publicity than any similar litigation here in years. The salacious charges filed by Wagner against his chorus girl-wife and sensational details in testimony, front-paged the story daily.

Wagner, former partner in the local Wagner Baking Co. and Fritzie Qualters were married in 1922. Wagner charged his wife with extreme cruelty and subsequent infidelity. Clarence E. "Bud" Hamilton, of this city, was named correspondent.

Besides a sister of Tot Qualters, Mrs. Wagner is a sister of Joe Qualters, now here for the Remick Music Co.

## 6 SHOWS "BLOW"

Whereas "It Is to Laugh" was suddenly reorganized after closing, three new attractions went off the boards last Saturday. Three other recent entrants will depart this weekend, and the Reinhardt German players, slated to close last week, are in their final week at the Cosmopolitan.

"The Patriot," presented by Gilbert Miller at the Majestic, was taken off Saturday after playing one week and three days. A fine production with no popular appeal, its continuance was regarded financially hopeless.

## "THE PATRIOT"

Opened Jan. 19. Vocabularies worked plenty on this one, as the critical boys tried to explain that it was good, but not as good as it might be. "Highly commendable effort, but popularity doubtful."

"A Distant Drum" presented at the Hudson by William Harris, Jr., was similarly removed, staying only a week and two days. That was apparently enough to convince the manager the show had no chance.

## "A DISTANT DRUM"

Opened Jan. 20. No enthusiasm among first stringers. Variety (Abe) wrote: "Sounds a weak clarion call for the box office."

"Carry On," presented by Carl Reed, was another fatality last Saturday. It played at the Masque for the sole week and was recognized as hopeless for the boxoffice.

## "CARRY ON"

Opened Jan. 23. Hammond "Herald Tribune" pegged it "decided old graybeard." O'Brien ("Eve, World"), "one of the worst."

"The Silver Box" presented by Henry Baron at the Morosco, will close at the end of its third week. Business started around \$5,000, thereafter sloughing off.

"White Eagle" presented at the Casino by Russell Janney will close Saturday. The engagement lasted only six weeks. Takings were around \$14,000 and less last week. Poor at \$5.50 scale.

## THE WHITE EAGLE

Opened Dec. 26. A second string assignment. Variety (Sid) wrote: "Colorful and tenuous enough to make it a success."

"A Night in Ireland," something of a hide-n-poke entertainment at Daly's, will go off after two weeks. "The Prisoner," announced to close in the Village last Sunday, holds over this week and is desirous of moving uptown. "Mongolia" will be week at the Mansfield next week, with another attraction, but the manager of the former is reputed to be seeking another berth.



# HOPKINS' SHOWS IN INDIE HOUSES BACK OF SHUBERTS' CHI MOVE

Lee Shubert's Reported Road Rights to "Excess Baggage" in Reprisal Show of Stage—Beating Hopkins' "Burlesque" to Loop with Other

Lee Shubert owns the road rights to "Excess Baggage," with the impression Shubert's purpose is to get play of vaude into Chicago ahead of "Burlesque."

Last summer, when Arthur Hopkins' lease on the Plymouth expired, he said he would renew it if the Shuberts shared on the expense of taking out the stage boxes, installing new chairs on the lower floor and recarpeting the house. Shubert refused, telling Hopkins he could take it or leave it.

Hopkins took it, but later booked "Paris Bound" and "Salvation," both of which Shubert wanted, into independent Broadway theatres.

Shortly after this Hopkins noted the "Excess Baggage" ad was spotted directly beneath "Burlesque" in the dailies, with the "Sun's" quote, "Better than 'Burlesque'" conspicuously displayed.

Hopkins informed the agency handling his copy that if the two ads were not separated he would withdraw his ad.

Shortly after came the report Lee had bought the road rights to "Excess Baggage" and that the Chicago company would open as quickly as possible.

## ALL-AMERICAN REVUE READYING FOR PARIS

Troupe of 40 Due at Ambassadors May 1 for Sayag Connelly Staging

"Trans-Atlantic," an intimate revue with an all-American cast, is being readied here for Paris. It is to be presented at the Ambassadors by M. Sayag about May 1. The revue, to be along the lines of the former Ziegfeld "Midnight Frolic," will be staged by Bobby Connelly, who will lead with the company around the first of April. There will be a chorus of 25 girls and the principal cast will number 15 in addition to Waring's Pennsylvanians. Also engaged to date are John and Buster West, Myrlo, Desha and Barte. The latter, an adagio trio, are to appear at the Kit Kat, London, and will then join the show.

## Edgar Selwyn's 'Blondes'

Palm Beach, Jan. 31. Edgar Selwyn, here on winter vacation, stated the item of last week, in which it was reported he had bowed out of the London production of "Gentlemen Prefer Blondes," is without basis. The producer added that he had extended his contract with William Gaunt for the English presentation.

John Emerson, co-author of the play with Anita Loos, is shortly leaving for London, there to direct the play. Emerson will also select the cast.

## MARION GRANT'S HOME

Providence, Jan. 31. Papers were filed here the past week deeding the expensive home of Albert Sack to his wife, Marion Grant, formerly leading woman of the Modern Stock Company of this city.

About a year ago Miss Grant married Sack, well known sportsman and wealthy mill owner, and left the stage. He attempted suicide recently in a New York hotel, when Miss Grant went into rehearsal on a new show.

## 1st Daily's Guarantee

Kansas City, Jan. 31. For the first time in local daily has guaranteed an incoming road attraction.

It was done here by the "Journal-Post" for the Theatre Guild date.

## Actresses as Authors

Gertrude Bryan and Dorothy Day, actresses, have completed the script of a comedy, "Reflected Glory."

## Shuberts' Sure Hit

Judging by the attendance, Sardi's restaurant is the only hit the Shuberts have in town. Sardi's is a Shubert property, rented to the restaurateur.

## Equity Issues Form of Directors' Contract

A form of contract for stage directors who may be members of Equity has been issued by that organization. It is the first time an attempt has been made to protect those engaged in that work.

Independent producers other than those of the former Producing Managers' Association, are required to post a bond or cash to guarantee two weeks' salary to the actors, but heretofore there has been no provision to protect the directors. In some cases where attractions get into financial difficulties, the actors get paid, but the directors lose altogether, having no other recourse except civil suit.

Under the new contract framed by Equity for directors, there is provision whereby clauses five and six on the Equity minimum contract are made part of the director's contract. These clauses refer to Equity shop and arbitration of differences between managers and directors. A number of actors are also directors, also some former actors now devoted to that work belong to Equity. Other directors may use the new standard form. It does not apply to stage managers who use the regulation Equity contracts. The new director's contract form is:

Agreement made this..... day of..... 19..... by and between..... ("manager") and..... ("director")

1. The manager engages the director to direct the play now called..... upon the terms and conditions herein specified and the director agrees to render said services under said conditions.

2. The employment shall begin..... day of..... 19.....

3. A minimum of..... weeks' work and compensation is guaranteed by the manager.

4. The weekly compensation shall be \$..... payable on Saturday of each week.

5. This employment shall terminate.....

6. All traveling expenses, including hotel bills when rehearsals or production is on the part of Manhattan Borough shall be paid by the manager.

7. The director agrees to perform his services in a competent and painstaking manner and in case of illness or other cause whereby he shall fail to perform such services as aforesaid the parties agree to abide by the decisions of the Actors' Equity Association, which Association may, however, in its discretion refer any dispute to arbitration as hereinafter provided.

The provisions on the face of the Equity minimum contract, standard form, "to be used by independent New York Managers," etc., relating to all members of the cast being Equity members, etc., and relating to arbitration contained in the present standard form in clauses 5 and 6 on the face thereof are hereby made a part of this contract.

Witness Whereof the parties have signed this agreement on the day and year first above written:

Manager

Director

## DOCTORING COOK SHOW

Detroit, Jan. 31.

Maurice Marks and Rita Winton (Mrs. Marks) were in town last week to get up "Tain or Shine," the Joe Cook musical which closed Sunday after three weeks at the Shubert.

The show brooded here but is said to have improved considerably with doctoring. It goes east.

# WALLACE M'CUTCHEON SUICIDE BY SHOOTING

"Have a Drink" Note Found Under Gin Bottle in Hotel Room

Los Angeles, Jan. 31. Wallace McCutcheon, 47, is dead, killed by himself with a shot through the right temple, Jan. 27, in his room at the Warner Kelton hotel here. A note left by him under a half filled gin bottle read, "Have a drink."

McCutcheon had been out of work for a long while. He had been an actor in musicals and pictures. Up to the day before his death, he had lived with Will Morrissey at the latter's home in Santa Monica. When the police were called in by the hotel's housekeeper, who discovered McCutcheon, dead, two cents were found and several newspaper clippings relating to Pearl White's doings abroad.

McCutcheon married Miss White, then the feature film star, in 1917, she divorcing him in Providence, R. I., in 1921. Henry McCutcheon, a brother, is said to live in Brooklyn, N. Y. The remains were taken to the morgue.

Wallace McCutcheon's fame as a warrior was to be more eternal than his stage, screen or dance floor career. Enlisting as a private in the English army, he left it when the war ended as a major, receiving all promotions for valor on the field. He rose to the high rank he emerged with, Major McCutcheon carried a silver plate in his head and several on his body, all caused by wounds while in action.

Following the war and returning to this country where he was born, McCutcheon disappeared for about three years. He was located in a Buffalo, N. Y., electrical plant and alleged he had no recollection of how he got there or during the period until his memory was restored.

Returning to New York about that time, he later became a member of the Earl Carroll "Vanties," remaining with the show for two seasons and acting as a sort of master of ceremonies in the musical.

Upon going to Hollywood, the deceased did some picture work here and there without prominence.

Before going on the stage, McCutcheon had become known to Broadway as a ballroom dancer, with his most notable floor engagements being with Vera Maxwell as his partner. Previously he had been a New York man around town and had done some painting.

A very nice fellow with numerous friends, all the misfortunes befalling Wallace McCutcheon, and they were many, were attributed to his great war record, something he never mentioned himself.

## 2 CASTS PAID OFF

"Paradise" and "Enchanted Isle" Players Collect

Claims of the players in "Paradise," which appeared for one week at the 48th Street (at Christmas), were paid off by Equity last week. A week's salary was due because of the usual two weeks minimum requirement. The play was presented by Robert Milton, with whom others interested with him in the venture. Milton claimed the Chansins were responsible. The check in settlement was received by Equity from that source.

The Oppenheimer brothers, who operate the Lyric, have paid off any claims due "The Enchanted Isle," which played the house last fall. The house stood responsible for salaries after the first week. The claims amounted to around \$6,000.

## FABER IN LONDON "SPIDER"

Leslie Faber, instead of William Courtney, has been chosen for the lead in the London company of "The Spider." It opens there at the Winter Garden Feb. 27. English lights have been taken over by Gilbert Miller but Albert Lewis will direct the show. Lewis and Faber are sailing from New York Friday on the "Olympic."

Originally it was intended to present "The Spider" in London with an all American cast. Instead English players will be used.

## C. K. Gordon's Real Estate

Chas. K. Gordon, former light producer, has joined E. W. Sanger as a real estate salesman.

## 'World' Stops Woolcott

Alexander Woolcott, dramatic critic of the "World," New York, was not permitted by his paper to review the Theatre Guild's production of Eugene O'Neill's "Strife" in "Introduce," opening at the Golden Monday night. This was figured, among the insiders, as being caused by Woolcott's article in the current issue of "Vanity Fair," called "O'Neill Until It Hurts," in which Alex killed the playwright and his new play. The article was resented in many quarters as a slur at a serious and then unproduced work; in other words, passing judgment on a play as yet unproduced for publication and unproduced for publication. Dudley Markey, reporter on the "World," attended the play for the "World" and wrote the notice.

Alex attended, but purely as an observer.

The Guild is said to have registered no comment on the Woolcott article in "Vanity Fair" or against his reviewing the play, the agitation coming from the "World."

Woolcott's contract with the "World" runs out this spring.

Woolcott said he read "Introduce" in the current issue of the "World" and that he was writing a story about it for the February issue of "Vanity Fair." He figured the magazine would be on the stands after the show opened. The play was delayed and the monthly was delayed before it could be published. In not being assigned to cover the play the critic had no feeling about the matter at all and there is no truth in the report that he had resigned.

## "Laugh" Revived With East Side Bankroll

"It Is to Laugh," recently closed at the Eltinge, reopened at the Forrest Monday. Its sudden revival was something of a Broadway surprise. Fresh backing by East Siders is the explanation.

A group of downtowners expressed faith in the Farid Hurst comedy with its Yiddish background. They raised \$20,000 for its resumption. It is reported. It was stated that \$5,000 will be spent in newspaper advertising this week, with \$3,000 going for space in the Yiddish papers, the balance in the dailies.

At the head of the East Side group now interested in "It Is to Laugh" are Murray Arid and Hyman Bushel, the attorney.

Barbour, Crimmins & Bryant produced the play. They have turned the production over and are to receive 50 per cent of any profit. The trio first announced the show's closing several weeks ago. An extra week was added when East Side money first showed up, but the expected additional coin was late and the show was shut.

The cast is reported to have been assembled. Edna Hibbard, featured, cancelled dates to resume with the play.

## May-December Bust; 3-Day Divorce Record

Probably a record for speedy divorcing is the marital liberation of Helen Henderson, "Follies" showgirl, as Mrs. Aaron Bensch, the wife of the 60-year-old Baltimore millionaire.

The May-December match was a bust from the start. It attracted national newspaper attention and came to a formal parting of the ways after three months. The legal process required only three days.

Respective counsel took care of the little details such as the financial settlements, etc., although Bensch maintains he still is in love with the former chorine.

Thursday Miss Henderson filed her divorce papers in Chicago, and Saturday Justice Joseph S. Bath of Chicago sat in judgment "by arrangement" and awarded her a divorce on the ground of cruelty.

A previously fast divorce of the same prominence in Chicago was the six-day race for freedom by Ethel Shutta from Walter Batchelor, the agent. Miss Shutta is now Mrs. George Olson.

In both cases, Julian T. Ables, New York lawyer, operating through Chicago correspondents, appeared for the wives.

# 8-WEEK CLAUSE THROWN OUT

Justice Tierney Rules Restrictive Provision Invalid

Justice John M. Tierney's ruling in the case of Chapin Theatres Corp. against Philip Rosenwasser declaring that the eight weeks' restriction clause in a house rental contract is legally unsound, means that a manager, under the present standard form of contract, can remove his attraction from one house into another without fear of legal retaliation.

The facts as concerned Rosenwasser were that he took his "Oh, Ernest" production out of the Chapins' Royale into the Carroll after it had played first at the Royale. It lasted four more weeks at the Carroll at better house terms.

The Chapins sued on the ground a clause provided no attraction could reopen at a rival Broadway theatre within eight weeks of having left the house at which it opened. The Chapins asked for an injunction and eight weeks' damages at \$3,000 a week, their estimated house rental.

Justice Tierney concurred with Terence J. McManus of McManus, Ernst & Co. that the clause was invalid and inadequately worded. As interpreted it technically covers the picture rights, but as far as the opposition legit house is concerned, does not bind.

Joseph P. Bickerton, Jr., is of the opinion this standard contract has been a tried custom dating back to a legal document the late David Gerber of Dittenhoefer, Gerber & Fishel first formulated in 1910. No showman has since tested its legality until the Chanin-Rosenwasser litigation.

## JAP ACTORS IN JAP PLAYS; 1ST TIME HERE?

San Francisco, Jan. 31.

Believed to have been the first performances by a Japanese troupe of actors before an Occidental audience in this country was the presentation by Ikikawa Utaji and his company of players.

They arrived here recently to open a tour of the principal cities, under the auspices of the Japan Society of America.

On the stage of the miniature theatre at the Hotel Fairmont two plays were given each evening for two succeeding nights, both drawing largely from the Occidental public.

The acting of the Japanese performers is strikingly similar to that by Chinese professionalists, recently reviewed in Variety, excepting that the actors invariably sit or squat about the stage. There is little or no gesturing, with a so-called musical accompaniment constantly given.

On the opening night the visiting Oriental actors gave "Two Pines" and "Chikara," the former a two-act drama; the second a single act dramatic sketch. On the second evening the plays given were "Ten-tchi-Bo" and "The Village School."

## Burgess' Dispute

The claim of Dorothy Burgess against Schwab and Mandel is to be arbitrated. Miss Burgess was cast for the Chicago company of "Good News" and given a run of the play contract calling for a salary of \$500 weekly.

After the show opened in Detroit she was replaced. Miss Burgess, after reporting duty was advised by Equity that she need no longer report, since the managers admitted liability.

No salary was received by her, and after filing claim with Equity arbitration was agreed on.

## DUFFY-BELASCO PEECE

San Francisco, Jan. 31.

Henry Duffy, coast stock operator, in association with David Belasco, will present a new production of "The Show Boys," now played by Olga Pinkish, scenario writer.

It was tried out at Duffy's President theatre in Seattle, Jan. 29.



## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same comment accredited to others might suggest inferiority 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 (opereetta).

**"A Connecticut Yankee"** Vanderbilt (14th week) (M-582-\$5.50). Good things are getting money and others only crumbles, as usual; some of newer productions already closed; "Yankee" big; over \$24,000; last week was biggest; 24,000; last week since opening; capacity.

**"A Distant Drum"** Hudson (14th week) (C-330-\$3.30). Taken off Saturday; last week and a half; showed no sign at box office.

**"A Free Soul"** Klaw (14th week) (C-330-\$3.30). Moderate business; with cut-rate aid, around \$8,500; last week; satisfactory; figures to make moderate-run distance.

**"And So to Bed"** Bijou (14th week) (C-605-\$3.30). Always moderate money attraction; not profitable; with cut-rate aid, estimated around \$7,000 recently.

**"Artists and Models"** Winter Garden (12th week) (R-1,492-\$5.50). Expectation for new Greenwich Village Follies present; revenue not rated among leaders; around \$24,000.

**"Behold the Bridegroom"** Cort (6th week) (C-D-1,048-\$3.85). Costs more to operate than average; dramatic attraction; slipped off last week; approximating \$10,000.

**"Broadway"** Century (72nd week) (C-D-2,890-\$2.20). With two-for-one, cigar coupons and plain rates, last seasons' smash now paraded in big house; \$18,000 last week.

**"Burllesque"** Plymouth (23rd week) (C-D-1,041-\$3.85). Several weeks has ahead of this early smash; but still doing good business; last week, nearly \$21,000.

**"Carry On"** Masque (C-700-\$3.30). Tested on Saturday; but one week; house dark.

**"Cook Robin"** 48th Street (4th week) (C-D-960-\$3.30). Doing better than estimated at this stage; broke grade to some profit; quoted over \$9,000.

**"Coquette"** Maxine Elliott's (13th week) (D-942-\$3.85). Always sells out; and doing among crowd; hits that will run into or beyond summer; \$19,000 and more.

**"Diversion"** 49th Street (4th week) (C-704-\$3.30). One of the other recent entrant that started weakly and now indicated aimed for measure of success; about \$8,000 last week.

**"Dancula"** Fulton (18th week) (D-914-\$3.30). More than holding own and looks set for balance of season; takings past two weeks \$14,000, us all; early week; \$12,000; very good money in this house!

**"Excess Baggage"** Ritz (6th week) (C-945-\$3.30). Ritz, along to a solid business and ought to easily round out season; last week business improved again, with takings jumping \$8,000 and quoted over \$16,000.

**"Five O'Clock Girl"** 45th Street (17th week) (M-1,490-\$5.50). In big money; business holding up well, with overbooked takings not far from \$10,000.

**"Funny Face"** Alvin (11th week) (M-1,400-\$5.50). Also big gross getter; smart; doing well; small draw; virtual capacity; early week; estimated close to \$38,000.

**"57 Bowery"** Wallack's (2d week) (D-770-\$3.30). Opened late last week (Jan. 26); not fancy show and indications hardly favorable; more definite line this week.

**"Good News"** Chippin's 46th Street (22d week) (M-1,400-\$5.50). Never plays to empty seats; musical smash should play year despite road companies; nearly \$10,000.

**"Hit the Deck"** Belasco (1st week) (M-1,000-\$5.50). Last four weeks; but doing excellent business; last week gross around \$21,000; capacity about \$25,000; "The Bachelor Father" attraction.

**"Interference"** Lyceum (16th week) (D-957-\$4.40). Moved here from Empire Monday and figures to last into spring; \$19,000 lately; indicates no profit.

**"It Is to Laugh"** Forrest (5th week) (C-1,015-\$3.30). After closed week opened Monday; originally played Ellinger to good money; fresh backing; exploding resumption.

**"Jimmie's Women"** Follie (19th week) (C-602-\$3.30). Climbing; not big money; but profitable at not big house; doing cut rates and so forth; rental arrangement for roof house.

**"La Gringa"** Little (1st week) (C-D-530-\$3.30). Little (led by) Hamilton McPhaden; written by Tom Cushman; opens tonight (Feb. 1).

**"Lovely Lady"** Sun H. Harris (6th week) (M-1,571-\$5.50). Among moderately successful musicals;

business, bettering \$20,000; fair gross; scale.

**"Manhattan Mary"** Apollo (19th week) (M-1,165-\$5.50). Ought to last into warm weather; newer musicals out in front, but trade here still about \$26,000.

**"Marco Millions"** Guild (C-914-\$3.85). "The Doctor's Dilemma" (9th week) current, alternating with "Marco," which got around \$18,000 last week.

**"Mongolia"** Mansfield (6th week) (D-1,050-\$3.30). "Atlas and Eva" formerly did "Six Feet Under" (C-1,015-\$3.50). Figures to go into spring; although never up in big money profitable and favorite for theatre parties; estimated around \$18,000.

**"My Maryland"** John H. (21st week) (C-1,015-\$3.50). Figures to go into spring; although never up in big money profitable and favorite for theatre parties; estimated around \$18,000.

**"Paris Bound"** Music Box (6th week) (C-1,000-\$3.85). Solid hit; sellout trade; last week \$23,000; scale lowered; extra matinee Fridays, starting this week.

**"Porgy"** Republic (17th week) (C-1,000-\$3.30). Thinking of running color cast; slow into summer and perhaps longer; standing up to excellent trade, with takings consistently around \$13,500.

**"Revels"** Shubert (18th week) (R-1,295-\$4.40). Isn't making much money but drawing; business lately around \$19,000 weekly; even break.

**"Rio Rita"** Lyric (53d week) (M-1,395-\$4.40). Booking here when moved down from Ziegfeld for eight weeks; business better than anticipated; but late this month; last week \$32,000.

**"Rosalie"** New Amsterdam (4th week) (M-1,702-\$6.60). One of leaders; drop in capacity for all performances; rated over \$48,000.

**"Salvation"** Lyceum (1st week) (D-957-\$3.85). Presented by Arthur Hays Sulzberger; last week attractions on Broadway (others are "Paris Bound" and "Burllesque"); Pauline Lord starred; opened Tuesday.

**"She's My Baby"** (Globe 5th week) M-1,416-\$5.50. Getting business though not rated in smash class; around \$27,000; constant money; capacity about \$37,000.

**"Show Boat"** Ziegfeld (6th week) (M-1,750-\$5.50). Leader; few attractions have had equal normal grosses of nearly \$49,000.

**"So Am I"** Comedy (2d week) (C-682-\$3.30). Opened late last week (Jan. 27); critics and showgoers doubted chance of landing; more definite line this week.

**"Strange Interlude"** John Golden (15th week) (D-900-\$3.30). O'Neill; long distance drama; opened Monday at 6 p. m. with hour's intermission supper (not free); presented by the "Theatre Guild."

**"Take the Air"** Waldorf (11th week) (M-1,111-\$4.40). House location may be handicap; doing fairly well; about \$8,000; equal month might do in another house; around \$21,000.

**"The Baby Cyclone"** Henry Miller's (21st week) (F-946-\$3.30). While not big, has been profitable; reported due out in three weeks; \$9,000.

**"The Command to Love"** Longacre (11th week) (C-1,265-\$6.60). Made the grade among seasons' important musicals; not capacity; but consistently good; around \$16,000.

**"The Leader"** Belmont (6th week) (D-517). Million-dollar flivver; wealthy luckier still giving all tickets away; no one else would. "The Merchant" (1st week) (C-M-117-\$4.40). Presented by Shuberts; Alvin starred; on tour for some weeks; opened Tuesday.

**"The Merry Malones"** Erlanger's (19th week) (M-1,500-\$5.50). George M. Cohan's most ambitious presentation and most costly; getting strong support, although not capacity; last week about \$27,000.

**"The Mystery Man"** Bayes (2d week) (D-860-\$3.30). Opened late last week (Jan. 26); indications point to in-between attraction; native to roof house.

**"The Optimists"** Century Roof (1st week) (R-422-\$5.50). Ten-person revue patterned after "The Optimists" (C-1,000-\$3.30). Opened Monday.

**"The Patriot"** Majestic (D-1,700-\$3.85). Taken off Saturday; playing last one week and has no sign of being possessed no appeal for this side.

## 'B'way' Catches \$19,000; Barrymore Makes Talk

San Francisco, Jan. 31.

Legits continue to hold strong with hardly a weak spot in the list. Marx Brothers "Cocoanuts," in their second week of a two-week engagement at the Columbia, again led the town. This despite diversity of opinion as to merits of attraction. Answer is at the box office, where a stiff \$25,000 scale is effect.

"Broadway" has apparently caught on. Second week was close to \$20,000, and everybody in town is talking about it. Looks like an easy eight. "Broadway" a few more weeks. Barrymore flashed his third week in "Laugh, Clown, Laugh," at the Lurie with business firm. Indications are for fourth and final week will show an up and down. Barrymore's acting lavishly praised hereabouts.

Henry Duffy attractions continue to pile up nice profits. At the Alcazar "New Broadway" is doing strong in its sixth week as on the opener. At the President business is also building. Indications are "The Nightstick" is good for at least three or four more weeks.

Sid Goldtree closed "The Married Virgin" at his Green Street, moving the production virtually intact to Los Angeles. Goldtree followed the spic comedy Jan. 27 with another French adaptation titled "The Bridal Bed."

## Estimates for Last Week

**Columbia—"The Cocoanuts."** Biggest business this house has enjoyed this season; second week, \$23,000.

**Curran—"Broadway."** is sitting pretty; scaled at \$25,000, the meller is appealing to a class that won't stand for the higher tariff; second week \$25,000.

**Lurie—"Laugh, Clown, Laugh."** A long time since this town has enjoyed a performance such as Lionel Barrymore is giving; third week \$11,000 and profitable; one week to go.

**Alcazar—"New Brooms."** No stopping this one; playing to report; and big business; sixth week close to \$6,000.

**President—"The Night Stick."** Another Henry Duffy hit; building every day; second week bettered \$5,500; will make sure winner for another month.

**Green Street—"The Married Virgin."** Wound up 15 weeks to around \$3,000; big, considering small overhead.

**"The Queen's Husband"** Playhouse (2d week) (C-879-\$3.85). Opened Jan. 25; after premiere agency demand appeared limited to front rows; business about \$10,000.

**"The Racket"** Ambassador (11th week) (C-1,067-\$3.30). Holding to profit consistently; weekly grosses about \$10,000; with average intake between \$10,000 and \$11,000.

**"The Royal Family"** Selwyn (6th week) (C-1,067-\$3.85). Went into town okay business last week; got \$24,500, slightly topped "Paris Bound" and "Mary Dugan."

**"The Seasons of Broadway."** Martin Beck (19th week) (C-1,188-\$3.30). Picked up last week at around \$11,000 mark; looks set into spring; maybe longer.

**"The Silver Box"** Morosco (3d week) (C-893-\$3.30). Final week; revival attracted little attention and business; "The Silent House" (1st week) (C-893-\$3.30).

**"The Trial of Mary Dugan"** National (20th week) (D-1,164-\$3.85). Dramatic smash; virtual capacity trade since start and possibility of holding over into next season; \$22,000.

**"We Never Learn"** Ellinger (2d week) (C-892-\$3.30). First week's business gave small indication of show having chance; estimated hit over \$3,000.

**"White Eagle"** Casino (6th week) (C-1,477-\$5.50). Final week; under expectations from start; \$12,000 last week.

**Outside Times Sq.—Little-Special.** Sir Harry Lauder opened American tour at Knickerbocker Monday, dated for four weeks here. Max Reinhardt season in Germany extended one week more (12th). But announced closing Saturday.

**"The Merchant of Venice"** Broadhurst (2d week).

**"Caponsardi"** Walter Hampden's (2d week).

**"The Taming of the Shrew"** (Blackrick 16th week). Modern dress version.

**"A Night in Ireland"** Daly's, due to open Saturday (14th week). Civic Repertory, 14th Street. Repertory.

**"The Ivory Door."** Hopking, daily matinees except Monday; "Ten Nights in a Barroom," Triangle; "The International," New Playhouse; "The Prisoner," Broadway; "Passing of the Third Floor Back," Davenport; "The End of Most Things," never opened at Mayfair; Giovanni Grasso, Grand Street; "Parjans," opens the Edith Totten Thursday (Feb. 2).

## L. A. GROSSES

Los Angeles, Jan. 31.

"Chauve Souris" minus the personal presence of Morris Gest was nevertheless the town's smash last week. Belasco reported the munificent total of \$26,000, hoaps of jack for this frontier settlement.

More musicians in town than the revolvers have seen in many a subdivision. "The Desert Song" was at the Mason and okay at \$13,000. "Sunny" at the Mayan still galloping around \$6,000 on the week is well on the right side.

"Kongo" did \$5,000 for its fourth week at the Orange Grove. Henry Duffy finally called. "Kisses for Dues" is 12 weeks with it at the El Capitlan. Final week reported \$5,000.

The Music Box with "The Vortex" was down to \$3,200 for its fifth and exit week.

Chicago's 12 legit is rolling along in a fairly steady groove. Indications are that business will remain steady for the remainder of the season.

Two new musicals, "Peggy Ann" at the Selwyn and the "Vanities" at the Hibernia, are included in the count and have no kick coming.

Two other newcomers are due in February, the "Silent House" at the Studebaker Feb. 2, and "Good News" comes into the Four Cohans Feb. 19.

Stiff competition among the musicals is on here now, is the order of the day. The seven furnish Chicago with a new record.

"Two Girls Wanted," which has been consistent at the Cort, will add a second act to the Princess within a week. Its reputation, now established, may bring big.

## Estimates for Last Week

**"Criss Cross"** (Erlanger, 6th week). Carried by Earl Stroh, has done okay business for limited stay; with skillful exploitation might have been good for additional receipts; \$34,000.

**"The Girl from Delphi"** (6th week). Moving out to make room for the "Cardboard Lover"; did well enough for a sex play, with closing gross of \$10,500.

**"Kongo"** (Central, 4th week). No decable increase, but not remarkable; with sufficient plugging should pile along at present total of around \$10,000.

**"Hit the Deck"** (Woods, 13th week). Holding up remarkably well despite six competitors; average has been \$5,000; the out-of-liners, \$20,000.

**"Peggy Ann"** (Selwyn, 2d week). Should do fairly decent business for four or five weeks; Bill Runch can keep almost anything in the Selwyn or Hibernia for this period, what with club parties and other specials; \$14,000.

**"Two Girls Wanted"** (Cort, 6th week). One week more and then to the Princess; got \$9,000 at the Cort. "Vanities" (Illinois, 2d week). Drawing plenty of out-of-liners; \$20,000.

**"Constant Wife"** (Harris, 6th week). Picked up a couple of "around" enjoy some advance sale; and should hold for a fair run; around \$20,000.

**"Just Fancy"** (Olympic, 4th week). Holding on and making money; has been by \$3,000; doing very well at \$26,000.

**"Behold This Dreamer"** (Blackstone, 6th week). Glenn Hunter's show of unwhimsicality; grossing around \$10,500.

**"A Night in Spain"** (4 Cohans, 10th week). Dependable and still giving real competition; "Good News" takes this business; "Spaulding" may move to another house if business warrants; \$35,000.

**"Desert Song"** (Great Northern, 22d week). Has been a good draw and still is; still run at \$36,000.

**GREENFIELD, YID UNION PRES.** Jean Greenfield, manager of the National theatre, New York, was elected president of the Hebrew Actors' Union. He succeeded Louis Goldstein.

## "MIKADO" TOPS PHILLY SHOWS

Erroll Quits Early, \$15,000; 'Spider' \$18,000

Philadelphia, Jan. 31.

A heavy downpour Thursday night, just as attendance showed definite signs of picking up to real strength, and a howling snowstorm that started Saturday noon, combined to put a dent in grosses that might otherwise have been highly satisfactory. Result was a promising week virtually ruined.

Once again the Winthrop Ames' Gilbert and Sullivan revivals were the real feature of the week. Despite the storms, "The Mikado" was within a couple of hundred dollars of \$22,000, a gain of almost \$4,000 over the second week. This week, all the other musicals were down.

"The Mikado," "Iolanthe" three times, and "The Pirates" twice, there is every indication that the gross will go to nearly \$25,000, but if the tour is at all comparable to the local engagement, Broadway can count on Ames' giving the series next winter on Broadway.

The Gilbert and Sullivan company actually led the town. The most serious loss was "The Love Call" and "Honey-moon Lane" both suffered from weather and closed off.

Eddie Dowling's musical claimed to graze \$20,000 at the Erlanger; a drop of \$2,500 or \$3,000. Of all things considered, that's exceptionally good for the fifth week of a return engagement spotted at this new and by no means central house.

"The Love Call" reported around \$18,500, and still looks strong enough to establish an indefinite run if the weather betters.

The fourth musical offering, "Yours Truly," was reported down to \$15,000 or under in its second week at the Shubert. Advance looked so weak it was decided to cancel the fourth week and bring the "Greenwich Village Follies" in a week earlier than planned, Feb. 6 to exact.

The four non-musical attractions were, collectively, not so hot. "The Spider" easily led. In its opening week at the Lyric, this mystery novel closed here with \$17,000 and \$18,000, remarkable trade in view of the drop of the window buy, due to the storms. "Saturday's Children," in its second week, was also doing well.

In its assisted and weather handicapped better than many, probably because word just began to get around on its merits. While comedy engagements are doing well, or a little over, it picked up, storms and all, beginning Thursday.

"Tenth Avenue," in the first of two weeks, said Broderick, claimed about \$9,500, and is rumored as closing after the local engagement.

"The Silent House" was about \$8,000 at the Garrick in its fifth week in the city, and \$10,000 at the British melodramatic try-out did finely at the start, but appears to have out-lived its welcome.

"Kongo" at the National. Immediate jettisonings is becoming more complicated. The answer, of course, is the security of road attractions. It is getting increasingly difficult to fill.

(Continued on page 53)

## "Vagabond's" \$20,000

Washington, Jan. 31.

Rather hectic week for Janney's "Vagabond-King," playing a return, with the pickings mighty slim until Thursday, in other words. Things picked up from then on until about \$20,000 was rung up.

"Chicago" at the Belasco, though dropping about \$4,000 below "Shantell's Gesture," the preceding week, had nice stay at around \$14,000. Meanwhile, the new "A Gringo" at the National was getting practically nothing.

## "MERRY WIVES" \$27,000

Kansas City, Jan. 31.

The Shubert-Pickens Co. in "The Merry Wives of Windsor," at the Shubert last week, are estimated to have done around \$27,000.

This is the best gross ever reached by a strictly dramatic attraction in the house.

## Cast Changes

Bill Fawcley left "She's My Baby" at the Globe, New York, last Saturday.

Ian Skelly with "Burllesque" at the Plymouth was forced out of the cast last week. Robert Gore has been substituting since Friday. Skelly, with a heavy cold, is expected to rejoin this week.



# BUT 5 OF 18 B'WAY MUSICALS IN CUT RATES—OTHERS DOING BIG

**"Royal Family" Goes to Lead of Dramas—"Show Boat," Musical Topper, at Near \$50,000—Several Other Large Grosses**

Broadway's musical shows strength stands out in this winter season. Not only are half a dozen such attractions holding to great grosses, but others are drawing important money. Out of 18 musicals but five are in cut rates.

Dramatic strength is lacking so far as most of the January entrants are concerned. Few have any chance. Most of the new ones have closed. Several non-musicals on the holiday card did elicit and are now leading the division.

In the past 10 days out of seven new dramas three are closed and the others are apt to shortly follow. Only "The Queen's Husband" seems to have a chance for moderate money. It is not rated hot in a ticket way.

"The Patriot" was withdrawn from the Majestic after a week and three days. "A Distant Drum" closed at the Hudson, playing a week and two days. "Carry On" was taken off at the Masque, after one week. "The Never Learn" has gotten little to date at the Eltinge, about \$3,000. "57 Bowers" is regarded as having little chance at Wallack's. "So Am I" doesn't look any better at the Comedy, and "The Mystery Man" seems in doubt at the Bayers.

\$6.50 for "Show Boat"

"Show Boat" continues to top the field, with last week's gross close to \$50,000. Scale for this attraction will be lifted to \$6.50 after next week, and weekly takings of \$55,000 are anticipated. "Roselle" is an easy second, over \$45,000 again last week; rated next are "Good News" and "Five O'Clock Girl" around \$40,000. "Funny Face" over \$35,000, close to capacity. "Manhattan Mary" the same; "Rio Rita," \$32,000; "Golden Dawn" quoted at the same mark; "She's My Baby" and "Merry Malones," \$27,000; "Connecticut Yankee" over \$24,000, the best gross for a normal week since opening; "Artists and Models," \$24,000; "Take the Air," \$21,000; "Hit the Deck," same, but slated to leave soon; "Revels," \$19,500; "My Maryland," \$18,000; "White Eagle," \$13,000, closing.

**"Family" Non-Drama Lead**

"The Royal Family" took the lead among the non-musicals last week, grossing \$24,500. "Paris Bound" with the scale lowered, got \$23,000, but may again go out in front this week, with an added matinee Fridays; "Trial of Mary Dugan" very strong at \$22,000; "Burlesque," with scale also lowered from \$4.40 to \$3.85 and buy over also big at \$21,000.



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**"VANITIES"**

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**CHAS. PICKARD**

## Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).  
"Excess Baggage" No. 2 (Barbour, Crimmins & Bryant).  
"Good News" No. 3 (Schwab & Mandel).  
"The Medicine Show" (Tom McPherson).  
"The Mischief Makers" (Geo. M. Cohan).  
"Marriage On Approval" (Michael Kallesher).  
"Chance" (Arba Blodgett).  
"Our Betters" (Messmore, Kendall & Gilbert Miller).  
"These Modern Women" (Rockmore & MacGowan).  
"Clutching Claw" (Barbour, Crimmins & Bryant).

## Globe's Pro Mat

What is claimed to be the real McCoy in the way of professional matinees is to be given Friday afternoon at the Globe, where Beatrice Lillie will perform "She's My Baby" for fellow professionals.

Amusement is by invitation and no tickets will be sold, this said. At other special mats of the kind some tickets have been sold, but in this instance crashing is by card only according to the announcement every seat will be occupied by a star. It is understood some will decline the gallery, even though that is nearer milky way.

## Werba Buys "Nightstick"

Crosby Gauge has sold the road rights of "Nightstick" to Louis E. Werba. The crook play closed at the Cohan last Saturday. Under Werba's management it will tour, starting February 13 at the Riviera.

## 'Rome' Within \$400 of S. O.; 'Sidewalks,' \$23,000

Boston, Jan. 31.  
Big week for Boston and no may-be about it. Bless the weather for it. First show of season fell Saturday, blizzard for a few hours then held off for matinee and evening business. Show again Sunday, but who cared?  
Shubert theatre took the lead away from the Colonial with the "Greenwich Village Follies" and played to a gate that passed \$32,000. "Sidewalks of New York," at the Plymouth, turned in with better than \$23,000, almost capacity at the scale.  
"Road to Rome," at the Wilbur, was within \$100 of a sell-out and the first week of "The Desert Song" at the Majestic brought the S. R. O. out of the moth balls for a four-day sell out at \$19,500. "Play's the Thing" at the Plymouth, turned in \$16,500, keeping up the pace set by "Broadway" and Jeanne Eagels. The Plymouth off the subway stem, but in the midst of the savings, has been the consistently strong Shubert house this season.

"The 19th Hole," at the Hollic, had a weak start, but closed strong with sellouts for the last days of the week. "Wings," on the screen, still usurps the place of least at the Tremont, and is doing well.

## Estimates for Last Week

"Greenwich Village Follies," Shubert. Topped for the week; high gate for house in first week of two weeks' engagement; \$32,000.  
"Play's the Thing," Plymouth. Holbrook Blinn ran strong in first of two weeks' engagement; \$16,500.  
"Road to Rome," Wilbur. Within \$400 of capacity first week; business second only to that of Ethel Barrymore earlier in season at same house; \$19,500.  
"19th Hole," Hollic. Opened weak and closed strong; almost sell out at end of week; \$12,000.  
"Desert Song," Majestic. Capacity almost reached, and sell out on the

## Bill Brady Now Equity Member; Still Uses Script

William A. Brady became a member of Equity last week. The manager, who is a former actor, stepped into the lead role of "A Free Soul" when Lester Lonergan was forced out through illness.

Brady was a member of the defunct Producing Managers' Association which fought Equity during the actors' strike of 1919. He later joined the Managers' Protective Association, which split away from the P. M. A., and signed the present Minimum Basic Agreement. In returning to the stage, Equity called on him to establish his status. As a member of the old P. M. A. he had the privilege of expressing his conscientious objection to Equity. He preferred to join the association. In other cases he would be required to pay dues. There are a few other better-known actor-managers who belong to Equity. Among the smaller touring companies that is generally true, since the managers also appear in the casts.

Brady jumped in on a moment's notice. Late last week he was still using a script while playing. Business improved when the show moved to the Klaw last week. "Klans" there were quoted over \$8,000.

books for the second and last week; first week, \$19,500.

"Sidewalks of New York," Colonial. DOWLING shows seem to hit an average over \$20,000 in Boston; \$3,000.

"Wings" (Par.). Tremont. Film okay at \$16,300.

In the office: Chicago Civic Opera at the Boston Opera House for two weeks, Jan. 30 through Feb. 11; "Yours Truly" for the Majestic, Feb. 6; William Dodge in "Straight Through the Door," Plymouth, Feb. 6; "Scandals" for the Shubert Feb. 6.

**I. MILLER**

INSTITUTION INTERNATIONALE

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TO RE-ASSEMBLE SIZES  
IN THE SEMI-ANNUAL

**SALE**

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**Showfolk's Shoeshop**

**BROADWAY at 46th STREET**

OPEN UNTIL 9 P. M.

## Gil Miller Sailed

Gilbert Miller sailed for Europe on the "Aquitania" last Friday, the sailing date being made to conform with the approximate closing date of Max Reinhardt's German season here. At the same moment it was decided to hold over the foreignness for another week at the Century, with the attraction now slated to close at the Cosmopolitan on Saturday.

Business during the past three weeks took a jump, with a profit reported. Miller pointed out an error in the report that he discontinued his interest in the Reinhardt venture recently. The Germans are appearing under his direction, with no change in the original status.

## Methot Divorce Fails

Seattle, Jan. 31.  
Mayo Methot La Mond, known professionally as Mayo Methot, was denied a divorce here by Judge Tazwell, because of non-residence. Miss Methot asked a divorce from John M. La Mond, of New York, alleging desertion.

Cut Rates  
There were 25 attractions offered at bargain prices in the cut rates up to Tuesday. They were: "My Maryland" (Johnson); "Harry Delmar's Revels" (Shubert); "White Eagle" (Casino); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frolo); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garrick); "And So to Bed" (Hijou); "Command to Love" (Lonsacre); "It Is to Be" (Forever); "We Never Learn" (Eltinge); "Behold the Bridegroom" (Cort); "The Racket" (Ambassador); "Interference" (Lyceum); "Excess Baggage" (Ritz); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).



## PLAYS ON BROADWAY

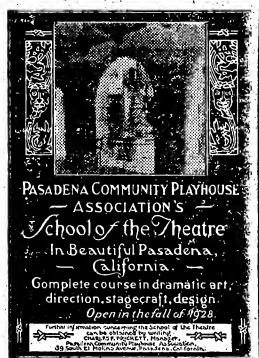
## STRANGE INTERLUDE

Margie O'Neill's nine-act play. Produced by Theatre Guild as the fourth production of their tenth subscription season. Started Monday at 8:15 p. m.; first five acts ran until 1:45, with intermission until 9 o'clock for dinner. Final curtain at 11:20 p. m. Directed by Philip Moeller. Settings by J. McElmer. \$4.40 top.

Charles Marsden.....Tom Powers  
Prof. Leeds.....Philip Leigh  
Nina Leeds.....Lynn Fontanne  
Sam Evans.....Glenn Anders  
Edmund Farrell.....Ethel Westley  
Mrs. Amos Evans.....Helen Westley  
Gordon Evans as a boy.....Charles Walters  
Madeline Arnold.....Ethel Westley  
Gordon Evans as a man.....John J. Burns  
Six settings—four interiors, one on yacht and one, garden.

Ever since the Theatre Guild announced that it was going to do a nine-act play by Eugene O'Neill and that the audience would have to go out for supper between sections, the gagsters have been working overtime. Very funny, they thought to have a play that would begin at 5 o'clock in the afternoon, allow an hour's intermission for supper and run until after 11.

Maybe it did sound funny. Anyway, the Guild took seven weeks for rehearsals and opened it Monday night at the Golden theatre.



PASADENA COMMUNITY PLAYHOUSE  
ASSOCIATION'S  
School of the Theatre  
In Beautiful Pasadena,  
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Complete course in dramatic art,  
direction, stagecraft, design.  
Open in the fall of 1928.

There were some 20 curtain calls at the conclusion of the show—cheers and calls for the author, director and about everybody else. In other words, this long, long play with a small cast held its audience tight and didn't lose a customer.

Nor will it. It is one of the season's clinches and certainly the best thing by far O'Neill has ever written. The praise seems to have been universal on the opening night except for one old woman who swore she was going to write "The Times" as if "The Times" doesn't get enough letters without hers—and kick against the plain language. For it is plain, but never inelegant or offensive.

O'Neill has the soul of a woman to lay bare, and act by act he does it, turning her around like a many-sided diamond until all of the facets have been examined and appraised. In bringing out some of the heroine's qualities there is some warm, warm descriptive matter handed over the foots. Okeh for b. o. biz, but the biz won't depend on that.

It is this play in which the characters speak their mind in addition to those regular speeches always put in the mouths of characters. In reality an adaptation of the soliloquy form, O'Neill has his people make a normal speech and then speak what they think. Much of this, of course, is in the manner of the fellow who greets a pest coming in on a party:

"Hello there, old timer—glad you came along."

And then, thinking:  
"What the devil did this guy want to butt in on a party for—he makes as much noise as Pulaski—I hope he blows soon."

In this play the woman, Nina, is taken from early womanhood to middle-aged widowhood. She grieves, when the curtain goes up, over a lost lover, Gordon Shaw. He was killed in the war and she hadn't given herself to him. This irked Nina right smart.

So she went into an army hospital and gave herself right and left to the boys until two friends, Charlie Marsden and Ned Darrell, advised her to marry Sam Evans, an up and coming young fellow. She does, and Sam's mother tells her that the Evanses are cursed

with insanity and that she mustn't bear her child.

Ergo abortion, and then the mother suggests that inasmuch as Sam would love a baby, she'd better have one, but get another father for it with Sam knowing. Sam is the sort of a guy who wouldn't know, anyway.

Ned Darrell is the father. From this point on, this is the course of Nina's love for her husband as a provider; Darrell as a lover; the boy as a son and Marsden as a father; for a figurative father he was always hanging around and getting his sex thrills out of pats on the head.

Nina is a selfish, selfish woman who grows more selfish as time goes on, until the last act, when her attempts to keep her son by her side are thwarted by the boy's true father, Darrell. Sam has died sometime while Nina and Darrell decide that the ghosts of their past are a bar to their marriage and Charlie Marsden, still hanging around, gets her at last.

The plainness over the reactions of these people to their complicated and intertwined life is what makes the play. And it is a relentless, cruel play in its way, never mincing words and never trying to create sympathy, but always trying to explain it. It does not ask so much that every woman in town will hear about it and there'll be golden to see it before its run at the Golden is over to entitle it to listing as one of the season's major successes.

Guild has \$4.40 top on this show, the highest for that organization, usually \$3.30, no matter what the attraction, but even charged the \$4.40 top is on for several reasons—the length of the show precludes matinees, leaving but six performances weekly. While the b. o. fee has been lifted, the subscribers still get tickets at the same rate, about \$2.50 per orchestra seat. This, plus the fact that the matinee business will have to be a permanent feature, certain evening performances, holds the gross down to around \$10,000 weekly until the subscription period goes off in about a month, after which the show will be able to gross neatly.

In cast the Guild has given the show plenty. Lynn Fontanne as the mother, has even had the good luck which she plays to the niche of perfection; ditto Tom Powers, who grows older and older so well; Glenn Anders and Earl Larimore round out the main quartet. Edgars are Philip Leigh, Helen Westley and her daughter Ethel Westley, Charlie Walters (youngster) and John J. Burns in smaller roles, fill in their roles nicely. Mr. Leigh and both the Westleys got away especially well.

Settings are by Jo Mielziner, six, and quietly rich. Not cheap but so simply constructed they shift easily. Moeller's direction is fine, for he figured out that technique by which the natural and mental specious are differentiated without causing a break in the play's continuity. For this alone he rates a medal and for the rest of his work he proves that he's as good a director as there is in town.

Raves greeted this show all around. Raves from audience and critics. Everybody seemed impressed.

Dinner hour intermission idea worked perfectly and the house didn't lose a customer. Not an act of the nine acts and the monologues, instead of distracting attention, seem to serve to bring the audience into a greater intimacy with the problems of the O'Neill characters.

No doubt about it—O'Neill has achieved something great in this, and by so doing has thrown buckets of discouragingly cold water on his disparagers.

This makes the Guild's fourth success this season.

And this will outlast, both in fame and length of run, any of the others.

It makes one wonder—who is the Guild's chief playwright—Mr. Shaw or Mr. O'Neill?

## QUEEN'S HUSBAND

Comedy in three acts by Robert Emmet Sherwood. Produced at the Playhouse Jan. 25 by William A. Brady, Jr. and Dwight Deere Wiman. Roland Young featured. Staged by John Cromwell.

Frederick Granton.....Giles Isham Phillips  
Lord Birtan.....Edward Rigby  
Pettie.....James H. Morrison  
Princess Anne.....Katherine Alexander  
Queen Martha.....Gladys Hanson  
Lady-in-Waiting.....Marguerite Taylor  
Another Lady-in-Waiting.....Glen O'Neil  
Gen. Northrup.....Reginald Barlow  
Aling Eric Vill.....William Borch Major Blunt  
Sergeant.....John M. James  
Dr. Poltman.....Arthur Harpo  
Prince William.....Dwight Frye  
Laker.....Benedict MacQuarrie

Robert Emmet Sherwood, editor of "Life" and playwright and columnist on the side, is the author of the "Queen's Husband" opening at the Playhouse Jan. 26, the same theatre that offered the same author's highly successful comedy, "The Road to Rome." That the new play will approach the record of "Rome" is decidedly doubtful.

Events in the satirical comedy, "The Queen's Husband," take place in the palace of a mythical kingdom somewhere in the North Sea. King Eric, lackadaisical monarch with a redoubtable sense of humor, rules by grace of his wife, the queen, who is dominant and imperious. She does

and says the things the king should bear until a crisis arises. Then it is that Eric becomes the king, quietly righting the affairs of his land—and the queen likes it.

"The Queen's Husband" has a fair first act, a bit long and somewhat slow, but it fits with quiet comedy. The second act is not amusing, too serious, but the last act appears to be a lifesaver.

Of course, things happen which seem strange as applied to a royal household. As, for instance, Princess Anne, betrothed to a Teutonic crown prince, is given an out by her father and she departs on a steamer for South America with the boy of her heart, the king's secretary. That rarely happens in well-regulated monarchies, but there is the case of Mrs. Leeds and her son "The Queen's Husband" is accurately stated. This is just what the play's about. Roland Young, whom many associate with the younger featured players, is the father of a marriageable daughter, his hair grayed with platinum dust. But he acts admirably, having a flair for satire.

Eric is for playing checkers with his footman, much to the disgust of the queen. He'd much rather be beaten at the game than attend affairs of state, such as signing executive orders for a group of fools. He has a fondness for the zoo too.

At the opening the queen is about to depart for America, a barbarous place, she's said. The author distinctly refers to the visit of Queen Marie to these shores a year back. When returning and showing the hatred she has for her country, there is some good fun over the pictures, which her good friend with Charlie Chaplin, Marion Davies and very often with Grover Whaley (New York's official valet-comeur).

Gladys Hanson as Queen Martha makes some semblance to Marie in her manner of dressing and good looks. Also an imperious monarch, about Miss Hanson, although her underpinning is anything but regal. She should wear all her frocks to the ankle.

Katherine Alexander looked more the young Princess Anne, inheriting her mother's strong-mindedness and her father's sense of humor, so to speak. Edward Rigby was a corker choice as the checker-playing funky.

Reginald Barlow did his job as a dictator very well, while Dwight Frye made his Crown Prince a corker character bit. Frye was only on for a few moments, but he made a few little mistakes. Teutonic, all went to make Prince William a real person.

And last is Marguerite Taylor, daughter of Laurette. It was her debut in just a bit, but she attracted some attention through her appearance.

They claim "The Queen's Husband" grossed \$10,000 in Providence, the tryout spot. That is no small feat for that town. Yet the show seems to be a class draught. If it cannot develop a real demand it cannot make the grade. Indications are that it will not tarry more than three months.

## 57 BOWERY

C. William Morganstern presents Edward Locke's 3-act comedy (two sets) at Wallace's New York Jan. 25. Edw. Barker staged; Eddy Eddy did the settings. David Schiller.....John McNally  
Manny Schiller.....John McNally  
Otha Petrolod.....Joan Adler  
Jake Rosenberg.....Saul Z. Martell  
Edward Van Clive.....Harold Teely  
Edward Van Clive.....Robert Brister  
John Southwood.....Willbur DeKouze  
Mary Chaperton.....Anna Reid  
Mrs. Tewksbury Saint John.....Terry

Reda Von Buelow  
Terry.....Jonathan Hale  
Mangold.....Charles London  
McNally.....Roland Pike  
Pearson.....Alfred L. Regali

If it weren't for the possible film rights, offers for which have been made, according to information, "57 Bowery" would be reposing in Cain's asylum for indigent plays by Saturday. With the cinematograph, flirting for the flicker privileges it behooves Morganstern and his Mostru Productions Inc. to force the issue for a spell. Mostru, the holding corporation, derives its

name from two letters each of the surnames of Morganstern, Hyman Adler and Renee Rush, producer and principal players, who, while not featured on the program, are given tungssten prominence outside the theatre.

The unkind suspicion which always attend the information that performers are asked to invest their own money in a production in which they are seen seems justified with this play. One of the Adler's, the mellow pawnbroker, gives a satisfactory performance, Miss Rush, as the Gentile protegee of the kindly Jewish Simpson, is badly miscast, as is most of the supporting troupe.

Morganstern, a former Sunday night concert vaude booker, who which they are seen seems justified with this play. One of the Adler's, the mellow pawnbroker, gives a satisfactory performance, Miss Rush, as the Gentile protegee of the kindly Jewish Simpson, is badly miscast, as is most of the supporting troupe.

It was difficult to believe that Edward Locke, whose "The Climax" of a score of years ago was somewhat of a sensation, could have been responsible for the hodgepodge on view at Wallace's. Years and years behind the times, it is familiar clap-trap that could be almost entertaining were it played a bit broader. One has but to sample such choice lines as "your pearls have lost their luster" and "you mean—" with the significant from the betrayed girl casts down her optics, to get the drift.

Some other addenda that "this is terrible" with the retort "this could be worse" and "but how could it be worse?" caused some shoking in the immediate vicinity from the bewitched girl reactions were being voiced.

The plot is as transparent as a night club hostess' good-fellowship. The main character, the hi-bit friend of the pawnbroker's university-educated son is a no-good, and that he will bring dirt on the house of David Schiller.

From the Bowery establishment Schiller migrates to midtown Fifth avenue, where Edward Van Clive (addressed as Bob in the play) makes a pretense of sympathy with the Schillers on behalf of temporarily embarrassed society ladies who find they can meet their bridge debts and the like in this manner without the necessity of visiting pawn shops and ghetto neighborhoods.

The social rounder Van Clive is (Continued on page 53)



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BUDDY  
WATTLES  
LEADING ROLE IN  
"HIT THE DECK"  
at Majestic Theatre,  
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The  
TREASURERS CLUB of CHICAGO  
ANNOUNCES  
THE NINTH  
ANNUAL  
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IN THE  
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BEGINNING  
at 11 PM.



## Green Room Moving; Lambs' Club Sticks

The Green Room club, which removed to its present quarters on West 48th street several years ago, must find new quarters within six months. It is said a faulty lease is the reason. For a long time the club was quarantined in a special building on 47th street, but vacated after the property was sold by the Actors Order of Friendship, which owned it.

The lease on the present home was termed for three and a half years. It was thought there was an optional clause permitting an extension of the rental for 21 years. It appears that provision was voided. The building at 19 West 48th street is owned by Columbia University. A Columbia fraternity was spotted next door, but moved recently.

The Green Roomers contemplate securing quarters in a hotel, a committee reporting that suggestion Tuesday.

On the same afternoon, the building committee of the Lambs reported to a special meeting on the proposal to sell the 44th street building and build elsewhere. The committee is understood to have advised against the move and suggested the present club be retained as is. A realty operator had offered an attractive price for the property. A new site on 45th street west of the Peck theatre had been considered earlier.

## Choir Strands; Frisco Art Patrons Offer Aid

San Francisco, Jan. 31. Members of the Florentine Choir, stranded here, appeared in court yesterday (Monday) to press wage claims of \$3,200 against Frank W. Healy, local concert manager. Representatives of Herbert Floishacker and Wallace Alexander, wealthy patrons of the arts, told Police Judge Lazarus no formal claims had been filed, but the Otto Kahns of Frisco were ready to die down. The case will come up again later this week. Meanwhile, some of the 16 choir singers have been given work by West Coast Theatres.

## THE ARNOS' MUSICAL

Peter Arno, "New Yorker" cartoonist, and his wife, Lois Long (Lipstick), on the same publication, are completing a musical comedy. Arno is doing the music and Miss Long the book and lyrics in collaboration with Billie Griffith. Arno is a musician and at one time had his own jazz band, playing in the night clubs. He is also doing some songs with Clarence Knapp, former mayor of Saratoga, known as a column contributor under the name of Ambrose Glutz.

**MACHUGH, FRED LANCE P. A.** Arthur E. MacHugh has joined the ranks of free lance press agents, which field has attracted a number of advance agents this season. Solly Kann is associated with him.

## PLAYERS IN LEGITIMATE DIRECTORY

### EDNA LEEDOM

STARRING IN  
"LOVELY LADY"

At the Sam H. Harris Theatre, N.Y.

### CLAIRE NOLTE

Feminine Lead  
(Billie Moore)

"BROADWAY"

Current Theatre, San Francisco, New Management JED HARRIS

### MARIE SAXON

CARE VARIETY; NEW YORK

MISS

### BOBBIE TREMAINE

Featured Dancer in  
"Just Fancy"

GARRICK, CHICAGO

## Lighters as Disturbers

Since the automatic (so-called) cigar lighter has become common theatre patrons have fallen into the habit of striking a light to read programs while the house is dark. It keeps the ushers frantically running down the aisles, explaining it is against the fire laws.

## PLAYS ON BROADWAY

(Continued from page 52)

the chief means of contact with his society friends. He is supposedly performing a courteous deed for the Mesdames Van-This and Van-That, who are in need of a little ready cash. The noisy monkeys are regaled of like so many Smiths and Joneses. Actually, after two acts of obnoxiousness it is disclosed that each bauble has been filched by the social Raffles, who collects the pledge money and leaves his security in the name of the woman from whom he stole them.

The kindly dick, Ed Rafferty, is ultimately instrumental in forcing a confession from Kid Raffles, who uses a poison cigarette as a suicidal means to escape the pen.

Pretty much the same seems to have been prepared especially for the unsophisticated Yid trade. The presence of the kosher publicity experts who have much to do with "The Jazz Singer" exploitation downtown evidenced Morganstern's knowledge that he would have to rely on the Jewish fans for whatever success "Beverly" gets.

The miscasting of it all is more against the play than the elements supplied by its author, who wasn't given as full an opportunity as he might. Miss Rush, who is said to be a wealthy divorcee, is financially interested, and Adler, along with Morganstern, Earl Carroll and a couple of others, also have a piece. Even with the Carroll in at his own house, "57. Boverly" cannot hope to flourish on 42d street. Abel.

## PLAYS OUT OF TOWN

### THE BRIDAL BED

San Francisco, Jan. 27. Sld. Goldtree presents a four-act drama by Charles Mere. Adapted from the French by Blackman. Presented at the Green Street, Jan. 27.

Paul Morton.....J. Anthony Smythe  
Ellen Morton.....Elinore Jackson  
"Captain" G. Loring Edward Redmond  
Edith Chandler.....Annie Andre  
Dick Chandler.....Victor Tolman

It's doubtful if the police will permit "The Bridal Bed" to continue many days unless there is some drastic cutting of lines. For pure, unadulterated profanity, nothing like it has ever been produced. The play itself does not come under the term of "objectionable," although it deals with a delicate subject; but the cursing at the climax of the third act is just about as rough and raw as could be imagined as the husband drives his wife from the house.

The capacity mob greeted the lines with consternation, gasps and outright belligerence—depending on the viewpoint. There were other

### GARDINER HART

JUVENILE

Pacific Coast Company

"HIT THE DECK"

Majestic, Los Angeles

### CHIC — ROSE

YORK and KING

WITH

"TAKE THE AIR"

WALDORF THEATRE, N. Y.

### ELIZABETH MURRAY

Featured with

"SIDEWALKS OF NEW YORK"

En Tour

HARRY

### McNAUGHTON

"ZIEGFELD FOLLIES"

En Tour

Representative—Louis Shurn

frank speeches, but mild in comparison.

"The Bridal Bed" falls woefully short of stacking up alongside "The Married Virgin," which preceded the attraction at the intimate little playhouse down in the Italian colony.

Originally a French drama, with the locale in Paris and a French setting, "The Bridal Bed" adapted it to an American version with the opening scene in a hotel bedroom in San Francisco, and the other acts near the beach at Santa Barbara, Cal.

The story is of a pair of newlyweds, the Mortons, who are about to start on their honeymoon.

Arriving at their hotel suite, the wife repulses all advances of her husband, and finally confesses earlier indiscretions. She tells her husband everything, everything, and the man spurs her, but finally agrees to make the best of what he considers a bad situation.

A year later they have returned from abroad and are leaving at Santa Barbara for the summer, when Ellen (wife) meets old friends, among them Dick Chandler (former lover) and his wife.

Morton finally traps his wife into admission that Chandler is "the other man." And it is then that the tide of oaths sends the wife out. In the final scene there is a reconciliation between the Mortons, after Ellen has told Mrs. Chandler of her affair with Dick. Refused forgiveness by her friend, Ellen craves a final wish, that Dick be told that she (Ellen) "loved him with all her love and that she went away."

Keeping up the lie to the hilt, end, as it were.

Though intended as straight drama, the first night crowd to the little Green Street playhouse seemed to accept it more as farce. Hardly had the curtain raised before snarls greeted a situation where

Paul asks his wife to gaze from a window, painted dull white and plainly a solid wood backing. Despite the attitude of the pay mob, Smythe in the lead role, stuck to his part religiously, giving a finished interpretation that really saved the play. Miss Jackson was palpably nervous, though giving an excellent performance. Rodman was a total loss as Chandler, while Anette Andre satisfied in the injured wife role.

No matter what complaint at staging, a rearrangement of furniture and drapes served to answer for the hotel suite and the Morton summer cottage.

In addition to the five principals there are four minor parts that have little direct bearing on the action. If permitted to continue, "The Bridal Bed" probably can hold out through draw from the curious and the "intellectuals" for three or four weeks. But it's problematical. Litwaks.

## "MIKADO" TOPS PHILLY

(Continued from page 50)

the eight local legit houses, and to make matters more so, the announcement was made Monday that the "Follies" at the Erlanger, scheduled to open for three weeks, had to be cancelled because of the illness of the leading lady. "The Follies" nothing has been booked to substitute. "Three Musketeers" is mentioned, but not booked officially. Following "Greenwich Follies" is the revival of "Diplomacy" in "The Desert Song," March 19. "The Love Call" is announced as indefinite at the Chestnut, although a special company of "Good News" has been repeatedly mentioned for about Feb. 20 at that house. "Spider's" tenure of the Lyric, despite fine trade, is said to be limited, with "My Maryland" about coming in about Feb. 20. "The Silent House" is at the Adelphi this week, its fourth local house, but the booking is for one week only.

Next week, from all indications, the theatre will be dark, with Irene Bordoni's "Paris" apparently set for Feb. 13. Elsie Ferguson's "Careers" was mentioned for Feb. 27, but has presumably been cancelled.

Next Monday, George Tyler brings the Irish Players into the Broad for two weeks, and on Feb. 20 "Tommy" opens at the same house. The Garrick has the "Widow" revival of "Diplomacy" this week, and next Monday will offer "The 19th Hole" for three weeks. After that with Harry Rose, a surprise booking and one which shows the scarcity of shows on the road. It will open Feb. 27, with length of stay not announced. The Walnut has "The Love Call" for two weeks after the Gilbert and Sullivan revivals, and after that nothing mentioned.

It all points to a very early season, here this year. One prediction is that two or three houses will be closed by May 1 and all but a couple by June 1.

Estimates for Last Week

"Tenth Avenue" (Broad, 2d week). Melodrama got rather better policy and fair business about \$3,500 claimed, which may be the high Irish Players next.

"Yours Truly" (St. Elmo, 3d week). Leon Lyric's musical more or less of a day here, fourth week cancelled.

with "Tenth Avenue" (Broad, 2d week) winning in week earlier than expected. "Truly," \$15,000.

"Diplomacy" (Garrick, one week only). George Tyler's all-star revival originally sold out before opening; two extra matinees inserted; has good chance to lead record of "Tenth Avenue" last season. "Silent House" around \$3,000 last week.

Gilbert and Sullivan Repertoire (Walnut, 4th week). Indications are for a 25,000 week this week, weather permitting; last week, despite storms, "Mikado" got within a few hundred dollars of \$22,000 and led the town.

"The Love Call" (Chestnut, 4th

week). Operetta referred New York conditions and is a real hit; last week off to \$18,000, due to bad weather last week.

"The Spider" (Lyric, 2d week). Easily led non-musicals, with not far from \$18,000 claimed; credit to the group for doing so in two weeks, but apparently limited to four or five.

"The Silent House" (Adelphi, one week only). British melodrama now in sixth local week and fourth theatre. "Saturday's Children" beat \$12,000 and showed signs of picking up into real hit class when it left.

Erlanger. Dink this week, due to cancellation of "Follies." "Honey-moon Lane" claimed around \$20,000 last week.

## NEW YORK THEATRES

### Ziegfeld's 3 Masterpieces

NEW AMSTERDAM THEATRE, W. 42d St. Erlanger, Dillingham & Ziegfeld, Mgr. Dir. Mats. Wed. and Sat.

ZIEGFELD'S PRODUCTIONS

### MARILYN MILLER

"ROSALIE" with

### JACK DONAHUE

LYRIC THEATRE, MATINEE W. 42d St. WED. & SAT. ZIEGFELD'S INCOMPARABLE

### RIO RITA

ZIEGFELD THEATRE, 30th St. & 6th Ave. MATINEE, WED. & SAT. THE ALL-AMERICAN Musical Comedy

### SHOWBOAT

NOVITA TERRIS HOWARD MARSH EVA D'AMICO LUCY D'AMICO HELEN MORGAN RHINA MAY OLIVER and CHARLES WINNINGER

"Blithely blood-curdling." —Herald Tribune

HORACE LIVINGSTON Presents New York's Newest Shudder

### DRACULA

FULTON THEATRE, West 46th St. Mats. Wed. and Sat., 2:30

### THE SHANNONS

OF BROADWAY

with JAMES and LUCILE GLEASON

MARTIN BECK Theatre 45th St. & 5th Ave. Mats. Wed. and Sat., 2:30

ERLANGER'S THEATRE, W. 44 St. PEN 7003 Mats. Wed. and Sat., 2:30

THE GREATEST LAUGHING SONG AND DANCE SHOW ON EARTH

### The MERRY MALONES

with GEORGE M. COHAN and 150 DANCING COMEDIANS 376 GOOD SEATS AT \$1.10

### GLOBE THEATRE

CHARLES DILLINGHAM Presents

### BEATRICE LILLIE

In a New Musical Farce Comedy

### SHE'S MY BABY

with CLIFTON WEBB and JACK WHITING and ULA SHARON

JOHN MCGOWAN'S New Comedy

### "EXCESS BAGGAGE"

with Eric Drexler, Miriam Hopkins, Frank McHugh, Doris Eaton

### RITZ THEATRE

MATINEES WED. and SAT. AT 2:30

### HAMMERSTEIN'S

Arthur Hammerstein's Music Play

### "GOLDEN DAWN"

Presenting LOUISE HUNTER

Music by EDWARD KALMAN and HERBERT STOTHART

VANDERBILT THEATRE, W. 48th St. Mats. Wed. and Sat., 2:30

Low Fields and Jule D. Andrews Present

### THE MUSICAL COMEDY CLASSIC

MARK TWAIN'S

### "A Connecticut Yankee"

Adapted by FIELDS, ROGERS and HART

### EUGENE O'NEILL'S

### Strange Interlude

JOHN GOLDEN THEATRE, 33rd St. & 5th Ave. Only at 2:15. Dinner Intermission of one hour at 7:30

The Theatre Guild Presents

### "THE DOCTOR'S DILEMMA"

Week End, 6: "Marco Millions"

GUILD Theatre, West 52d Street, Matinees Thurs. and Sat.

### PORGY

LYCEUM Theatre, W. 45 St. Mats. Thurs. and Sat., 2:30

### INTERFERENCE

By Roland Pertwee and Harold Dearden

### PAULINE LORD

in "SALVATION"

By Sidney Howard & Cuno McArthur

### EMPIRE

B'way and 46th St. B'way 8:30. Mats. Wed. and Sat., 2:30

### MADGE KENNEDY

in "PARIS BOUND"

By Philip Barry

### MUSIC BOX

Theat. W. 46th St. Evenings 8:30

Mats. Wed. and Sat., 2:30

### "BURLESQUE"

A Comedy

### PLYMOUTH

Theat. W. 46th St. Evenings 8:30

Mats. Thursday and Saturday, 2:30

### ROXY

7th Ave. and 50th St.—Under Personal Direction of S. L. ROTHAPPEL (Roxy)

### 13 WASHINGTON SQUARE

JEAN HERSHOLT-ALICE JOYCE

RUSSIAN CHORAL SPECTACLE

BALALAIKA ORCHESTRA of 25

KENTUCKY JUBILEE SINGERS

ROXYETTES BALLET CORPS

ROXY SYMPHONY ORCHESTRA

### CAPITOL

Broadway at 51st St. Doors open at 11:45 A. M.

First Time at Popular Prices

RAMON NOVARRO and

MARION GARDNER in

"The Student Prince"

ON THE STAGE

"DREAM GARDEN" & Revue

CAPITOLIANS, WALT ROESSNER, others

### 4th and LAST WEEK

CHARLIE "THE

### CHAPLIN in CIRCUS"

The Greatest Show of Mirth

MARK B'WAY 41

Extra Midnight Showing Daily at 11:30

Regular Mark Strand Prices

SUNDAY MATINEE AT 3

### SUNRISE

with Symphonic Melodrama Accompaniment

An F. W. Marxman Production

Featuring

JANET GAYNOR & GEO. O'BRIEN

Also Fox Movietone News

Times Square, 2nd Daily, 2:30 & 8:30

SUNDAY MATINEE AT 3

### AL JOLSON

in "The JAIL SINGER"

on the VITAPHONE

WARNER THEATRE B'WAY at 52d St.



# "There Must Be A SILVER LINING"

(That's Shining For Me)

Dolly Morse's  
(Dorothy Terris)  
Greatest  
Lyric  
Since "My  
Wonderful  
One!"

Every act  
will be  
singing  
"SILVER  
LINING"

You'll  
fall  
HEAD OVER  
HEELS IN  
LOVE  
With It!

ARTISTS' COPY

## There Must Be A Silver Lining

(That's Shining For Me)

Lyric by  
DOLLY MORSEMusic by  
WALTER DONALDSON

Mod to

The more I roam-a-bout, The more I dream-a-bout a rain-bow,  
I've been so blue a lot, I've had an aw-ful lot of bad luck

Just hop-ing that a rain-bow might soon ap-pear  
An aw-ful lot of bad luck has come my way

I'd walk a mil-lion miles, To find the kind of smiles that I know, Would bring a gold-en  
Although I sit and mope, I try to smile and hope that Good Luck, A lit-tle bit of

rain-bow, and skies so clear Although I try I real-ly get  
good-luck, will come some day Just like the skies, my eyes are so

no where, Some-time I'm hop-ing that I'll get some where  
cloud y Some day Miss La-dy Luck might say "How dy?"

CHORUS *p*  
There must be a sil-ver lin-ing That's shin-ing for me,

There must be a way of find-ing a mes-sage of sym-pa-thy,  
Just a lit-tle coo from the blue-bird, Would make a  
new bird out of me There must be a sil-ver lin-ing

That's shin-ing me

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Walter  
Donaldson's  
Greatest  
Melody-  
A Worthy  
Successor  
To "MY  
BLUE  
HEAVEN"

Every  
Orchestra  
Will Be  
Playing  
"SILVER  
LINING"

And Don't  
Forget  
"I FELL HEAD  
OVER HEELS  
IN LOVE"  
Is A HIT!

"You Can't Go Wrong  
With Any FEIST Song"

711 SEVENTH AVE. LEO FEIST INC. NEW YORK  
SAN FRANCISCO 935 Market St.  
CINCINNATI 707-8 Lyric Theatre Bldg.  
PHILADELPHIA 1228 Market St.  
KANSAS CITY Gayety Theatre Bldg.  
CHICAGO 167 No. Clark St.  
DETROIT 181 Tremont St.  
1020 Randolph St.

LOS ANGELES 405 Majestic Thea. Bldg.  
MINNEAPOLIS 433 Loeb Arcade  
TORONTO 193 Yonge St.  
LONDON W.C.2 ENGLAND  
138 Charing Cross Road  
AUSTRALIA MELBOURNE  
276 Collins St.

Dance  
Orchestrations

50¢

FROM YOUR  
DEALER  
OR DIRECT!



# BROADCASTING STILL PHOTO IN 90 SECS. AS DEMONSTRATION

**Dr. Alexanderson Process Shown by N. B. C.—Commercial Possibilities—Must Be Developed at Receiving Point—Mayor Walker First**

Broadcasting of still photographs which the National Broadcasting Co. demonstrated to an invited audience of radio engineers and newspapermen is a direct step toward the transmission via ether of motion pictures.

Already Television has been successfully demonstrated to laboratory executives in the General Electric Co.'s Schenectady, N. Y., plant, but the process of transmitting photographs and diagrams over the air made possible by apparatus developed by Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Co., is more in line with the

range. Mayor James J. Walker's picture was broadcast from the NBC's studios at 711 5th avenue at 55th street to its high-powered Bellmore, L. I., studios and received back in the N. B. C. studios. Another experiment had Dr. Alfred N. Goldsmith's home on West End avenue and 82d street, situated 25 miles from Bellmore, L. I., as the receiving laboratory.

Reception is governed by the ordinary radio reception of the broadcasting station. WEAF conservatively has a range of 150-mile radius from New York. A network system of relayed broadcasting is also

## HENDERSON MUST PAY

**Jury Gives Agent Verdict for \$2,400, Weekly "Salary" for the Booking**

A jury in the New York City Court brought in a verdict for \$2,400, the full amount sued for by Al Herman, the agent, against Fletcher Henderson, the colored band leader at Roseland ballroom. Herman proceeded on a contract calling for a weekly salary of \$30 a week from Henderson for securing the Roseland engagement. Herman was also entitled to 10 per cent. commission on all outside engagements.

Henderson's contention was that when he left Roseland for a road tour after nine weeks at the Broadway dance hall it abrogated Herman's claim. The jury thought otherwise, since Henderson returned to Roseland after a brief absence on the road. The decision gives Herman his salary interest in the life of Henderson's contract at Roseland.

## MAY TAX RADIO AD REVENUE; SENATE PROBE

**Dodge Bros. Hour Prompts Inquiries as Substitute for Theatre Admissions**

Washington, Jan. 31.—Senate leaders, quoted as having pledged their support to repeal the entire admission tax, are now said to be looking to the revenue derived by the broadcasters from advertising accounts.

Printed reports of the large amounts paid for these hours has caused considerable discussion with it now expected that when the tax bill comes up for discussion in the Senate, a proposal will be made to place a tax on these returns as a substitute for the theatre tax. It now being considered necessary to have the revenue to balance the loss of the automobile tax.

Stalling on the consideration of the bill is creating much conjecture as to just what will be done. Many predict that the automobile tax will go back to the rates as recommended by the Ways and Means committee of the House, but that the admission tax will go. As to how far the new proposal on radio will get is said to be dependent upon the manner in which it is brought out. It is said to be a Republican idea.

Dodge Brothers' \$60,000—hour brought the idea to the surface.

## Big Ad Agency Engages Showman for Radio Accts.

N. W. Ayer & Son, the internationally famous advertising agency, has engaged Gordon Whyte, a showman of long standing, to take charge of that advertising firm's radio accounts.

Whyte will work with Douglas Coulter on the Eveready Hour and the Victor Hour, which are the Ayer Co.'s two current radio advertisers. Ayer also handles Armand, beauty preparations, through the National Broadcasting Co.'s midwest network, a separate circuit working out of Chicago.

Whyte has been an actor, stage writer and newspaperman for many years and was especially engaged by Ayer for his showmanly qualifications, with the proviso of a free hand in everything.

The Ayer agency is the biggest of its kind in the world, handling Ford, Rolls-Royce, Chicago, Milwaukee & St. Paul Railroad, Kellogg's Corn Flakes and other cereal products, Armour & Co., American Telegraph & Telephone Co., among scores of others.

There has been talk of Ford going on the air, but that is not definite. The competitive trend and competition from General Motors and the Dodge Brothers, regular ether features, may soon force that issue.

The Whyte appointment is unique in that an advertising agency utilizing radio has taken the initiative where the N. B. C. refuses to commit itself. The latter stands on its theory that from within its own ranks will blossom forth a superior showman.

Isolated Station Quits  
Washington, Jan. 31.  
FAC, situated at La Laguna, has discontinued. This leaves no broadcasting in the West Canary Islands.

## RADIO RAMBLES

By Abel

Ben Bernie, working under wraps and without the usual Bernie flippancy, which in a measure almost gave him a new ether personality, was in e. of the General Motors hour (Oldsmobile). Bernie's program was all to the musical comedy, with the choicest production songs hits canned for vocal and instrumental rendition.

The curb on Bernie is in line with the N. B. C.'s general ruling against all ad lib announcements. The Jules and Rogers misinterpreted comedy on the Dodge Bros. Victory hour prompted this.

### Strict Editing

Advertising buyers inspired the N. B. C. to edit and censor everything in the future excepting the announcements of their own staff announcers.

In these rambles from time to time will forget the stereotyped radio review idea in line with other suggestions there is enough of that already in the daily press. The premise is well founded. Unlike a play or other stage or screen amusement which is prolonged, the nature of radio entertainment is so ephemeral and restricted to but a few minutes up to an hour that any serious critical analysis is wasted, unless it is for general suggestion for a permanent hour.

### Criticising Critics

Donald Flamm, managing director and president of stations WMCA and WPCB (Hotel McAlpin and Park Central Hotel), has prepared a lengthy criticism of professional critics of the radio. Flamm has

much of interest to expound, and says it was prepared chiefly with a view for Variety analysis and consideration. Promise to dissect Flamm's stuff, with much pleasure.

### Bernays' Bull

Edward L. Bernays, public relations counsel extraordinary, who did such great work on behalf of the Dodge Bros. Victory hour, is another who alleges that the contemporary radio press regards Variety as a beacon light in this problem of radio showmanship. Any suggestions in the showman's file are avidly devoured by all concerned, so Eddie says. That goes for the radio broadcasters who self-admittedly have been won around to the showman's shunt on radio.

In the past the propaganda for paid talent was anarchistically regarded as a pipe dream of a trade paper. Variety, trying to put performers on the pay rolls of broadcasting stations which insisted and persisted they had not the source of income from which to pay off. The advertisers and good-will exploiters paved the way for that in short order.

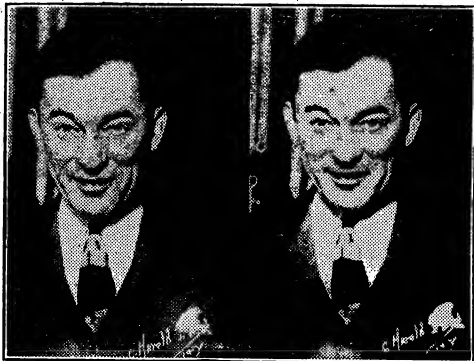
### What Is Any Showmanship?

Radio showmanship. What is it? How can it be accomplished? It has no parallel in the theatre, being as new as radio itself is.

### 3 Dancers at Kit-Cat

Myrio, Desha and Barte sail Feb. 3 on the "Olympic" to open at the Kit-Cat Club, London, Feb. 26.

The dance team will play abroad for a couple of months, returning to picture houses in America.



Mayor Walker Over the Air

Two likenesses of New York's chief executive. To the left as he was taken when speaking at WEAF, New York. Right view as developed after 90 seconds in going through the ether and received at the home of Dr. Goldsmith on West End avenue.

While the air transmission reveals some distortions, though not unfavorably, of features, particularly, measurements of the two photos are precise.

current practice of transmitting news photographs by land wire by what is commonly known as the Telephoto process.

The Dr. Alexanderson invention utilizes the ordinary broadcasting station, sending the likeness through the ether, and receiving it through an attachment hooked up with the ordinary radio receiving set.

Instead of a loud speaker on a radio receiver, the photographic reception box is hooked up to the set and the likeness comes through within 90 seconds of its broadcasting. That is the length of time required for the sending of a picture 4 1/2 inches by 8 inches, such as Mayor James J. Walker's, reproduced herein.

Listeners for this experiment tuned to WEAF. A wavering note or high frequency squeal, sustained for 90 seconds, was all necessary to send the photo. It takes about five minutes to be developed like any other photograph.

### Positive Transmitted

Unlike Telephoto, the negative is not transmitted, but the positive print. From the print a negative is developed, this requiring a developing outfit, dark room and usual properties.

The commercial possibilities of this for news photography transmission at first thought seems best. What its household possibilities are are speculative.

The NBC test covered a 25-mile

possible with the apparatus. This experiment will be publicly demonstrated to an invited group within a fortnight.

Dr. Alexanderson, who thrilled the world with his Television, is responsible for the new transmitter. No technical identification name has been given this means of photographic radio reproduction.

## Air Chest Fund Quarrel Brings Up Slander Bill

Providence, Jan. 31. Senator Robinson, of Providence, introduced a bill in the Rhode Island legislature last week providing a penalty of a \$500 fine for slander over the microphones of broadcasting stations of the state. Neither of the two local leading stations knew of any particular reason for the bill. Rumor is that the author of the measure is directing his fire at a station attached to a local theatre.

During a recent Community Chest drive one of the prominent sponsors was attacked on the "mike" by the owner of a broadcast outfit. Sincerity of the Chest Fund worker was challenged and in the midst of the air tirade was told "to go ahead and sue the speaker for libel or anything else." The only outcome of the affair to date is this proposed legislation.

RENOWNED FOR ITS FRENCH CUISINE AND PASTRY

# PIROLLE'S

145 WEST 45th ST., NEW YORK

Pirolle's Special Table Photo Dinner, \$1.25 Sunday—Noon to 9 P. M. LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

## TED WEEMS

and HIS ORCHESTRA

NOW HOTEL MUEHLERACH

KANSAS CITY, MO.

THIRD CONSECUTIVE SEASON

VICTOR RECORDS

An  
Announcement  
of  
Extraordinary Interest



# ERNIE GOLDEN AND HIS ORCHESTRA

open at the

## KNICKERBOCKER GRILL

Monday Evening, February 6, 1928

**MR. GOLDEN** takes this opportunity to express **to all of his friends in the profession his sincere appreciation of their good fellowship, their good will and their good wishes during the past years and extends his hearty invitation to renew the old friendships at his new rendezvous—the Knickerbocker Grill, 42nd street at Broadway—where the new "Broadway Nights" will continue and where the latch key is always out.**

The  
**Knickerbocker Grill**

Forty-Second Street at Broadway

ERNIE GOLDEN  
Broadcasting from Station WOR

ERNIE GOLDEN  
Records—All Companies



## PICK-UP BAND CANNED ON 2D DAY IN ALBANY

Albany, N. Y., Jan. 31. The entire band sent to the Rainbow room of the New Kenmore hotel with Ted Florito, composer of a number of song hits, was fired the second night it was in Albany. The band was such a flop in the eyes of the three Murphy brothers, owners of the hotel, that they ordered the withdrawal immediately. The nine men sent to the Kenmore were stranded in Albany for a few days until given carriage to return to their homes. These men, it is said, were a pickup band, some coming from Mexico City, and not members of Florito's own orchestra, which the Murphys said the M. C. A. agents had promised to send to Albany.

When without a band, Bob Murphy immediately called upon Romano, who had been at the Kenmore for several seasons, to accommodate him for a couple of nights. Phil sent him as many men as available.

Kenneth Casey has been installed as manager of the band and orchestra department of the Alf T. Wilton agency.

## Am. Society's Election

The annual election of officers of the American Society of Composers, Authors and Publishers practically re-elected the entire ballot, with few changes.

Gene Buck continues as president; John Philip Sousa and Louis Bernstein, vice-presidents; Charles K. Harris and Silvio Hein, secretary and assistant secretary; Jay Witmark and Joe Young, treasurer and assistant.

Director-publishers are Louis Bernstein, Edgar F. Bitner, Saul H. Bornstein, Max Dreyfus, Rodman W. Fay (Schrimer Co.), Walter Fischer (Carl Fischer, Inc.), Charles K. Harris, Jerome Kelt, Jack Mills, George Maxwell, Will Von Tilzer, Jay Witmark.

Writer-directors are J. Keirn Brenna, Gene Buck, Bud DeSylva, Silvio Hein, Raymond Hubbard, Gus Kahn, Jerome Kern, Frederick K. Martens, Joe McCarthy, Oley Speckers, John Philip Sousa and Joe Young.

## Geo. Piantadosi's "Eagle"

Waterson, Berlin & Snyder are bringing out a new Lindy song, "Lone Eagle." It represents George Piantadosi's first effort to emulate his composer-brother, Al.

Jack Glogau and Ray Turk helped George—a lot.

During the height of the Lindbergh enthusiasm last summer about 30 songs were published by various concerns. Apparently this is the first ditty celebrating the Mexican hop.

Universal has a picture current under the title "Lone Eagle." No hook-up.

Sam Woodine's band has joined Clarence Robinson's colored musical, "On the Air."

LONDON—PARIS—BRUXELLES  
MADRID—BERLIN—GENEVA—LUGANO  
PALM BEACH—NEW YORK

**HARL SMITH'S**  
**Lido Venice Orchestra**

A PAUL SPECHT UNIT  
Nothing "Sweeter" in Dance Music  
Now at BLOSSOM HEATH INN,  
DETROIT

## ARTHUR FIELDS' WIFE ASKS FOR SEPARATION

### Mrs. Fields Alleged to Have Stripped Home—Husband May Counter

After stripping Arthur Fields' household in Larchmont, N. Y., of most of its belongings and alleged to have deserted her husband's child who was in a critical condition, a hospital, Selma Adler Fields has taken the initiative with a separation action, according to papers filed in the New York Supreme Court. She alleges the songster earns \$15,000 a year as vocalist for the phonograph records.

Fields for a time this fall was frantic as a result of an automobile accident to his son by a former marriage, which almost permanently crippled the lad. Only the most expert and high-priced surgical treatment by specialists, which depleted the Fields' fortune in short order, saved the boy's life and resulted in the present favorable condition.

It was at this time that his wife left the Fields home, taking with her many of the household possessions. It prompted Fields to advertise a warning against further indebtedness incurred by his wife.

Kendler & Goldstein, acting for Fields, state they will counter-sue for an annulment of the marriage on the ground the wife was divorced in Chicago at a time when she was not a resident of Illinois.

## Malotte Must Pay, or Else

Los Angeles, Jan. 31. Albert Hay Malotte, former picture house organist at present conducting an organ school, must pay alimony to his estranged wife, Mary Jane Malotte, vaudeville and cabaret actress, or else. Superior Court Judge Beecher made this provision to Malotte when he was held in contempt of court for refusing to pay separate maintenance awarded his wife last October.

## Varvara Clicks, Re-signs

Leon Varvara's click as the stage band leader and m. c. at the Stanley, Baltimore, has prompted Edward L. Hyman, the Brooklyn Strand's managing director, supervising executive of four Stanley theatres, to re-sign him. At the Earle, Washington, Whitey Kaufman and band go in as the stage band feature succeeding Russ Morgan, opening Feb. 4.

Owing to the Chaplin "Circus" feature being booked for a run at the Brooklyn Strand, a reversal of sequence for the unit presentations becomes necessary. Hyman's new show opens at the Earle, Washington, Feb. 4, and returns to the Brooklyn Strand; thence to the Mosque, Richmond, and next Baltimore. The usual sequence is Brooklyn, Washington, Baltimore and Richmond, but the pencilled-in two and three-week stands for Chaplin and F.N.'s own "Patent Leather Kid" (Barthelemess) brought about the temporary change.

## ART KAHN ENDS RUN

Art Kahn closed a four weeks' stay at the Mark Strand, Brooklyn, N. Y., Saturday. He was the m. c. coming from Chicago after eight years with Lubliner & Trintz. Kahn has other New York offers, including a radio proposition, which may keep him east.

The Brooklyn Strand gets Chaplin's "Circus" for two weeks starting this week, and does not require a stage band leader. When resuming with its units, Jerry Seers, the house arranger, will wield the baton.

## Announcement Extraordinary!

After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Elaine," have just completed their quarter-century hit

## "SWEET ELAINE"

the sister song to "Sweet Adeline"

Quartettes, Trios, Duets, Singles, Orchestras

WRITE — WIRE — CALL

JOHN E. HAYES, Inc.

1595 Broadway, N. Y. City

## Silver Slipper, N. O., Is Blown Up, Destroyed

New Orleans, Jan. 31. Early yesterday morning the Silver Slipper, nite club, was blown up and completely destroyed by the fire that followed.

It occurred one hour after the place had closed.

A. Trambino, owner and manager of the club, asserts that the destruction of his place was the work of enemies.

The Silver Slipper has been New Orleans' principal point in the better night life of the town.

It was the scene two weeks ago of Teddy Morse, 19-year-old dancer in the place, rushing onto the club's floor, ablaze, her dress having caught fire in the dressing room from an electric heater. Miss Morse died a few days later.

## WIRGES, REC. MGR., BRUNSWICK

Bill Wirges is no recording manager for Brunswick, in charge of all "canning" of Brunswick disks. Wirges travels between New York and Chicago.



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Wizard of the Strings  
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Grill Orchestra  
SLEEPY HALL  
With His Orchestra, Venetian  
Gardens, Montreal  
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WOW!  
A  
RIOT!

100 EXTRA COMEDY CHORUSES!  
SPECIAL MATERIAL!  
SURE FIRE LAUGHS!

BE AMONG THE FIRST  
TO USE THIS  
SENSATIONAL SONG

WIRE OR WRITE  
NOW!

ORGANISTS!

WRITE  
NOW FOR  
SLIDES—  
A SURE FIRE  
HIT—SPECIAL  
COMEDY SLIDES!

PRODUCERS—A WONDERFUL  
SONG FOR STAGE BANDS

A GREAT IDEA FOR PRESENTATIONS

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WORLD'S  
GREATEST  
COMEDY  
SONG

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OKMNX

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# FEDERAL MEN TESTIFY FOR NITE CLUB OWNER

## Le Paradis "Ice and Water" Prosecution Brings Out Contradictory Statements

Washington, Jan. 31.—Attempt to pin blame on Meyer Davis' Le Paradis because of the sale of gingerale and cracked ice, which the government alleges is used by patrons to drink their own liquor, brought out much contradictory testimony during the past week.

A policeman testified that she saw 40 patrons, young and old, drunk in one night at the cafe. Two prohibition agents testified that they were in the place on the same night and saw nothing of the kind. Government brought in a surprise witness who claims he saw "white liquor" poured out of gin bottles within two tables of where Meyer Davis himself was sitting. Davis' attorneys countered by putting Herbert H. White, prohibition department field supervisor on the stand. He told the court of a conversation with Davis wherein it was brought out that the immunity granted diplomats, many of whom are regulars at the cafe, made enforcement a difficult task. Maj. White added that Davis' contention in this regard was right. He also stated that Davis had asked for co-operation in enforcing the no-drink laws. Case is expected to be brought to a close this week, with decision from the bench looked upon here as important from a national angle. Davis' position has been strengthened due to the prohibition Commissioner Doran's ruling that his agents should not attempt to serve padlocks with no other evidence than that cracked ice and gingerale were being served.

## GREEN MILL REOPENS

Chicago, Jan. 31.—Chicago's Green Mill Gardens (cafe) re-opened Jan. 25. The cafe, formerly owned and operated by Danny Cohen, was closed following the attack on Joe Lewis, now of the Joe Lewis Night Club (the old Rendezvous).

Green Mill is now under the ownership and management of Ralph Burke. Henri Gendron's orchestra furnishes the music.

# Mlle. Fifi's Successor Is Foreign Performer

The smart numbers on Broadway don't know what they're seeing. Budapest's star soubrette, a girl with a general continental reputation, is doing a Mlle. Fifi for Clayton, Jackson and Durante. And standing for the razzing.

She is Lily de Lys, comic opera star of the "Vigginhaus," Budapest. Six months ago Mlle. de Lys came to this country with the Hungarian light opera company for a tour of the towns having a strong Hungarian population. The tour was mildly successful.

The company got as far west as Milwaukee, then came back to New York and disbanded. The troupe went back to Hungary.

Mlle. de Lys, with her mother, also a member of the company, remained in New York, hoping for a chance at the local musical comedy stage.

The game little soubrette says that conditions are desperate for the show people in Budapest anyway. Hundreds of artists have been driven to the capital by the closing of the provincial houses. In Hungary, it is said to be the owner and Harry Green, the manager, according to the police of the West 47th street station. Winters and Green had left about an hour before the "club wreckers" entered.

In the street below was Patrolman Richard Gunnip of the West 47th street station. He was trying doors shortly after 8 a. m. when he heard sounds of destruction within the building with drawn gun. As he reached the club floor he heard the elevator descend.

He raced downstairs after the lift and saw a man run out on the ground floor. Gunnip ran after him. The fugitive fled faster. Gunnip fired two shots over the man's head as he disappeared into 5th avenue, thronged with persons on their way to Mass at St. Patrick's Cathedral.

Gunnip returned to the club with Detectives Clarence Gilroy and Charles Dugan. Entry had been gained by a key, the police figured. The rear door of the club was found opened and it is believed that one of the wreckers escaped that way.

The salary is nothing but it keeps her and her mother off the rocks. And every night she goes through her razzing with the hope that some manager is in the Parody.

Lily de Lys is a performer. And those three boys get their laughs on the announcement: "Mam'zelle de Lys, ze great international star."

## Reduced Rye at \$95

Rye, subject to analysis, at \$95 a case, is frankly conceded by a bootlegger to be heavily cut. Yet the legger claims the analysis will be okay and report say it's so.

Another bit of info from the same source is that the liquor handler is paying \$140 a case for pure rye, from which the \$95 stuff is reduced.

About the only point the legger refuses to talk upon is how much he cuts and how it's done.

# NITE CLUB WRECKED AS "SPITE WORK"

## Wintgreen Club on 46th St. Wholly Demolished Early Sunday Morning

A few hours after the management of the Wintgreen Night Club, 52 West 46th street, on the fourth floor, had closed Sunday morning, malicious wreckers entered the club and with several fire axes did a better job than the prohibition forces did to Helen Morgan's club recently.

The club is not far from 5th avenue. It has a nice clientele. Michael G. Winters, of the Stanley Hotel, is said to be the owner and Harry Green, the manager, according to the police of the West 47th street station. Winters and Green had left about an hour before the "club wreckers" entered.

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## Piccadillys on Brunswick

Melville Morris and his Piccadilly Players are signed by Brunswick to exclusively record two discs a month. The Piccadilly dance band has built a rep as a society dance combination, playing parties, hops, etc.

Morris is Paul Whiteman's United Orchestrans' booking manager. Whiteman is an exclusive Victor artist while the Piccadilly Players, a first string sub-combination, is Brunswick's.

## Savino Returns from Annual

Domenico Savino, arranger, is back in New York with Robbins Music Corp. of which he is an executive, after a four months' stay in Italy.

Savino makes the continental trip annually.

## COLORED GIRL'S SENTENCE

Viola Fowler Given 1 to 10 Years For Stealing

Viola Fowler, 22, former New York cabaret girl and vandilvian, recently arrested in Chicago on a charge of grand larceny, pleaded guilty before Judge William V. Brothers. She was sentenced to serve from 1 to 10 years in the Illinois pen.

Miss Fowler is a colored girl. Her accusers were white women for whom she worked in Chicago as a maid.

The only reason given for her action was that false pride had prompted her to wear pretty clothes and jewelry.

A book of old songs is being published by Shapiro-Bernstein.

# CABARET BILLS NEW YORK

Ambassadeurs	Club Monterey	Hofbrau	Parody Club
Adelaide Zell U S Thompson Edna Lewis Brown & McGraw Will Voderly Bd	Jack Irving Blaine Mann Alma Stone Alma Lewis Edna Sedley Sonia Coy Madlin LaVerne Mary Adams Jerry Osborn Lustig's Sisters	Floor Show Gus Good Frank Cornwell Frank Cornwell Or	Jimmie Durante Lou Clayton Rolie Jackson Parody Rev Garret & List Joy de Los Frankie Morris Patricia Salmons Helen Gray The Maria Carleton Muriel Holland Annette Ryan Jean Ruling Durante's Orch
Bamboo Inn	Hotel Ambassador	Hotel Biltmore	Pennington Hotel
Hilda Rogers Honey Brown Eddie Gray Virginia Wheeler Taylor S Marion Smith Dorothy Phillips Henri Saparo Bd	Grace Hill Gus Marshall Vander Zanden Or Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Pennington Hotel Joy de Los Frankie Morris Patricia Salmons Helen Gray The Maria Carleton Muriel Holland Annette Ryan Jean Ruling Durante's Orch
Casa Lopez	Club Richman	Hotel Biltmore	Salon Royal
Vincent Lopez Or A Friedland Rev Rosary & Capella	Gus Olsen Or Fuzzy Knight Loni Stengel Juliette Johnson Geo Murphy	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Salon Royal Texan Guinan Tommy Lyman Bicycle Or Jacques Green Or
Chaz Florence	Everglades	Hotel Biltmore	Silver Slipper
Florence Sneezes & Palmer Florence's Orch	Frank Lindsay Rev Eddie Chester Eddie Davis Fred Dexter Or	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Silver Slipper Valon & Schenck Dan Hasty Rev Dolores Farris Beth Challe Don & Mae Vercelli Shis Tom Gott Or
Club Barney	54th St. Club	Hotel Biltmore	Small's Paradise
Alice Weaver Walter O'Keefe Eleanor Kern Halo Bryn Or	Henny Davis Fuzzy Knight Frances Shelley Dorothy Barber Mary Lucas Harold Leonard Or	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Small's Paradise Joy de Los Frankie Morris Patricia Salmons Helen Gray The Maria Carleton Muriel Holland Annette Ryan Jean Ruling Durante's Orch
Club Lido	Frivolity	Hotel Biltmore	Montmartre
Jane Green Meyer Davis Or	N T G Rev Molly Doberty Ves Carroll Holly-Totey Pete Woolery Jack White Harriet Married Jean Murray Tom Timothy Or	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Montmartre Emil Coleman Bd
Connie's Inn	Alto	Hotel Biltmore	Alto
Leonard Harper Allie Foss Rev Cotton Club	Alto Helen Morgan Lena Sls Arturo Gordoni Dorothy Croyle Alma Bevere J Friedman Bd	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Alto Helen Morgan Lena Sls Arturo Gordoni Dorothy Croyle Alma Bevere J Friedman Bd
Healy Rev	Club Ebony	Hotel Biltmore	Alto
Aida Ward Edith Wilson Jimmy Ferguson Leonard Ruffin Mae Ails Berry Bros Henri & La Per Duke Ellington Or	Club Ebony Ethony Bd	Madlin Northway Gus Chiles B Cummings Or Hotel Monterey Hal Kemp Or	Alto Helen Morgan Lena Sls Arturo Gordoni Dorothy Croyle Alma Bevere J Friedman Bd

## CHICAGO

Alabama	Colostomo	My Tenner	Virginia Sheptall
Don Beck Ralph Bart Dale Dyer Lew King Bernie Adler Eddie South Bd	Bobby Handers Maude Hanlon Joffre Sls Maude Sls Teddy Martin Norma Lents Art Williams	Myrtle Lanning Zita & Howard Aareeth-Cope Bd	Al Gault Bronie Sturgis Julius Novit Bd
Alamo	Davis Hotel	Lido	Rendezvous
H & L Swain Le Fèvre Lowell Gordon Lester & Clarke	Bonnie Adair Fran Laboue Litcheron & H Al Handler Bd	Inez Gamble Kaahube & Kacna Charlie Schultz Lillian Clay Bd	Rendezvous Joe Latta Natalie & Darnell Irwin Sls Lillian Scott Chas Straight Bd
Ansonia	Frillie	Lido Inn	Rainbow Gardens
Lew Jenkins Wellington Sls John & M Jennings Madolene McKenzie Grace Johnston Bill Krans Bd	Roy Mack Rev Babe Kane John & M Jennings Nellie Nelson Hul Hines Gypsy Lenore Eddie Clifford Ralph Williams Bd	Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Halo Fisher Fred Burke Band	Rainbow Gardens O & M Moore Ray McLaughlin & D Inham Jones Bd
Chaz-Pierre	Golden Pumpkin	Mirador	Samovar
Pierret Nuyten Rev Earl Hoffman's Or	Janka-Somers Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd	Sylvia DeVere Betty Darling Hyland Sls Dolores Fuller Leonard Locher Flo Myers Ralph Lido Bd	Samovar Olive O'Neil Carroll & Gorman Ray Mary Stone Fred Walte Bd
College Inn	Katinka	Parody Club	Terrace Garden
T & B Healy Orman 2 Bee Palmer Al Siegel Sherman-Hardy Bd	Roy Mack Rev Dorothy Compe	Parody Club Roy Mack Rev Max Ryan Frances Alluse Phil Murphy Harry Harris	Terrace Garden Will Hilde Blana Bonner W.Wadsworth Bd

## WASHINGTON

Better Ole	Club Madrillon	Le Paradis	Swanee
McW'ham's Or	Orville Romie J O'Donnell Or	Nathan Brunhoff Hal Thornton Walter Kalk Paul Piedmont Madnot & Gray Jerry Irgeon Meyer Davis Or	Swanee Roland Young Al Karmun Meyer Davis Or
Carlton	Club Marlboro	Le Paradis	Villa Roma
Harry Albert Meyer Davis Or	Phoebe Or	Orville Romie J O'Donnell Or	Villa Roma Meyer Davis Or
Chanticleer	Club Mirador	Le Paradis	Villa Roma
Paul Feldman Meyer Davis Or	M. Harmon Or	Orville Romie J O'Donnell Or	Villa Roma Meyer Davis Or
Club Lido	Club St. Marks	Le Paradis	Villa Roma
E Dougherty Or	Schultz-Rosey Or	Orville Romie J O'Donnell Or	Villa Roma Meyer Davis Or

## FLORIDA

MIAMI	Club Habana	Club Habana	Club Habana
Club Habana Chas Alexander Hilly Peel Rhoda Fred Teddy Gordon Frank McJannet Hilly Peel Emilsky Club North Galle Dorothy Foster Marian Mott Or	Grace Hill Tex Reynolds Gus Roldrich Bd Monie Carlo Warren Murray Hilly Peel Hilly Peel Hilly Peel Hilly Peel Hilly Peel Hilly Peel	Club Habana Chas Alexander Hilly Peel Rhoda Fred Teddy Gordon Frank McJannet Hilly Peel Emilsky Club North Galle Dorothy Foster Marian Mott Or	Club Habana Chas Alexander Hilly Peel Rhoda Fred Teddy Gordon Frank McJannet Hilly Peel Emilsky Club North Galle Dorothy Foster Marian Mott Or

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**PAUL WHITEMAN**  
And HIS GREATER ORCHESTRA  
PICTURE HOUSE TOUR  
Direction WILLIAM MORRIS

**Chopped Piano**  
Gunnip with the sleuths began an inventory. They found two five axes that lay on the floor near the door. Not one article remained intact in the club. The wreckers tore down the tapestry hangings, chopping up the piano and cash register. They kicked in the large bass drum. Chairs, mirrors, settees and virtually every thing in the club was destroyed. Winters and Green were notified. They were asked to make an estimate. Both held their hands to the head and said at least \$5,000. Winters and Green offered the theory that it was spite work.

**NEWARK DOUBLING**  
A cabaret show from the Club Monterey opens Feb. 18 at the Brunswick, Newark, N. J., and will play over the Stanley-Fabian houses, doubling with the night club. Jack Heisler is staging the dances, and a book is being provided by Dorothy Finch. Harry Pearl is behind.

**Jobbers—Dealers**  
—Musicians—  
Song Writers  
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Music Editor, "Variety"  
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# OBITUARY

## EARL METCALF

Earl Metcalf, 39, one of the oldest actors in the picture business, was instantly killed at Burbank, Cal., when he dropped from an airplane 3,000 feet.

Mr. Metcalf was taking a course in flying from the Wilson Aero Service of Glendale, Cal., of which Roy Wilson is proprietor. The latter, a well known pilot, was in charge of the plane at the time the accident occurred. He was cleared of blame after taken into custody by Burbank police.

According to his story, Mr. Metcalf was seated in the rear pit when the plane swerved to the ground and the actor must have fallen out. Police at first were led to believe in a suicide theory on account of disappointing events in Metcalf's life. He was a pioneer picture actor,

ager. At that time there was also another Abe Jacobs connected with the front of the house, but they were not related.

From the old Olympic Mr. Jacobs shifted to the Chicago opera house when it was continuous vaude. Upon the Majestic, Chicago, opening Abe Jacobs was installed as stage manager. As stage manager Abe Jacobs was given absolute power to do as he liked by Mr. Castle. When Mr. Castle died he left Mr. Jacobs \$25,000.

About four years ago Abe Jacobs resigned and retired to his Chicago home. He is survived by two sons, William Jacobs, the Chicago vaude agent; Frank Jacobs, and two daughters, Salde, with the Keough Agency, Chicago, and Gladys Jacobs. Interment in Chicago.

## JOHN W. EARLY

John W. Early, veteran singer, formerly with numerous minstrel outfits and for the past 24 years in vaudeville with his wife, as Early and Laight, and also a trio with their daughter for seven years of that time, died in Chicago, Jan. 7.

Mr. Early had been very ill of heart trouble and he and Mrs. Early were on their way to their home in Los Angeles. He was a singer of national reputation and at one time with Haverly's American and European minstrels, Ward and Vokes and Lew Dockstader.

His voice resulted in minstrel managers having songs written especially for him and in this category came "Asleep in the Deep," "Absence Makes the Heart Grow Fonder," etc.

Mr. Early is said to be the first man to put a song on a record with a band. At request of the deceased his remains were cremated. Mrs. Early taking the ashes to Los Angeles.

Mr. Early was a Mason and a member of the 233 Club of Los Angeles.

## JOHN E. MCGREGOR

John E. McGregor, veteran Shakespearean actor, died Jan. 25 in West Hampton, Long Island.

Born in Scotland Mr. McGregor took up the stage when a young man and had spent 40 years on it in this country.

His first appearance was in the old Woods Museum. In later years he appeared in support of Edwin Booth, E. L. Davenport, Wilson Barrett, Edwin Forrest and Charlotte Cushman. Mr. McGregor's last New York role was in "Bunty Pulls the Strings."

His daughter, Helen McGregor, was once leading woman for E. H. Sothern. She died when 23. Five sons and three daughters survive. One of the sons, Edgar McGregor, is the stage director.

## PAUL MADDRENS

Paul Maddrens, 30, vaudevillian, died Jan. 25 at Saranac Lake, N. Y., of tuberculosis.

Young Maddrens went overseas during the war and was gassed in action. Upon his return he went into vaudeville. His last engagement was as a member of "The Overseas Revue." He worked until his condition became such that he was forced to go to Saranac Lake where he died of his health.

Body brought to Brooklyn for burial in Cypress Hills Cemetery.

with funeral services conducted by the Jewish Theatrical Guild; which had contributed to his support at the Lake.

## WALLACE McCUTCHEON

Wallace McCutcheon, 47, actor, shot himself to death Jan. 27 in Los Angeles. Further account appears in the legitimate news section of this issue.

## PHILIP CUNNINGHAM

Philip Cunningham, 62, actor and manager, died in London Jan. 10. After two years of poor health, the immediate cause of death was cerebral hemorrhage. The deceased, whose real name was Boosey, was son of the famous music publisher.

For many years Cunningham played Wilson Barrett's part, Marcus, in "The Sign of the Cross,"

and also appeared in stock and with the Kendals in America. Ten years ago he retired from the stage and went into joint managing directorship with F. W. Tibbets of the Lyric, London, of which company his brother was chairman.

## R. J. MacLEAN

R. J. MacLean, brother of Ted MacLean, died Jan. 13 in the MacLean hotel, San Antonio, Tex. He was associated with his brother, Ted, in the operation of stock companies throughout the middle west.

About 10 years ago MacLean quit show business and took up a business career. At the time of his

## JAMES E. (Blutch) COOPER

Died Jan. 29, 1923

Always Remembered  
**FRANK HUNTER**

death he was the owner of the MacLean and Texas hotels, San Antonio, and had just started another hotel.

## HARRY COLEMAN

Harry Coleman, 44, musical comedy comedian and vaudevillian, died Monday night (Jan. 30) in the French Hospital, New York, of pneumonia.

Coleman had been appearing in vaude with his wife, known professionally as Gladys Hart, who survives.

Coleman worked the Franklin N. Y. week of Jan. 9 and was booked for Proctor's 58th St. Jan. 23. The week before the 58th St. date he became ill and was placed

Gone But Not Forgotten

**MRS. FRANK HUNTER**

Died Feb. 2, 1919

**FRANK HUNTER**

in the hospital. Coleman, at one time, worked in Shubert productions.

## FRANK BRUEN

Frank Bruen, 58, on the road with the Honeybry Evans Minstrels and the Gordon and Bennett Dramatic Shows, but in 16 years a stage employee in Springfield, Ill., theatre, was stricken on the Galety stage here Jan. 23 and died a few hours later in Mercy hospital.

He began his career in the Springfield theatres in the days of the old Central Music Hall and for many years was in the Chatterton theatre.

Mrs. Rose C. Douras, wife of New York City Magistrate Bernard J. Douras and mother of Reine, Ethel, Marion and Rose Davies, died at her home in Beverly Hills, Cal., Jan. 26, of heart disease.

Mrs. Davies had been in poor health for several years and spent most of her time at the home of her daughter, Marion.

Judge Douras arrived on the Coast several days before his wife passed away.

Funeral services were held Sunday from the Church of the Good Shepherd in Beverly Hills with burial in Los Angeles.

William Hamby, 52, novelist and short story writer, died Jan. 26 at San Diego, Cal., following illness of several months. He was born and educated in Missouri.

Amalia Fernandez, 67, for the past six years employed in the art department at Paramount studios, died Jan. 25 in the Queen of the Angels hospital, at Los Angeles. Deceased was for many years associated with the Royal Opera, Madrid.

Mrs. Hilda Merkle, 40, sister of Olga Kane (Mrs. Lew Kane) died Jan. 23 in Milwaukee.

Harry E. McCandrew, musician, formerly of the Boston and Rochester Symphonies, died in Syracuse, N. Y., Jan. 30.

Mrs. William Clark, wife of the stage manager of the Broadway theatre, New York, died Jan. 30.

Mrs. Jacob Simons, 64, mother of Abe Lyman, bandman; Mike Lyman, cabaret owner, and Will Simon, husband of Fanchon Wolf (Fanchon and Marco), died Jan. 30 in Los Angeles.

James Rosenfeld, 74, father of Arthur Rosenfeld, of the Stanley

Frame Co., died in New York last week.

The age of the late Tony Farrell was reported at his demise as 80. Mrs. Farrell says her husband was 71.

Charles H. Frisbie, 81, manager, Frisbie & Sawyer opera house in Holley, N. Y., died Jan. 18 of pneumonia.

The mother of Gladys (Clark) Bergman died work in a sanatorium at Hempstead, L. I. She had been an invalid during the past few years.

## DEATHS ABROAD

Paris, Jan. 22.

Albert Lebourg, 79, French impressionist painter.

Antoinette Frola, 21, dancer at Bouffes Parisiens, Paris.

Leon Demare, French designer, well known in Paris vaudeville circles.

Jacques Robert, French picture producer.

## Shoolman's Lost Deposit

(Continued from page 1)

eral large circuits. There seemed to be a general understanding among those circuits' heads to side step any proposed deal.

The New England promoter was in New York last week in the hope of interesting a Wall Street banking firm to underwrite a \$25,000,000 stock issue for the venture, from accounts. Nothing came of it, report said. Shoolman's option, which expired Jan. 3, was renewed until today (Feb. 1).

It involves \$22,500,000 for the Poll houses. Of this \$18,000,000 was to remain on first mortgage, with around \$4,000,000 yet to be paid over in cash.

Hartford, Jan. 31.

Sale of the Poll circuit will not go through tomorrow to Max Shoolman, from word coming out from members of the Shoolman buying family, prospective purchasers of the theatrical holdings of S. Z. Poll.

They are said to have told their friends they did not intend to go through with the deal, totaling \$23,000,000, giving the difficulties of clearing the titles as the reason. At the same time the decline in their intent to sue for the return of their deposit of \$400,000 on the option to Poll and the commission paid their brokers as well.

That the deal had not yet been consummated was admitted at the general offices of the Poll circuit in New Haven.

"If there is anything done it will be done Feb. 1, said Louis Sagal, general manager Poll. At the same time he declared he had not heard anything about a suit being brought by Shoolman and his associates.

Word from the members of the Shoolman family during the past week has not been clear as to the fact that sale would go through.

## Misinformation

"We are willing to go through with the deal," said one member of the family, "but we do not believe that the titles have been properly cleared. We are not all satisfied and we won't do a thing until satisfactory adjustment has been made. We do not intend to lose our deposit and we will sue to recover if we cannot get it any other way."

Those close to the situation in the Poll offices declare that the title situation is not nearly as serious as the Shoolmans would make it appear. Unofficially it is reported that the near-sale was the result of one of those so-called straight tips which are forever in circulation around stock brokers offices and theatre circuits. The Shoolman syndicate is said to have been told by one who could buy the Poll circuit would immediately result to the Keith-Albee circuit. The latter upset the surmise by announcing it had secured options on land in the various Poll cities and intended to build its own theatres in opposition.

## Not So Easy

It has been reported that there were 12 members in the "Shoolman buying family," with each contributing toward the deposit.

Expectation was that a quick resale would result with at least \$1,000,000 paid Shoolman for his Poll option, by some other theatre chain. On the event of a sale not quickly going through, Shoolman could dispose of his option under a rental

## Fairs Pass Up W.V.M.A. In Michigan Convention

Detroit, Jan. 31.

Michigan Fair Association held its annual meeting at the Barium hotel last week. Fred Chapman of Ionia was re-elected president and Chet Howell, Saginaw, retained as secretary. It was decided to convene in Detroit again next year.

Notable was the first invasion into this territory of Earl Taylor, Chicago agent. Other booth holders were Ethel Robinson, Barnes-Carruthers (formerly World Amusement), Gus Sun and the W. V. M. A.

The latter's fair department, which showed a loss last season, duplicated its Chicago flop of two months ago. In contrast to its former importance, the W. V. M. A. failed to get a single large date out of last week's convention.

## Canadian Fairs Set

Chicago, Jan. 31.

At the Canadian Fair meeting held in Toronto last week the Johnny Jones shows were awarded the A circuit of fairs for next season, and Conklin & Garrett the B circuit.

Acts on both circuits will be booked by Barnes & Carruthers.

## PARK DISPUTES ARBITRATED

The National Association of Parks will hereafter settle disputes of its members through the American Arbitration Society of New York.

## Morris-Castle in Dakota

Chicago, Jan. 31.

Morris & Castle shows have been contracted to play the Dakota circuit of fairs next season.

## Detroit Shriners' Show

Detroit, Jan. 31.

Shrine Circus, one of this city's largest annual events, will open Feb. 5 at Fairground Coliseum.

## STRANDED EXTRAS

(Continued from page 1)

pecting to find immediate employment.

During 1927 most of the out of town seekers of film fame arrived on the ground with sufficient funds to cover their needs until jobs were forthcoming, an official of the club stated. Of those who came to the coast with movie aspirations, less than five per cent. succeeded in getting inside a studio. The other 95 per cent, it is estimated, secured work in other fields or returned home.

## Telegraph's Prize Play

(Continued from page 1)

his play was never produced. Attorney Rublen does not want to sue for damages, since there would be no way of gauging the commercial possibilities of an unproduced play. He may therefore insist that the Telegraph be ordered by court to cancel out its contractual obligation by producing the play.

agreement for the entire Poll Circuit that would net the Shoolman syndicate a considerable yearly profit for a long term.

With an underground "request" reported sent about the big chain offices "to let off the Shoolman-Poll deal," Shoolman found himself without channels to manipulate his option other than in banking circles. Bankers are said to have sided away when learning of the \$18,000,000 first mortgage intended as partial payment to Poll. They claimed that left too small a margin in equity for the remainder of \$4,500,000 or so in cash that would have to be advanced.

Chain directors also took into account that the Poll Circuit had been individually operated and had become practically a one-man circuit, with the circuit peculiar to itself and calling for its continuous operation by the same man, S. Z. Poll. If successfully operated for a profit commensurate with the purchase price agreed upon by Shoolman.

Max Shoolman is a Bostonian with some theatre construction and promotion experience gained in that town. He was not especially known in the show business before tackling the Poll proposition.

## In Fondest Memory of My Friend

**ALFRED de MANBY**

who died February 1, 1920

**JERRY VOGEL**

dating back to the old Vitagraph days. Of recent years he did little work in pictures and it is understood he was dabbling with real estate for a while. The last time he appeared for the screen was in a picture for First National with Ken Maynard.

According to friends, Mr. Metcalf had been very morose of late. He was married for the fourth time and lived with his wife and three children at 11547 Hortense avenue, North Hollywood. From what is known, he had no domestic difficulties.

The deceased was born in Newport, Ky. He started his theatrical career in early life with a stock company.

## HANS STENGEL

Hans Stengel, 34, artist and writer and former dramatic editor of the New York "Evening Journal," committed suicide at one a. m. Jan. 29 by hanging himself in a closet at his studio apartment, 134 W. Fourth street, New York.

Stengel, more as an artist than

## In Remembrance of

**CHESTER DeVONDE**

by his theatrical writings, was well known to stage people.

It appears that Stengel was informed Jan. 1 that the dramatic editorship of the "Journal" would be taken over by another man and this is understood to have thrown him into a state of despondency which caused him to hang himself. At the time, however, it was said Stengel was still on the Hearst payroll.

Stengel invited a party of friends to spend Saturday evening at his apartment and while they were in another room he remarked he was going out and left the room. A friend discovered his lifeless body some minutes later.

Stengel had been married to Madeline Richards, actress, from

## Marcus Loew

whom he was divorced two years ago.

Remains were cremated at Fresh Pond, L. I., and will be sent to the artist's parents in Luebeck, Germany, where his father, Wilhelm Stengel, is managing director of the municipal theatre.

## ABE JACOBS

Abe Jacobs, at one time regarded as the best-known stage manager in vaudeville and for many years managing the stage of the Majestic, Chicago, died Jan. 25 of cirrhosis of the liver. While this was given as the immediate cause of his demise, effects of injuries received in an automobile accident four years ago and the death of his wife at about the same time affected his health.

In the old days of the Olympic, Chicago, George Castle operated it and Abe Jacobs was his stage man-







## SAN FRANCISCO

Ruth Elder crashed the front page of every local afternoon paper on her arrival here to open at Pantages. Due to a tie-up with the Call's radio station KFI, the actress, equipped with a bottom strecher and a five column picture layout with story. A parade from the Ferry building to Pantages preceded the flir's opening.

Herb Rosener, treasurer Columbia, has worked out the details whereby regular patrons, whose credit has been established, may now obtain theatre tickets "on the cuff." The racket is to be worked similar to the way tickets are disposed of to the brokers, only with a monthly settlement. The house figures it can afford to carry the accounts of regulars on its books for 30 days or less. Credit, however, will only be given to patrons whose paying ability is unquestioned.

J. R. Saul, theatre broker, has left for a European tour. Saul has been identified with the development of the Golden State Theatre circuit and the T. & D. Junior Enterprises.

Sidney Goldtree produced "The Bridal Bed," a French farce by Charles Mère, at his Green Street Jan. 27. Elmore Jackson and J. Anthony Smythe were leads.

T. & D. Junior reopened the Royal, straight pictures, neighborhood houses at Polk and California streets. Frank Siegrist heads the house orchestra.

Sherman, Clay & Co. has bought outright the music house of Wiley B. Allen Co., with its five branches in Central and Northern California.

During the interim between departure of George Stoll for the Egyptian, Hollywood, and arrival of Bradfield from Long Beach, to replace him, T. & D. Oakland, was without the services of a regular orchestra leader and master of ceremonies for two weeks. For the first seven days the management pressed into service Joe Sinal, house drummer, and brother-in-law of Paul Ash, with whom he formerly played. Sinal did a regular "Paul Ash" and scored as a leader. He was for 10 years drummer with the San Francisco Symphony orchestra and is a finished musician.

Though Alexander Pantages has first call on all Fox features for San Francisco, indications are "Sunrise," Fox special, will first be road-showed here. Negotiations to that end are now pending, though there is a possibility Pantages may be able to secure it at that a two or three weeks' run at

his local house here will gross more than if the picture were exhibited at advanced prices.

West Coast Theatres (northern division) is considering changing the hour of its weekly program broadcast over Radio KYA from 10:45 p. m. to midnight, to an earlier hour.

T. & D. Junior's Royal, closed for overhauling, reopened as a de luxe neighborhood Jan. 25, with continuous show from 1 to 11 p. m. Straight picture policy and concert event. Of chief interest on the opening bill was Frank Siegrist and his orchestra of 10, and vocal numbers by the San Francisco Elks' Glee Club of 30 voices. "Two Arabian Knights" led screen fare. Royal is about a 1,500 seater.

Sally Whitecomb, whose charges against three local youths that they plied her with drink and assaulted her in a downtown hotel, led to a sensational preliminary trial, received several offers for stage appearance, but has turned them down. Sally was at one time a burlesque star.

Henry Duffy will present Olga Printzlau's "The Show-Down" at his President, Seattle. This is the play Duffy will do, and cast in his own words, David Belasco. Following the Seattle premiere, Duffy will bring the new piece into San Francisco.

Police, acting under instruction from Chief Dan O'Brien, ordered W. C. Cullen, lessee of the Capitol, and St. S. Millard, who is presenting his picture, "Is Your Daughter Safe," with medical lecture and slides, to remove a number of objectionable lobby displays. Millard will follow with a picture with another sex cinema, "Scarlet Youth." Corliss Palmer is featured.

Frank Brown has been appointed manager of the Peninsula (pictures) Burlingame, succeeding Ray Kelso, resigned.

Walter Chenoweth has returned to the Henry Duffy office after a six months' absence.

Louis Golden, for many years one of the ace West Coast Theatres house managers in Los Angeles, who recently resigned, has been appointed manager of the new West Coast theatre at Fresno. It will house Vita and pictures.

Charging the contents of Blaise Cendrars' book, "Sutter's Gold," is a mass of fabrication, Philip B. Bekeart, San Francisco historical authority, wrote a strong protest against the proposed filming of the story.

"Laugh, Clown, Laugh," starring Lionel Barrymore, ends its four weeks' stay at the Lurie February 4 and then plays two weeks in Central and Southern California before going to the storeroom.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Broadway."  
Orpheum—Vaudeville.  
Mainstreet—Private Life of Helen of Troy—vaudeville.  
Pantages—Vaudeville-pictures.  
Liberty—"Wine."  
Loew's Midland—"Gentlemen Prefer Blonds"—picture show.  
Newman—Pictures.  
Globe—Lola Bridge stock—Vaudeville.  
Capitol—Musical tabs-pictures.  
Gayety—Burlesque (Mutual).

S. Bernard Joffee, house manager Liberty for several years, has been appointed treasurer and assistant manager for the new Uptown.

The Isis (suburban), taken over from Universal by the Midland circuit of theatres, was badly damaged by fire Wednesday during the early evening show, but the 700 patrons acted out with the Sunday show. The house will be closed a month for repairs.

The furniture, pictures, decorations, silver and effects in Oak Hall, residence of the late William Nelson, owner and editor Kansas City Star, were sold this week to Louis's for \$50,000. According to the will the effects had to be sold to some one residing at least 250 miles from Kansas City. Any of the articles that can be used in Lucie theatres will be retained by the company and the balance resold, but the purchasers must make their homes the required 250 miles away, according to the deceased's wishes.

The Capitol, which has been straggling along as top vaudeville and pictures the first of the season, after changing to the "Herr Smith Revue" and pictures at popular prices, folded this week to the Sunday night performance. For the last 15 years this house, under the name "Garden," has been a flop and the change of name to Capitol failed to help. The house is outside the theatrical district and it seems impossible to get "on to it." Dan McCoy has been manager for the last two seasons.

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## By HARDIE MEAKIN

Belasco (Schubert)—Saturday's Children; next, "Broadway" (Jed Harris).  
National (Erlanger-Rupley)—"Honey-moon Lane" (Erlanger); next, "Diplomacy" (Tyler revival).  
Poli's (Schubert)—"Gay Parade" (Schubert); next, "Student Prince" (Schubert).  
Keith's—Vaudeville.  
Gayety (United)—"Bright Eyes." Pictures

Columbia—"Student Prince"; next, "Last Command".  
Earle's—College of Giants; and presentation.

Fox—"Silk Legs" and presentation.  
Little—"Peter the Great" and "Mama" (hold over); next, "Merry-Go-Round".

Metropolitan—"Patent Leather Kid." 3d week; next, return Vitaphone "Jazz Singer".

Palace—"Man, Woman and Sin" and presentation; next, "Two Flaming Youths".

Rialto—"Finders Keepers" and next policy; presentation; next, "Secret Hour".  
Strand—"Red Kimono."

After a long career from old-time melodrama to burlesque, the Strand, which closed with Mutual burlesque a week ago, comes back with a "men only" film, "The Red Kimono," on grind.

Fred Hamlin, loaned by First National to do publicity for the new policy at the Marie, has returned to Los Angeles.

Leonard Hall, now d. e. of the New York "Telegram," is forwarding "pieces" on the theatre every one in awhile to the "News" here, where he was formerly functioning as d. e.

Annual automobile show got a tough break on its opening Saturday—a record snowstorm.

Maxim P. Lowe, long a vaudeville booker, now with Meyer Davis here, is to have an operation next week at the Garfield hospital.

Night clubs are having their ups and downs. St. Marks is reported to have given up the night idea entirely.

In his expansion of things at the Le Paradis, Meyer Davis has added Hal Thornton, last with Al Moore's stage band, as pianist and m. of c. Incidentally, Thornton revealed a secret marriage 6 months ago. The bride was Jeanne St. Laurent of George's White's "Scandals" chorus.

## CINCINNATI

By JOE KOLLING

Shubert—"Countess Maritza."  
Grand—"Tommy."  
Cox—"Stella Dallas."  
Keith's—Vaude.  
Palace—"Almost Human" and vaude.  
Aibee—"Divine Woman" and vaude.  
Capitol—"Seventh Heaven" (2d week).  
Empress—"Girls from Happy Land."  
Walnut—"American Beauty."  
Arcade—"The Student Prince."  
Strand—"On to Reno."

Final week for two-day vaude at Keith's; the same policy prevailed for thirty years.

Olympic Columbia burlesque link, which recently went dark, likely will be home of Stuart Water Company for dramatic stock the coming summer.

Greenstone, ballroom in the remodelled Music Hall, opened Jan. 26. It accommodates 2,000 couples. A. E. Scheffer manager. Operates Wednesday, Saturday and Sunday nights. Dancing and singing acts added.

Henry Thois' Orchestra returned to Chatterbox, Hotel Stanton's night club.

## DALLAS

By RUDOLPH DONAT

Palace (Public)—"Gentlemen Prefer Blondes"; stage, Art Landry.  
Arcade (Public)—"Alas the Love Wolf"; stage, Henry Santry.  
Melba (Public)—"The Circus".  
Julia Down at organ.  
Circle (Public)—"Know Your Omissions" (Miller Players).  
Old Mill (Singer)—"Saleros".  
Wives—The Musical Tugboat.  
Arcade (Public)—"Vita".  
Pantages—Buddy Morgan Revue (tab).

Frank J. Harting, connected with the Melba here as publicity director, has joined the Palace (Public) staff.

"Able's Irish Rose" was here last week for a three-day act at \$2.50

top. It is the third time that the show has been staged at the Fair Park Auditorium.

The Little Theatre's production of "Young Woodley" in the four days it was shown at the Circle registered one of the biggest box-office grosses that any Little Theatre has done on a single play in this State. They did \$3,000, playing four performances and one matinee at \$1 top.

Nickelodeons up and down Elm street have diminished with the passing of the Rex and the Washington, both 10c second picture houses. This leaves all of the second picture biz solely to the Queen (10c.).

## TORONTO

By G. A. S.

Royal Alexandra—"Oh Kay"; "My Man"; next.  
Princes—Dark.  
Empire—"It Pays to Advertise" (Kippie Stock).  
Victoria—"East Is West" (Glaser Stock).

Gayety—"The Social Males" (Mutual).  
Massey Hall—"Merchant of Venice" (Mutual).

Hart House—Amateur plays.  
Regent—"My Best Girl" (2d week).  
Victoria—"Ben-Hur" (2d week).

Loew's—"Serenade" and vaude.  
Pantages—"The Love Mart" and vaude.  
Hipp—"The Main Event" and vaude.

Uptown—"The Noose" and vaude.  
Palace—"Helen of Troy".

If the censors permit, Toronto will see "An American Tragedy" in stock at the Empire. House Baker Jamieson, with the original, is a member in this company.

Marion Talley, much advertised prima donna, got good business but razzing notices from Toronto critics.

Seymour Hicks has started his trans-Canada tour with sell-out biz at Halifax. He plays "The Man in the Moon" and "What's His Name" in Toronto, starting February 13.

A memorial reproduction of "The Doctor's Dilemma" will be given by the Victoria House Players (University of Toronto) in memory of Bertram Forsyth, first director of the little theatre, February 13. After explaining in a note that of crowds at a wayside of a tragic disposition, Forsyth took poison in New York last February.

"Good News," "Desert Song" and "Vagabond King" are slated for Shubert's Royal Alexandra. "Vagabond King" played to \$30,000 earlier this season.

The Empire, owned by Mrs. D. M. Stair, was reported under option two months ago but was not taken up and the building is being enlarged to take care of crowds at the Kippie stock shows. Mrs. Stair is financially behind the company and making money.

The Melba (neighborhood) was sold for \$15,000.

## MILWAUKEE

By HERB M. ISRAEL

Davidson—"Blossom Time."  
Gayety—Burlesque (Mutual).  
Pabst—Dark.  
Alhambra—Beau Sabreur.  
Garden—"The Dove".  
Majestic—"Aflame in the Sky"—vaude.  
Merrill—"Student Prince".  
Miller—"Tea for Three".  
Strand—"Love and Learn".  
Palace—"Wreck of the Hesperus"—vaude.  
Wisconsin—"The Noose".

The Gayety has adopted a midnight show policy on Saturdays, calling the affair "Midnight Shambles." The incoming and outgoing shows take part.

The new Schroeder, Milwaukee's first skyscraper hotel, opened Jan. 25. Cost, \$7,000,000. Twenty-five stories.

Reported John Freuler selling his Buttery to Publix, to be razed and a new 4,000-seater built, is denied.

Jackie ("Hoo") Ray, former "Our Gang" boy, played to capacity at the Majestic last week through a movie tie-up with the "News." Kids were asked to compete for parts in a local movie in which the kid actor was featured.

W.S.O.E. School of Engineering, radio station has been taken over by the "Wisconsin News" here and the call letters changed to WISN.

A half-million dollar movie house, financed by Milwaukee capital, is to be erected in Marinette, Wis., in spring, the Madison Building Co. announced. Marinette is now controlled by Midwestern, which has three houses there. It is understood the new house will be connected to a new Milwaukee chain for United Artists and Warner releases.

## SEATTLE

By DAVE TREPP

President—"The Show Down" (stock).  
Orpheum—"The Leopard Woman" and vaude.  
Pantages—"Topsy and Eva" and vaude.  
Fifth Avenue—"A Texas Steer".  
United Artists—"Saddle Thompson".  
Columbia—"Beau Sabreur" (second week).  
Blue Mouse—"The Jazz Singer" (5th week).

Sign on Liberty says: "Closed for few days, will open under new policy." There has been delay in ironing out details of lease and music end of show.

Opening of the Seattle put off one week, to Feb. 24, and checking up on the Portland, at Portland, found to be three weeks later than the Seattle. Thus Herschel Stuart had to give up the idea of bringing out a Public unit show for opening weeks at both houses.

L. J. Schlaiffer, former head of Universal Chain Theatres here, has gone to New York. The chain has Winter Garden downtown, and ten suburban houses, with an 11th, the Queen Anne, closed down. Mr. Feller is new manager for the string and also for the "chain" houses in Eugene and Corvallis, Ore., while R. W. (Bob) Bender is continuing as manager of the Columbia. This is classed as one of the dozen or so "exploitation houses" of Universal Film Company, and still a separate unit from the "chain" houses.

Business in the neighborhoods has been off in Seattle, although signs now point to slight pickup in trade. Probably too many suburban and too many seats.

## MONTREAL

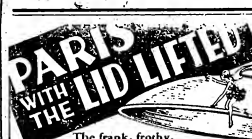
A second effort to put over a Montreal symphonic orchestra started Sunday with a fide house at the Princess. Wealthy local men behind the venture, which was considered to have commenced well enough to warrant running a concert once a week instead of once a fortnight as intended.

Princess hit a high mark of nearly \$60,000 for the two weeks of "The Desert Song" and "Oh, Kay," with the concert sandwiched between.

Seymour Hicks and Ellaline Terriss made good at His Majesty's with an all-English comedy, in adapted from the French comedy. They will stay over another week with a double bill.

City is crowded with tourists and hotels report turning away around 200 guests a day. This is exceptional here for this time of year.

Despite threats of Sunday closing and barring infants under 16, Quebec City showed its faith in moving pictures by opening another house, the Cartier, this week. Moisan and Tanguay, owners of the Victoria, are behind the new house, which seats about 700 and will show second run film.



The frank, frothy, frolicsome, flailing new book by BRUCE REYNOLDS  
(Author of "A Cocktail Continental") None the "High Brow" does a million dollars worth of sly, exclusive, sporty, confidential information that strips Paris bare. "How to Have a Good Time in Paris." Here is Paris—inside-out. Paris pipin hot—"Paris with the Lid Lifted." Get your copy now. Profusely illustrated—52  
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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.

The audience at the Orpheum Monday night could easily have been accommodated in any fair-sized parlor. Sometimes even the actors forget they are playing in a theatre and put on a show for personal amusement. Which brings forth Hal Jerome, extemporaneous wise cracker, always on the lookout for an opening. Jerome and Gloria Gray were on fourth on this bill, following two fast turns. As the outlook in front was much like a game gathering Jerome figured it was okay to have a little fun and let the pit boys in on it too. Laughs were divided between the latter and Jerome. Side remarks about vaudeville in particular had the orchestra boys laughing. All this left little for Miss Gray to do, but her personality and looks were enough.

Then came Theodore Roberts in his skit "The Man Higher Up." Roberts, always the brilliant character actor, was standard. He has played the act around here for several years and it was good to see a repeat. Roberts still on crutches, looks great, but expects to throw them away soon.

Con Colleano, opened after intermission. Colleano, who is apparently impossible to get on the right wire and made good. Most sensational was a front somersault. Back flips were easy for him. Zeneta (Spanish) opened the show and some preliminary dancing on the floor.

Next to closing was well taken care of by White and Tierney, standard comedy. White and Tierney was all over the stage and was a solid hit. Ed Tierney worked hard and scored individually. Their "runaway" bit for a fish was effective. Nitzu Vernille in a flash dance act closed the bill. Miss Vernille is a versatile artist, capable in more than one department. Arabelle Gray Stringer, who opened the show with some excellent selections. Charles Collins does some fast footwork alone and with Miss Vernille.

Four comedians opened the show and stopped everything for a while with sensational gymnastic feats. The eldest is one of the original Four Harolds and despite his age he is a corker of a catcher. A daring chit slide from the beams climaxed for a ringing finish. No. 2 were Chilton and Thomas, high brown boy and girl, fast stoppers. They scored.

Billy Pittrell & Co., with old man Farrell in the act, had the troy. Dan Farrell can still stop despite his age and came near showing his son up more than once. Young Farrell is likable. Nancy Reed is the girl with him in song and dance specialties. Lida Gardner scored in the mother part.

Not a bad show in toto, but who is going to know it.

Pantages did a show Monday, opening day, with the Duncan Sisters. First time in months extras have been tacked on here, but business warranted it. As early as the first show they climbed the stairs for a peep at the girls, and the SRO sign was out before they went on.

Alexander Pantages, always on the scene for his social democracy, found himself with people left and right and he didn't mind it, either. Pantages is stepping out this year with a list of "names." They don't seem to care a bit too big, and although not all of them have clicked, it's a long shot Pan is still ahead.

A well laid out bill preceded the Duncans. Vivian and her friends with a brand new line of stuff, stopped themselves cold several times, and could have continued all afternoon. Time-table had to be adjusted with the usual short subject eliminated. Four pianos, something out of the ordinary, were on the stage when the sisters trotted forth. But two of the pianos were in the most time with Mr. and Mrs. Charles Kisco giving a brilliant exhibition. The girls were in great shape and did about anything and everything else.

Openers were two male acrobats and a girl dancer billed as the Spirit of Winter; purely atmospheric. The routine by the acrobats was deceiving. Next was Elshin

Clark with a male pianist accompanying in a cycle of songs, syncopated. Miss Clark's voice didn't reach, though her delivery was okay. Comedy talk can be eliminated.

One of the best flash acts seen here, in a spell, was White Way Galettes, song, dance and instrumental turn, comprising eight people. Night club set is effective and the Andy Potter Trio has the boys doubling on several instruments. Louise Ely and Melvin Flegel, stand out with some whirlwind dancing. Reiss Brothers, fifty hoopers, also double in song with Laura Sweet as the objective. Clever kid, the latter, and personifies her name with as much warbling. Preceding the Duncans were Winifred and Mills, male comedy team with the mirth perpetrated by Mills in blackface, his partner's Chink makeup. Material more or less antiquated, but good enough to provoke laughs. Yodel number sent them out strong.

Screen attraction was "Coney Island," FBO.

Leo Forbstein, musical director at the Million Dollar, directing the show, the Wampus Frolics for the past three years, will again be in charge of the orchestra at the Wampus ball at the Ambassador Auditorium Feb. 25. He is assistant music director for the Frolics. One combination will supply the dance music, while the other will serve for the general program entertainment planned by the Wampus.

"Who?" mystery play produced by John P. and M. H. Rievarts of San Francisco, went into the Hollywood strip orchestra week. The looking was last minute with the house slated to go dark with the closing of "The Vortex." John P. Rievarts is the author of the piece, and it had a short run in San Francisco before coming here. In the cast are Ruth Saville, Herbert Hayes, John Dease, George Davis, George Cleveland and Howard Macy. Bond covering two weeks' salary was posted with Equity.

Pasadena Community Players are currently presenting "Miss Lulu Bett," Pulitzer prize play of 1921. Lenore Shanewise, George Reis, Samuel S. Hinds, Virginia Lykken and Helmina Lebow are in the cast.

Robert Kane is negotiating with Carl Ed, creator of "Harold Teen," to make him a supervising producer on the "Harold Teen" picture now being produced by Kane for First National.

Paramount is negotiating with Jim Tully to purchase the screen rights for "Beggars of Life," Tully's latest novel. Tully will work on the adaptation. George Cleveland and Howard Macy, Bond covering two weeks' salary was posted with Equity.

United Artist exercised option on contract of Don Alvarado, actor, for six more months.

"The Little Yellow House" started production at the F. B. O. studios with Lucy Beaumont, William Orlan, Edward Cecil, Jr., Martha Sleeper, Freeman Wood and Orville Caldwell in the cast. J. Leo Meahan directing.

"Lonesome," original story by Mann Page, started production at Universal City with Glenn Tryon, Barbara Kent and Eddie Phillips in the cast. Paul Fejos directing.

Production on "Dog Jesters" was started at F. B. O. studios, with Jerome Storm directing. Cast includes: Edward Cecil, Jr., Martin, James Welch and Alan Smith.

Eugene O'Neill will direct his play, "Lazarus Laughed," for the premiere at the Pasadena Community Playhouse, April 9. The playwright will shortly arrive on the coast.

After trying several years to become an American citizen, Theodore Michaelovich Kosloff, was granted naturalization papers by Federal Judge C. J. McConkie. Kosloff was denied citizenship in 1925 because he asked exemption from military service during the World War.

West Coast Theatres circuit will celebrate "Thomas A. Edison Week" starting Feb. 10. Every West Coast house, from San Diego to Seattle

will arrange special programs. One of the features will be the showing of old time pictures.

Arthur Smith reopened the L. A. Playhouse with "The Triumphphant March." Cast includes Kenneth Harlan, Charlotte Stevens, Eve Nansen, Phil Tead, Grace Travers, Graudon Rhodes, Mabel Forrest, Ruth Gaylord, Howard Lorenz, Myra McKinney, Marie Gordon and Maurice Hyde-Chick.

William Eugene, Marlon Aye and Gene Gowing have the leading roles in "The Married Virgin," opening this week at the Egan.

Charles E. Kurtzman, manager of the Million Dollar, has gotten out a weekly house organ for the patrons of the theatre, which he calls "The Million Dollar Chronicle." It is a four-page affair. One column is devoted to personalities of people around the town.

The Civic Repertory Theatre of Los Angeles has been organized with Mrs. M. B. Gillette president and Denis D'Amico director. Professions taken is to be used. The theatre location has not yet been chosen, nor the date for the first production.

Maurice Henle, one of the aids Jeff Lazarus has in the West Coast Theatres circuit's home office publicity department, has turned playwright and scenarist.

He recently wrote a story entitled "The Army of Silent Women." Screen rights were disposed of to Charles R. Rogers, who produced for First National. Stage rights are still available.

Henle was formerly in the Paramount New York, publicity department. "Cast of 'A Connecticut Yankee' at the Mayan Feb. 3 has Pearl Regan, Paisley Noon, Marie Wells, Leo White, Neil Jewell, Herbert Evans, Thomas Hubbard, Barney Gilmore and Richard Lancaster.

Maurice L. Kusell is staging.

Grubham Baker under contract to Warner Brothers, has completed scenario of "Honor Bound" for Fox, and will do another for the latter company before returning to Warner. His new one for Fox will be a mystery melodrama, directed by Al Ray.

Fred Stanley, free lance scenarist, has been engaged by Warner Brothers to write originals. His first will be for Louise Fazenda.

Dr. Herbert S. Dickey has returned from his South American expedition with enough film to make a series of one reel travel pictures to be released through Fox.

Julia Faye, under contract to De Mille, has returned from two-month trip abroad.

"The Prince of Pilsen" is the operetta current this week at the Shrine auditorium, presented by Al Malachuk temple.

Pasadena Community Playhouse will close their spring season with "The Laughed," Eugene O'Neill opens, April 9.

"The Showdown," by Olga Printzlau, is slated for the Henry Duffy play at the El Capitan following "Two Girls Wanted."

Sam Wood will direct William Haines in his next for M-G-M, titled "Iron Mike." Haines will play a newspaper reporter.

Paramount has signed Charles "Chuck" Reisner to direct the next W. C. Fields-Chester Conklin team picture, "Luck Lurch."

Larry Cahoon will stage an atmospheric program at the Metropolitan next week, when they have "Rose Marie" as a screen feature. It is to use 22 girls in this program with the feature of the stage act being "The Dance of the Totem Pole." This number of girls is the largest that Fanchon has ever used for any of their stage presentations at one time.

Henry Duffy, coast stock producer, will head here from New York with five plays he will put in production: "The Shamans," by James Gleason; George M. Cohan's "Baby Face"; "The Army," by Michaela Lind; "Take Me, Take Me," and "The Nightstick," by John Gay and Elliott Nugent.

Gayety Club will produce "The Great Plinkum Handout" in a new show. Clark is rehearsing it.

Hal Horne has succeeded Robert Brown in the press agent at the El Capitan theatre. Horne at the time was manager of the Cric-

tion and also staged prologs in that house.

Ludwig G. B. Eck, New York picture producer, will build a home on Lake Hollywood, about 10 miles from Hollywood. He will build a 10,000 for a acre of land there.

Doris Anderson is writing the next Esther Ralston story for Paramount.

## NEW ENGLAND

By R. V. TRIBE

After a lapse of 10 years Sunday vaude has returned to Springfield. It reappears in the form of presentation acts at the Broadway. Sunday acts slid away from Springfield when they were tamed down to hymn singing or church number musicals.

Hartford is to decide soon whether it will support a resident theatre such as proposed by Robert Milton of New York. Formation of a company is nearing completion.

Dances will be held in Lynn, Mass., by friends of William Solomons, once secretary of former Mayor Newhall, to raise money to enable Solomons to make restitution of \$121,000 which he pleaded guilty of having stolen.

Daniel Harrington, vaude singer, formerly of Holyoke, Mass., walked offstage in Chicago house when offered to sing on vaudeville. He charged non-support. Wife said he had been absent from her and two children for a year. Court ordered him to pay \$12 weekly.

Riverside Park, containing 90 acres with many concessions and one of the finest dance halls in Massachusetts, will be sold at auction on the Springfield Courthouse steps Feb. 16. The only explanation given was that it is to satisfy claims of the Henry J. Perkins Company, "due to breach of mortgage conditions."

Peanuts at the movies in Hooker Auditorium, Mt. Holyoke College, are taboo this year because of last year's experience cleaning up shells. Refreshments this year are limited to Eskimo pies.

## BALTIMORE

By BRAWBROOK

Maryland—"The Student Prince" (DeWolf Hopper).

Auditorium—"The Outsider" (E. H. Kneib).

Garden—"K-A" vaude-films.

Hippodrome—"K-A" vaude-films.

Palace—"Stock burlesque-films."

Gayety—"French Models" (Mutual).

The Palace's new policy got off to a good start, having a crowd waiting for the show on Saturday noon. The house offers stock burlesque, plus feature picture on a grand policy.

Manager Howard D. Klineinger introduced a new idea at the Valencia last week. Lifting a short subject from the 3 p.m. show, he had Mischu Guterson, orchestra conductor, play a group of classical and semi-classical request numbers. The idea went over well and will be retained.

"Gay Paree" had the biggest opening of any attraction this season at the Auditorium, but later ran into a blizzard. Finished around \$28,000.

Sam Tumin has recovered from a recent operation.

Frederick Arnold Kummer, novelist and playwright, is bringing out against newspapers in Norfolk and Newark which he alleges printed false announcements of his demise.

## MINNEAPOLIS

Metropolitan—"King of Kings." Shubert—"The Devil's This-ple" (Bridgman stock).

Hennepe-Orpheum—"Vaudeville" (Ethel Clayton and Ian Keith) and "The Leopard Lady."

Pantages—"Vaudeville" (Fridka and Rhoda dancers) and "The Dove."

Palace—"Give and Take" (McCall-Bridge).

Seventh Street—"Vaudeville" (Student Pastimes) and "His Foreign Wife."

Gayety—"Parisian Flappers" (M) Burlesque.

State—"The Gay Defender."

Garick—"The Student Prince."

Strand—"The Patent Leather Kid."

Lytic—"French Dressing."

Grand—"The Gorilla." Second loop showing.

"Eight China Rosebuds," local girls' band, playing Marlowe dance hall here, routed over W. V. A. time, opening at the local Seventh Street this week.

The Minneapolis "Star" has started a daily theatrical column. The first in the Minneapolis "Journal" was abandoned when Kanton Miles left.

"King of Kings," at the Metropolitan this week, was revived to meet the objections of local rabbis.

## ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"My Maryland."

Eastman—"The Student Prince."

Rochester—"The Devil Dancer."

Gilda Gray (personal).

Regent—"Her Wild Out."

Piccadilly—"Honeycomb Hate."

Faye—"One Round Hogan."

Temple—"K-A" vaude.

Gayety—"Burlesque (Mutual)."

Bernard Simon, in advance of Gilda Gray ("The Devil Dancer"), headlining the current olio at the Rochester theatre, pulled one over on this no-Sunday vaude town, by arranging a midnight show starting at midnight Sunday and running till 1 a. m. Monday, just enough to pull the performance from under the legal barrier.

Mary Garden heads the Chicago Civic Opera Co. in its first appearance here at the Eastman theatre Feb. 13 in her newest success, "Resurrection."

Isadore Alpert, manager, Chill theatre, saw two boys take \$25 from the house office. He chased them, took the money away from them and let them go.

Fred H. Caldwell, veteran vaudeville acrobat, has retired from the stage. Recently his wife, with whom he toured many seasons on Keith's tour, Caldwell and Wentworth, underwent a serious operation, and both decided to retire.

The Palace, Andover, was sold last week by Harry Williams, Hornell, to W. S. Calhoun and H. O. Snyder, Andover.

Ivan Cone has discontinued movie shows in Rushville, due to lack of patronage.

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## BILLS NEXT WEEK

(Continued from page 41)

Horton & Small  
Morton & Sally  
1st half (2-8)  
Ward & Plummer  
Layren & Daco  
4 Aces & Queen  
Harry Ames Co.  
Dave Vini  
Allman & Nalby  
2d half (9-12)  
Gwynne Co.  
Dixie 4  
Wolfe & Jerome  
Janet Heppen Co.  
Bond & Wright  
Buscoe & Hank  
MACON, GA.  
Kelt's (30)  
Johnny Lyons  
Emily Dorrell  
Vernon  
Rhoda & Broshelle  
A & G Falls  
MANCHESTER, N.H.  
Palace  
2d half (2-5)  
Green & Parker  
Marinet Crow  
Allman & Nalby  
(Two to fill)  
MANFIELD, O.  
Madison  
2d half (2-5)  
Les Kleiks  
Jas & B Foster  
Jas Lee  
(Two to fill)  
MCKEESPORT, PA.  
Hippodrome  
2d half (2-5)  
Parlatan Art  
Jessie Dvoraky  
Heller & Loraine  
At 4 P.M.  
(One to fill)  
MEADVILLE, PA.  
Park  
2d half (2-5)  
Tuke & Dunigan  
Adele Jason  
(Two to fill)  
MERIDEN, CT.  
Kelt's  
2d half (2-5)  
Tanner & Palmer  
Jack Collier & Co.  
Robert & Francis  
Joe B Stanley  
(One to fill)  
MIDLETON, N.Y.  
Kelt's  
2d half (2-5)  
Hurst & Vogt  
LYNCH & MAY  
Layton & May  
Lawrence  
(One to fill)  
MONTREAL, CAN.  
Princess (30)  
Quinn Binder & R.  
J. Quin & H. Rivers  
Wick 4  
Gracie Deagon  
Wolfe & Jerome  
MT. VERNON, N.Y.  
Prospect  
2d half (2-5)  
Anger & Fair  
(Others to fill)  
NASHVILLE, TENN.  
Princess (30)  
Vaughn Comfort  
Powers & Wallace  
Clarence Downey  
Hollis Rev  
Harry Johnson  
NEWARK, N.J.  
Proctors  
2d half (2-5)  
Wayburn's Rev  
May & Matt  
(Three to fill)  
NEWBURGH, N.Y.  
Proctor's  
2d half (2-5)  
8 Marjies  
Ray Vaughn  
O'Brien & Josphine  
Elliot & LaTour  
(One to fill)  
NEW HAVEN, CT.  
Palace  
2d half (2-5)  
Gossips of 1927  
(Others to fill)  
NEW ROCHELLE  
Proctor's  
2d half (2-5)  
Summers & Hunt  
Jean LaCross  
Rhyme & Reason  
Dunvans Rev  
(One to fill)  
NIAGARA FALLS  
Bellevue  
2d half (2-5)  
Allen & Canfield  
Melville & Stetson  
Carr & Dowling  
(Two to fill)  
N. ADAMS, MASS.  
Empire  
2d half (2-5)  
Steel 2  
LYNCH & MAY  
Layton & May  
Lawrence  
(One to fill)  
MONTREAL, CAN.  
Princess (30)  
Quinn Binder & R.  
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(Two to fill)  
N. ADAMS, MASS.  
Empire  
2d half (2-5)  
Steel 2

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2d half (2-5)  
Jerome & Ryan  
Krafts & LaMonte  
Edna White Fox  
Seed & Austin  
(One to fill)  
1st half (2-5)  
Banjoand  
2d half (2-5)  
Ed & Leo Taver  
Hudson & Slick  
Holtan & Whiffing  
(One to fill)  
WARRIN, O.  
Robbie  
2d half (2-5)  
Kressler & Morgan  
Billy Chapp  
Harry Carroll Co  
Mason & Kowler  
Harry Carroll Rev  
(Two to fill)  
TORONTO, CAN.  
Hippodrome (30)  
Schuberts  
Tully Norton  
Sandy & Douglas  
Jed Dudley  
Red Pullies  
Passing Rev  
(Others to fill)  
TRINIDAD, N.J.  
Capitol  
2d half (2-5)  
Rich's Ministers  
(Others to fill)  
THOY, N.Y.  
Proctor's  
2d half (2-5)  
Billy Aronson  
Judy & Hse  
John Ting Tr  
(Two to fill)  
UNION CITY, N.J.  
Capitol  
2d half (2-5)  
Alice Zanelli  
Jane & K Lee  
Harvey & Conlin  
(Two to fill)  
UTICA, N.Y.  
Galexy  
2d half (2-5)  
Banjoand  
2d half (2-5)  
Ed & Leo Taver  
Hudson & Slick  
Holtan & Whiffing  
(One to fill)  
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John Ting Tr  
(Two to fill)

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Paquita & Chetkin  
Maxine & Bobby  
(One to fill)  
WATERTOWN, N.Y.  
Avon  
2d half (2-5)  
Danny Dugan  
Lyndell & Gibson  
(Three to fill)  
WILKES, W.V.  
Victoria  
2d half (2-5)  
Daniels & Evans  
Gente & Duff  
Reynolds & Clark  
Kramer & Pauline  
Flores Quint  
(One to fill)  
WHITE PLAINS  
Kelt's  
2d half (2-5)  
Memories of Opera  
Reynolds & Clark  
Harrington & Green  
(Three to fill)  
WILKES, DEL.  
Garlick  
2d half (2-5)  
Hester & Perry  
McKee & Sandy  
Glau & Collins  
(Two to fill)  
WOONSOCKET, R.I.  
Blond  
2d half (2-5)  
Dorothy Lund  
3 Rooms  
Basic Hoppel  
Gardner & Dugham  
Frank Nink  
WORCESTER, MASS.  
Palace  
2d half (2-5)  
4 Pepper Shakers  
Hite Redlow  
Bevan & Flint  
Billy Regay  
Haven McQuarrie  
YONKERS, N.Y.  
Proctor's  
2d half (2-5)  
Edwards Rev  
(Others to fill)  
YORK, PA.  
York O. H.  
2d half (2-5)  
Pb. Stevens Girls  
Prosser & Kiles  
Stetson No. 19  
Hards & Canham  
(One to fill)  
YOUNGSTOWN, O.  
Kelt's-Albee  
2d half (2-5)  
Loans & Chertis  
Horton & Ravin  
N.L. Hifford  
Vane 1 Co  
(One to fill)

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2d half (2-5)  
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Monologist  
(Three to fill)  
OTTAWA, CAN.  
Kelt's  
2d half (2-5)  
O'Brien 5  
R & K Morris  
Maude Elliot Co  
Dave Thursty  
John Barton  
PASSAIC, N.J.  
New Montauk  
2d half (2-5)  
3 Nelsons  
Cuckoo  
Mack & Stanton  
(One to fill)  
PATERSON, N.J.  
Majestic  
2d half (2-5)  
Sylvil Vane  
Wilson & Dobson  
Tarsasoff & D  
Frank & T Sabini  
Brown & Demont  
PHILADELPHIA  
Harris (30)  
2d half (2-5)  
Castle of Dreams  
Perry Corvey  
Thurkett & Mason  
Pollard  
(One to fill)  
Earle (30)  
League of Vamps  
Lehr & Bell  
Mick Pickles  
Mystic Mirror  
Jones & Jones  
Juliet  
Grand O. H.  
2d half (2-5)  
Wright Co  
Lang & Lee  
Chas Frink  
Lane & Harper  
(One to fill)  
Kelt's (30)  
Mac Rev  
Du Ponts  
Gaston & Andre  
Al Wahlman  
Ada Tevo  
Davis & Darnell  
Yvetta Rugel  
Martella  
(6)  
Count Berniviel Co  
Payne & Fillard  
Jerome & Evelyn  
Billings & Vernon  
John Berles  
John Capron Co  
Hlana & Yama  
Alice Gephell  
Nixon (30)  
Dentell & Gould  
John Herman  
Arthur Jarrot  
Hartwell  
(One to fill)  
PORTSMOUTH, O.  
Leroy  
2d half (2-5)  
Ree Borden  
Sawyer & Eddy  
Colonial 6  
May & Kidaut  
(One to fill)  
POUGHKEEPSIE  
Avon  
2d half (2-5)  
Norm & Golden  
Wardell & LaCosta  
Turelly & Clark  
(Two to fill)  
PROVIDENCE, R.I.  
Albee (30)  
Billings & Vernon  
Nuberto Ardill  
3 Kings  
Sylvia Clark  
Howard's Pones  
SCOTT SAUNDERS  
McKellin & Evans  
Serge Flad  
Jerry & Baby Gory  
Morfat & Sullivan  
READING, PA.  
Kajak  
2d half (2-5)  
Bert Sloan  
Red Lambert  
Prince Al  
Jack & Ruth Hays  
Red Dale  
3 Kings  
RED BANK, N.J.  
Palace  
2d half (2-5)  
Murray & Clare

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Boren & Caron Bls  
(One to fill)  
1st half (2-5)  
Gwynne Co  
Dixie 4  
Wolfe & Jerome  
Janet Heppen Co  
Bond & Wright  
Buscoe & Hank  
2d half (9-12)  
Ward & Diamond  
Lauren & Dace  
Dave Vini  
Allman & Nalby  
ROANOKE, VA.  
Roanoke (30)  
Louise Stone  
Broadway 3  
Jinks & Ann  
Shamrock & Tulpe  
B & S Mathews  
ROCHESTER, N.Y.  
Temple  
2d half (2-5)  
Lime Herman  
Mollie Williams Rev  
Gerald Griffen  
Harry Wolfe Co  
(One to fill)  
SCHENECTADY  
Palace  
2d half (2-5)  
Leland & St. Clair  
(Three to fill)  
SPRINGFIELD, O.  
Palace  
2d half (2-5)  
Black & Sully  
Mason & Dixon  
Michel  
Lyle & Flo Lapine  
Josephine Joseph  
RED BANK, N.J.  
Palace  
2d half (2-5)  
Murray & Clare



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STAGE

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SCREEN

# VARIETY

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25  
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64 PAGES

## FREE 'AD' FILM FOR HOMES

### MARION TALLEY EARNED \$334,892 IN CONCERT—TILT WITH MANAGER

**Impresario Coppicus Suggests She Retire for Further Study—Wrote K. C. "Star"—Girl Incensed and Answers—Met's and Discs' Income Additionally**

Kansas City, Feb. 7. When F. C. Coppicus, New York concert impresario, who has been managing Marion Talley's concert engagements since the spring of 1926, wrote to the Kansas City "Star," giving the net earnings of the young diva, under his stewardship, as \$334,892, and stating he had suggested that she retire for a year or so to study, he stirred things up.

Miss Talley, in reply, wired the same paper she was much incensed with Coppicus' action and that the

(Continued on page 57)

#### That's How Bad

"Business bad last week," says one feller.

"How bad," said the other.

"Grosses on the tablecloths at the Astor fell off forty millions."

### UNION STAGE HANDS WITH AUTO SHOWS

A new wrinkle among stagehands and m. p. operators in New York is employing union stagehands and operators for the automobile displays being made by some of the manufacturers.

The makers of Chevrolets have two units, each to ballyhoo the new Chev cars, and with each goes a three-man crew, carpenter, property man, and electrician. Each is an I. A. man and carries a yellow union traveling card.

Use of the spotlights and flood are in greater demand than ever with the automotive interests, also strong for all sorts of special fancy and ballyhooish illumination.

### Town's Stageless Stigma; Local Men Plan Building

St. Louis, Feb. 7. Dissatisfied over the inability of the city to obtain amusements has prompted organization of a local syndicate which will build a combined theatre and office building. Negotiations are under way with prospective lessees of the theatre.

Some weeks ago the town was left without a stage and felt that such a reputation was too damaging to be maintained. Local business men will underwrite the cost of the new building.

#### "LIVING TRAILER"

"Living Trailers" are being used to herald future engagements of "The Jazz Singer."

The new trailer is in the nature of talking announcements and comment, instead of the printed matter. Scenes from the feature are cut in to accentuate the spoken word. It is a part of Vitaphone.

### ADVERTISER'S MASKED EFFECT

16m. Size on Home Projectors—110,000 of Latter in Country Now—Mastbaum Company Running Behind on Orders—Attendance Average 30 People in the Home Per Showing

### ON U. S. LINERS, TOO

Taking commercial advertising into the home via film and free of charge is developing to important proportions.

It's being done on 16m. stock and the Stanley Advertising Co., belonging to the Jules Mastbaum Estate, is after it strong. A feature of the service to the advertiser is that besides the home film, on standard stock, has been cranking the ocean liners of the U. S. Lines.

The basic idea is that the subject cannot be too strongly saturated with laudatory adjectives concerning the product. Film is made to run off as an inside glimpse on big industrial concerns and is offered to the home through a mailing list and dealers. Handling 16m. product throughout the country.

According to a member of the

(Continued on page 41)

### \$150,000 PROFIT ON "MARCHETA"; COST \$50

**Jerry Vogel's Suit Against F. Sheridan Reveals Unusual Details of Big Hit**

"Marcheta" earned more than \$150,000 net profits for Frank Sheridan, according to Jerry Vogel's accounting suit, which comes to bat as soon as Sheridan, now acting in pictures on the coast, can be brought to New York for the trial. Sheridan contends he is tied up in pictures, having been on the west coast ever since Vogel, who is now with the

(Continued on page 41)

### Radio's B'way Chat

The first chatty Broadway column has been booked for the WMCA McAlpin station. Clifford B. Orr will repeat every morning the goss and gossip of the street.

Strong stuff for breakfast.

### LOOP'S NO-PARK LAW KNOCKS DAYTIME THEATRE BIZ FLAT

**Loop Merchants Protesting—No-Parking Until 6:30 P. M.—Chicago's Neighborhoods Supply All Wants—Worst Business Blow for Downtown Chi**

#### No Stable for Horse

Voncell Viking, who left New York in January to ride horseback to the Pacific coast as a publicity stunt for Universal met difficulties in the effete east. She could not find stables to park her steed and was twice knocked off the horse by automobiles.

### DEMAND EXPECTED FOR ILL. "TALKING" SONGS

Los Angeles, Feb. 7. Song writers will have to develop a new technique in writing songs if they want to cash in on the fabulous screen rights to the new talking pictures.

Many of the producers now producing short sketches of 10-minute periods synchronizing sound with action, may soon find the public demanding illustrated songs to be made in the same fashion.

### "Captive" in Balto. Stock

Baltimore, Feb. 7. Broadcast in billing as "first time outside of New York," Baltimore gets a look at "The Captive" this week at the Auditorium. This play from the French, which was stopped in New York last season, was staged by the Edwin H. Knopf repertory company, in the house on an indefinite date.

The organization started slowly but has built until last week, when Knopf brought Ann Davis from New York for "The Outsider," in which she had scored here before, and business took a spurt.

House is sealed at \$1.50 top. Last week it grossed over \$6,000, 14c for capacity and scale.

#### Milk Can Hideaway

St. Albans, Vt., Feb. 7. Border liquor runners are trying a new game to get the stuff through to New York. Now they water the milk and submerge the bottles in the cans.

In a shipment of milk last week customs men took 14 bottles of Scotch from the cans.

Chicago, Feb. 7. With Chicago neighborhoods independent of the Loop for amusements, legit excepted, the current no-parking law has proven the severest blow ever dealt Loop theatres. In effect until 6:30 p. m., this law has knocked daytime business flat.

Matinee trade, always weak, could ill afford the additional burden. Proof of the law's heavy toll in Loop business is additionally shown in that the city's largest mercantile houses have pleaded

(Continued on page 41)

### MOVIETONE IS UNDERSTOOD OUTDOORS

**Successful Experiment in Open—Heard Within 200 Yards**

Fox's Movietone in experiment has been heard in the open air, within a radius of 200 yards, is the report. The sight and sound device was clearly understood.

There is nothing said as to Movietone's sight portion being thus exhibited out of doors.

It's the first time a "talker" has carried its tone clearly in the open. The 200-yard radius is about the distance of three ordinary New York city avenue-front blocks.

What commercial use, if any, the

(Continued on page 62)

### EAT IN SEATS AT MARATHON GUILD PLAY

**Standeers Get Rest During Hour's Intermission of 'Strange Interlude'**

That nine-act play of O'Neill's "Strange Interlude," the Theatre Guild production at the Golden, New York, fooled the talent by attracting standee trade last week. These standees went the full route, from 5:15 o'clock until the final curtain, with an hour out for dinner.

(Continued on page 62)

### Ushers' Union in N. Y.; To Protect Feet

An ushers' union is being whispered of in New York. Promoters are keeping their activities an absolute secret. Many theatres employ boys and girls, too young to know much other than ushering and not expert at that.

One of the most stringent rules, if the union comes off, will be that no customer can step on a union usher's feet.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
FOR MEN AND WOMEN  
1212 B'WAY N.Y. TEL. 2260 PENN.



# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 20.

Gertie Lawrence's marriage, divorce and re-engagement is one of the most striking curiosities of my journalistic experience.

For years, scores of people knew that her husband, a man she had married years before, was still an obscure stage manager on tour, while she bathed in the light of—well, you know how, when on a stage, you make noises with your mouth and grimaces with your eyes, you are more talked of than Madame Curie or the Pope of Rome.

## The Great and the Obscure

In America, particularly, Gertie blazed in a sea of glory. Yet, time after time, I have known city editors try to find her husband in some unknown revue, in some obscure town, to ask if the divorce was coming off. Usually, they could not find him.

Then, one day, there appeared in the evening papers a mysterious divorce case—the sordid story of a young actress who had married a man in a position of authority over her in the theatre, a man by whom she had a child, but who had failed to support her.

It was obvious to anyone who knew the theatre that it was Gertie Lawrence, for, although the husband's surname was given as "Francis Xavier Howley, known as Gordon," this was obviously a clever way of using the words "Francis Xavier Gordon-Howley," as the husband's name was given in "Who's Who in the Theatre." It was said in court that the woman asking for a divorce was an actress, but her stage name was not mentioned.

## The Clean-the-Papers Campaign

Now, in order to clean up the divorce reports of the "News of the World" and the "Empire News," two newspapers given to frankness concerning judicial proceedings which have shocked every stage visitor to London—"You talk about our Yellow Press," they have said, "but what about yours?"—a law was passed last year restricting the evidence published in divorce cases.

What its exact meaning is still puzzles Fleet Street. Newspaper editors wondered whether they would offend the court or not if Gertie Lawrence's name was mentioned in all they left it out, although it seemed to me obvious that no English judge would insist on the suppression of a stage name, the publication of which might be essential to the administration of justice.

## London News From New York

Then, three days ago, the London representative of a famous New York paper called me up and said, "Do you know Bertrand Taylor, who is said to be marrying Gertie Lawrence?"

"Yes," I replied, "she introduced me to him. But you understand she cannot vary with him because she will not be free from her previous marriage for five months. We should not publish such a story over here. There is a rumor that Marie Lohr is going to marry Edmund Gwenn, but her divorce is not through either. However, if you publish the Gertie Lawrence story in New York, it will be cabled over here, and then the London papers will publish it."

## How the Divorce Became Known

Exactly what I prophesied happened—and more than that. Under the story of the engagement, as cabled from New York, both the "Daily Mail" and the "Daily News" published an abbreviated version of the divorce case, the real meaning of which they had both suppressed exactly a month before!

Now the extraordinary thing is that both Bertrand Taylor and Gertie Lawrence were in London, not in New York and that the story told by Taylor about his engagement was cabled from London to New York, and then from New York to London, before a fact which I had known for weeks could see the light of day.

## When They Hate Publicity

Then, the next morning, in interviews with the London evening's newspapers, Miss Lawrence was indignant that people were enquiring into her private affairs!

Stage stars do not understand that they cannot be private people one minute and public people if there are such people—the next. If they like it to be known that they were at Ciro's Club last night, they cannot very well mind if a reporter says who they were with.

Frankly, why all this fuss is made about revue actresses, I cannot understand. Most of them are quite plain, when you see them in the street. Nearly all of them possess little more than the rudiments of conversation. Personally, except for one or two, I always keep out of their way.

## Lonsdale's Abandoned Play

Well, Freddie Lonsdale has done it again. Alfred Butt has abandoned his scheme to produce "Foreigners," the new Lonsdale play, because "Foreigners," the new Lonsdale play, is not ready. Tallulah was to have been in it, and all that sort of thing—you know, hectic women screaming on the first night, and "Dear me, how wonderful she is!"

I met Freddie and Tallulah last Friday, when he was going off to finish the end, where I suppose a man said, "I love you," and Tallulah replied, "I shall love you always." But Freddie could not do it.

## "Foreigners" will not be staged

## Butt's Second Disappointment

The last time I had a long talk with Alfred Butt, he was just recovering from the fact that Freddie Lonsdale, after promising to write for him a musical play to follow "Rose-Marie," at Drury Lane, could not find the end. Alfred was very angry.

"I cannot sue him," he said, "because the jury would take the author's side." Freddie's reply, of course, was "If an author cannot finish a play to please himself, what is the good of it to a manager?"

This is true, but why do managers contract to produce plays that are not written?

## It saved Al Woods Money.

Al Woods was quite cynical, when I spoke to him about it. "Lonsdale once promised me 'On Approval,'" he said. "As he could not finish it, I did not get the play. Then, when he finished it, Charles Dillingham got it. So I saved \$50,000. Perhaps Alfred Butt has saved \$50,000 again this time. Perhaps not.

## The New Kine-Variety Boom

When I had lunch with Sir Walter Gibbons yesterday, he was full of his new scheme, which is nearly completed, by which, in a few months, he will control 100 kine-variety theatres, stretching from Edinburgh to Paris. Sixty have already been bought and a vast invasion of American dollars has been going forward.

Walter always amazes me. He is a quiet slow-thinking man, at whom many people laugh behind his back. Yet every now and then he comes out with some extraordinary scheme, which he was thought out for months, and then completes in a few days.

He started life humbly. Now, he dines with the King of Spain.

## Two More Critics Barred

Robert Loraine barred both James Agate and Hubert Griffith from the first night of "The Dance of Death," Strindberg's gloomy play.

"Why didn't he bar me instead of you?" I asked Griffith yesterday. "Oh, he'd be afraid to bar you," said Griffith. "No, he wouldn't," I said. "I stated 'Cyranos' more than you did. Perhaps I deserved it. Two to one bar one." "Oh, but you praised his acting and stated the play," replied Griffith. "I praised the play and stated his acting. That's different."

Of course, if I were Robert Loraine, I would bar everybody, especially myself.

Now Robert is one of our finest actors, but, like me, he loses his temper when other people are fools. I like him.



"I'll have my eggs hard boiled," said

ALAN DALE

(above)

Dean of American dramatic critics, probably thinking of

HARRY ROSE

"The Broadway Jester"  
Buffalo, Buffalo (Feb. 11)

## POLITICS IN FIRST RAID ON PALM BEACH CLUB

Palm Beach, Feb. 7. Venetian Gardens, the only night club in Palm Beach, that is making money, was raided Saturday evening while it was holding a capacity crowd, all spending freely. Sixteen employees were arrested on prohibition charges. All the liquor found on the premises was in possession of patrons who were not disturbed except that their drinks were inspected.

This is the first time a night club has been raided here. There is a political angle to the pinch since local and county elections are being bitterly fought.

John and Christo operate the place.

After the raid Murry Smith's musicians were pressed into service as waiters and continued to serve water to the crowd after the regular waiters were lodged in jail awaiting bail. The Gardens has announced its intention to go right on operating for the remainder of the season.

## Americans Apply for English Naturalization

London, Feb. 7. Layton and Johnstone, vaude act, have applied for naturalization papers, which necessitates a residence of five years here.

The report that the act would be on the Royal Command program is erroneous, as they are not yet British subjects.

## Some Paris Bookings

Paris, Feb. 7. A group of bookings just reported includes Harem and Jiv, dancers, now at the Casino, for the Piccadilly, London, for the summer.

Glenn Ellyn, dancer at the Perroquet, Paris, goes to the Ambassadeurs, Cannes, with Budapest to follow.

Max Wall opens at the Empire, Paris, in May. Hal Sherman goes to Italy in March.

Quinault and Iris Rowe have resumed their partnership and are booked as a team for German dates starting in April.

Beth Berl of "Follies" fame has been engaged to sing the role of Wanda in the French production of "Rose-Marie."

## Palladium Only Affected

London, Feb. 7. Palladium is the only Gulliver house to feel the effect of the change in management, the Sir Walter Gibbons' group having taken over the circuit.

Chris Marnor, house manager, and Horace Sheldon, musical director, have received notice that they withdraw Feb. 11.

## SAILINGS

Feb. 11 (New York to London), Ronald Collins (Berengaria).

Feb. 11 (New York to London), Robert Keane and Claire Whitney (Mrs. Keane); Cecil Lear and Cleo Mayfield (Mrs. Lear) (Berengaria).

Feb. 11 (New York to London), Castleton and Mack (Leviathan).

Feb. 11 (New York to London), Jack Connolly (Leviathan).

Feb. 8 (London to New York), S. N. Behrman (Mauretania).

Feb. 5 (New York to Paris) Edmund Sayag, John T. Adams (Paris).

# RITZY

## Single Divorcees

Louis Calhern, who is in "Posse" by Vincent Lawrence, was to have acted in vaudeville with his society bride, Julia Hoyt, but she will go alone in "Every Half Hour." So far Julia has not impressed the public with her histrionic ability, nor yet with her pulchritude. Perhaps she has been over-exploited! She is better looking, at any rate, than her sister, Mrs. William Lawrence March, who divorced two husbands before acquiring a third. Julia has only divorced Lydie Hoyt, and Calhern has only had one other wife.

Julia is a granddaughter of the late Hugh J. Jewett, president of the Erie railroad.

## Hope Williams' Family

Few recruits from society to the stage have acquitted themselves as creditably as has Hope Williams, who is playing her first professional role in "Paris Bound," with Madge Kennedy. As a daughter of the late Waldron Williams and the late Mrs. W. Eugene Kimball, she is of the elect, and has two fashionable sisters, Mrs. William Ross Proctor, Jr., and Mrs. John T. Terry, Jr. Her husband, R. Bartow Reed, is a son of the exclusive Mrs. William A. Reed, but it is edifying to note that Hope Williams is not at all up-stage or high-hat!

## Mary Hone's Ancestors

No name in the Social Register is more esteemed than that of Hone, the family having been socially prominent for many generations. In the early days of "Little Old New York," Philip Hone was not only a mayor, he was a leader of fashion, and his "Diary" is a work of reference. He is an ancestor of Mary Hone, now on tour with "The Cradle Song." This daughter of Mr. and Mrs. Augustus C. Hone went on the stage with the entire approval of her parents.

## In Palm Beach

Palm Beach has been diverted by the presence of Mr. and Mrs. John Charles Thomas, who have sojourned with her mother, Mrs. George A. Dobyne, at her villa. The singer, who gained his first notice in musical comedy, is now a concert artist and takes himself very seriously. In observing this really fine vocalist, who is decidedly handsome, one instinctively recalls the amusing imitation of Mr. Thomas, announced as such, by Frank Fay.

Another member of the Palm Beach colony is Arthur Somers Roche, the novelist, and he also, though in a different way, takes himself seriously. Each winter he and his wife figure in the society columns and apparently enjoy it.

Still another ritzing it in Palm Beach is Eric Zardo, known in vaudeville and in concert as a pianist. He is spending six weeks with the fashionable Mr. and Mrs. Philip Corbin.

## Another Social Recruit

This winter Mrs. Henry E. Coe, who was Eva Johnston, daughter of the ultra-fashionable late Mr. and Mrs. Taylor Johnston, made her professional debut in a costume recital, along the lines of those rendered famous by her teacher, Yvette Guilbert. A sister of Mrs. Robert W. de Forest, whose husband is president of the Metropolitan Museum of Art, and of Mrs. Pierre Mail, widow of the Belgian consul in New York, she is yet one more of the recruits from society to the stage. Mrs. Coe is the mother of a grown-up family.

# PARIS

By ED G. KENDREW

Paris, Jan. 29.

Anita de Caro, under the name of Eleanor Ford, American comedienne, is appearing with the English Players in "A Woman of No Importance" at the Theatre Albert I.

Company playing Henry Bernstein's "Venin" at the Gymnase, headed by Gaby Morlay, Yolande Lafon, Yvonne de Bray, Chas. Boyer and Marcelle Maene, is scheduled to open in Berlin during the winter.

It is the first time since the war an important theatrical troupe has toured Germany.

A revue signed by Saint-Granier, A. Willemetz and Jean le Seyeux and, perhaps, Marcelle Maene, is scheduled to follow the forthcoming revival of "Venise" at the Marigny. Raimu, Dranem, Nina Myral and Jane Marjac (latter not certain) will head the cast of the new Marigny revue.

# AUSTRALIA

By ERIC H. GORRICK

Several new shows opened last week, but until business settles down to normal again, hard to get a line on staying power of any.

Williamson-Tait presented "The Girl Friends" at Her Majesty's, with Annie Croft featured. English actress scored nicely despite poor voice. Production lavish, with comedy falling on Leo Franklin. Cast includes Lowe Buett, Lorna Helms, Rowena Ronald, Marie Le Varre, Reg. Sharland and a corking ballet. Ted Clifford scored nicely in dance numbers.

"Archie" is at the St. James for the Fu rs. Muriel Starr playing in "Cornered" at the Palace.

"The Friends in the Nest" at the Criterion for Williamson-Tait, with English cast successfully playing the comedy.

Few recruits finishing good run at the Royal in "The Terror."

## "Film Girl" Not Strong

Rufe Naylor presented "The Film Girl" at the Empire last week. Cast featured Bobby Jarvis and Van Lowe. Jarvis has not much of a role, the comedy being weak, likewise the book.

Yvonne de Bray, nicely in a speaking role, scoring mainly with his dancing. Audrey Lewis is a pert little actress, pleasing in everything she does.

Show is a flash production and looks well. Naylor has spent a lot and maybe he will get it back. Edna Dore did nicely in a all hit. Harry Hall stars in the production and did a good job.

Pantomime at the Opera House and also at the Fuller's drawing in big production. Naylor is at the former house, with Jim Gerald at the latter.

Tivoli people presenting vaudeville and condensed panto on the one bill. Big business being done at this house. Panto playing under title of "Panto in the Woods" with Crissie and Daly, Rupert Hazell, Elsie Day, Stella Lamond, Frank Graham and a host of clever kiddies. Kwong Sing Wah featured vaudeville act.

"What Price Glory" extended run at the Prince Edward.

"Resurrection" came into the Crystal Palace last week for a run. Screened four times daily.

"Ben-Hur" is having second long run at the Piccadilly.

Leveum is playing "Hills of Kentucky" and "The Life of Riley." Big Four featured act. "Soft Cushions," "The Lost Limited." Children's panto featured stage attraction his week.

Lyric showing "Life of Riley," "Hills of Kentucky" and "Cinderella" panto on the stage twice daily.

Empress featuring "Alias the Deacon," "Pals in Paradise" and "Soft Cushions."

Hoyt's and Strand running "East Sides, West Side" and "The Bugle Call."

## MELBOURNE

"The Student Prince" still big hit at His Majesty's.

"Queen High" successful at the Royal. Josephine Head, Huro and Rimona added to show by W.T. Lyric. Bricolage in "All the King's Horses" at the King's for W.T.

Fullers have a panto in at the Princess for a run.

"Apples and Pairs" at Palace on run.

Carrolls are presenting "The Alarm Clock" at the Athenaeum. Tivoli showing "Life of Riley" and Akka, Cavanagh, Mario, Cooke and Vernon, Di Gato revue.

Fullers have Stiffy and Mo revue taking up the entire show.

## Pictures

Capitol—"Th Heaven." Auditorium—"Resurrection." Paramount—"Soft Cushions" and "The Bugle Call."

## Notes

"Cradle Snatchers" will play return season at the Royal, Sydney, after doing well in New Zealand.

Hans Shilstet's Wonderettes engaged for Tivoli circuit this year.

Margaret Bannerman will open Australian tour in March at the Little Theatre, Melbourne, in "Our Betters." W.T.

W.T. will probably revive "The Merry Widow" in Melbourne with Jane Marry and a host of well cost. These artists have scored in "The Student Prince."

Reports have it that "Twinkle" (Ginghams Girl) lost quite a bunch of coin for Rufe Naylor. It was figured that the show would run about 20 weeks, but it ran only a little over 10 days and lost well over cost. Changes mentioned as one of many causes for failure. Lorna Smith and the Carbons (dancers) will return to America shortly, appearing the cast of the new Marigny revue. (Continued on page 41)



Maurice Chevallier, who has been seriously ill, is reported progressing so speedily that his return to the Grand Paris Revue will be possible within a week or so.



## IF TITLER CAN PASS SUPER, SAYS CON, THERE'S A CHANCE—IF NOT!

Explaining Something About Writing Captions for  
Pictures in Hollywood, When Not a Big Leaguer

By Jack Conway  
(CON)

Los Angeles, Feb. 4.  
Dear Chink:  
There's a lot of funny ways of getting the hot meat and this little writing racket is as comical as any you can think of. But it ain't any tougher than standing out in right field and hollering, "I got it." And the pennies are much more plentiful.  
But don't let anybody tell you it's as soft as it looks. It's oak for a peasant to sit out front, look at a deaf and dumb opera and tell himself that any guy with a back file of joke books and a couple of "College Humors" can't hit those titles and make them funny, but the answer is that many a smart mug has had at it and did a pratt fall.  
And the reasons back of the failure of a lot of bright eggs, to level at title weaving are a few of the things the peasants don't know. My motto is never smart up a chump, but I know this is strictly sub rosa and that you will never boot to anyone who might peddle it.  
A title writer don't write titles for the public. He writes them for a sap called a supervisor. This mug sits at his elbow and tells him whether they'll be laughed at or not. The supervisor can't title a medicine bottle, and nige times of ten wouldn't recognize a good

sag if it jumped up and bit him; but there he is—try and get rid of him.

After the titler has sweated out a set of under-pressure cracks that have passed the supervisor and his entire family, they are dropped into the picture and previewed. If the gylagos laugh, everything is jake; but if they don't, the supervisor either calls in another title writer or orders the first batch rewritten. But he sits in all over again, which starts the titler off with another two strikes on him.

### Taking Bows

If the titles click the supervisor will take all the bows in sight. If they don't he will lean over and pick off one of the execs that the titler is slipping. For every unfunny title in the picture the writer may have five others that they might laugh at, but they have been ruled off by the supervisor because he didn't like them. Now it's up to the title writer to try and debate them back into the opera.

The first thing for an ambitious title writer to do is to take a course in oratory, because titles are elocuted into pictures, not written in. Then he better begin picking himself in brine, like the old-time pugs used to do with their dukes. For

(Continued on page 22)



### ROScoe AILS

The two Roscoes turned the trick at Fox's Audubon, New York, last week. Roscoe Arbuckle and Roscoe Ails combined their talents. Aside from their individual acts, they framed a flock of impromptu scenes that were a riotous scream. The answer was the names were hanging on the rafters and fighting for tickets. Just two good men.

## "BEN-HUR" PRINTS STOLEN IN INDIA

No Protection Against Film  
Pirates in That Country—  
Duping Plant in Bogota

Prints of "Ben-Hur," Metro-Goldwyn-Mayer production, were stolen last week in northern India. Though the exhibiting field for films so jealously is negligible in India, with J. J. Madan controlling almost all of the picture houses, the prints may be smuggled into other parts of Asia and from there to Europe.

In India there is no copyright protection for American pictures. The Indian Government usually offers help and is ready to co-operate with the producers. Even if apprehended, the thieves are not subject to any set legal retribution. Even if ownership is finally proven the picture has meanwhile been played, while the exhibitors can always alibi with recanted bills showing they had bought the picture in good faith.

"Ben-Hur" is in its 10th month in Paris as compared with a 10-week run there for "The Big Parade," also M-G-M.

At Bogota, Colombia, South America, an elaborate picture duping plant is reported continuously duping stolen prints, sold all over South and Central America and in some of the Latin countries on the Continent.

### CHANNEY'S STRAINED LIGS

Los Angeles, Feb. 7.  
A few strained ligaments in both legs and arms will force Lon Chaney into retirement for four or five weeks after he completes "Laugh, Clown, Laugh."

## G. E. INSTALLING SIGHT AND SOUND IN COAST F. B. O. STUDIOS

Producers' Next Season's Production Cost Will Be  
Governed by Kinegraphone—Stage of Its Own—  
30 F. B. O. Pictures Now on '28-'29 List

Los Angeles, Feb. 7.  
F. B. O.'s production schedule for '28-'29 includes four super-specials, 26 Gold Lion Specials and the usual quota of westerns and short subjects.

The money for these productions will depend upon the needs and possibilities of each in connection with the subsequent development of F. B. O.'s new talking device, Kinegraphone, which will shortly be installed at the studio and used with productions that will fit in with sight and sound.

Work has started on equipping a Kinegraphone stage. General Electric is sending an engineering expert to the coast, with the apparatus and work will begin immediately with a production unit especially assigned for this in the studio.

## Norma Shearer Will Retire Next Year

Los Angeles, Feb. 7.  
Norma Shearer will spend another year on the screen and then retire to domesticity with her husband, Irving Thalberg, M-G-M producer.

The company has persuaded her to make several more pictures before quitting the studios for good. She wanted to retire immediately after her marriage.

The Thalbergs sail on the "Mauretania" for Europe Feb. 21 to visit studios in London and Berlin. They are due back in Hollywood May 15.

## 3,000 INDIE EXHIBS HAVE CLOSED UP OR SOLD OUT WITHIN 3 YEARS

About Only Hope Left Is National Combine of Exhibits Through Record for N. J., or Sapiro for N. Y. Exhibs.—Buying Combinations Best Plan

### GIRL BOOTBLACK

The heroine of the all-Japanese Universal picture "Sky-lark" is pictured as a feminine bootblack.  
She chases cigaret butts in her spare moments on the screen.

## BIG FLOTATIONS AND BRITISH STOCK ISSUES

Ostrers Form Buying Concern—P. D. C.'s Issue—Dominions and Others

London, Feb. 7.  
Ostrer Brothers, bankers, have formed the Denman Trust to buy picture theatres as an outlet for British-Gaumont product against Provincial Cinematograph Theatres.  
Charles M. Wolfe, of W. & F. Films, Ltd., and E. Lyon are interested in the new company, which has bought around 70 houses, including the five Hyams theatres, Collins Circuit of five houses in the north, cinemas at Newcastle and Blue Halls, two of which are in London and one in Brighton.

All are big and modern theatres, with which a new flotation is to be shortly made for the public.

Millions in Stocks.  
New stock issues pending include Provincial Cinematograph Theatres' \$4,000,000 further capital to buy sites and build more theatres on existing sites held by that concern.  
British Dominion Films will also float during the week-end its \$2,500,000 issue asking for \$1,500,000 in 200,000 deferred 20-cent shares and 200,000 10 per cent \$5 preferred shares. Preferred is to get one-third of the profits after payment of the 10 per cent preferred getting the balance.

The company is putting in its own distributing organization after completion of its current production, "Woman in White," with executives including Herbert Wilcox and Nelson Keys, with Charles Wilcox in charge of distribution.

Studies are to be built at Harrow, and the first production will be Sir Hall Chichester's "The Man in the Moon."

Blatner's Promotion.  
Blatner's \$2,500,000 flotation for British-International Pictures will be launched Feb. 12.

His Elstree studios are to turn out three films for British International and three for Gaumont-British and United Artists' quota films are also to be made by Blatner for world release through U. A. Sarsvay-Gibbons.

London, Feb. 7.  
A strong rumor here is that Sarsvay-Sir Walter Gibbons are finding some unsuitability in some of the theatres they have been buying for pictures.

Their movement to obtain the Astoria cinema has been completed for \$1,350,000. Retiring directors get \$75,000 compensation and agents operating the deal get \$50,000, with holders 20 per cent of the deferred stock obtaining \$8 per share.

Harold Lipsen, announced as appointed to manage the Sarsvay-Gibbons company, is still with P. D. C. All insiders refuse to make any statement as to the theatres which have been bought being used for pictures.

### Melford Leaves U

Los Angeles, Feb. 7.  
George Melford asked and obtained a release from Universal City for the closing down of Universal City. He has made two pictures for U.

Within the last three years more than 3,000 independent exhibitors have closed theatres or sold out to chain operators. In many states less than 50 per cent of the former independents are in business.

This is mainly the result of the film buying preference given to chain operators, which included long protection terms and, in some cases, keep independent houses without the product they want.

In addition to forcing thousands of independents to close, present conditions have stopped proposed construction plans by independents which would have reached a total of from 1,000 to 1,500 new theatres during this period.

Despite the evident pressure which will eventually force the independents out of business and despite the example set by some groups of exhibitors, the independent theatre owners have not nationally combined for protection.

Buying combinations are the only protection the independents can look forward to with any degree of business safety. Exhibitors in buying combinations get pictures and at reasonable prices.

### Buffalo Group

An example is the Disher and Zwinn group in Buffalo, because he belongs to this group Schweppe, with one theatre in Elmira, N. Y., gets all the product he wants although an operator of four or five theatres in Elmira, Albany, Dunkirk and Troy, a nephew of Ben Berenstein, president of the M. P. T. O. of product from the major producing companies. The Buffalo group represents approximately 150 theatres and the buying strength is sufficient to get an operator of one house preference of another with several houses.

In New Jersey the independents are finally making a joint effort for a combination under the direction of George L. Record, attorney. In New York the independents are dealing with Aaron Sapiro, attorney and organizer.

If these combinations are firmly established they may reach out and engulf the independent exhibitors throughout the country. If the present plans fall through extinction of the independents may continue on the same fast rate as in the past.

## Lord Beaverbrook Due

Los Angeles, Feb. 7.  
Lord Beaverbrook, English publisher, is en route to America, where he will confer with Joseph M. Schenck, his new partner, in an English picture company.

It is believed at this time while John Considine is planning a pleasure trip to Europe that he will remain abroad to look after the Schenck interests in the new company. Schenck's interest in the English concern will be advantageous to United Artists in a way, as it will take care of the latter's share in the English films quota law.

## Nellie Revell Cops Space in Boston

Boston, Feb. 7.  
Ad lib, in transit and in person, Nellie Revell made her first visit to Boston in 10 years last week. In a few short hours she had more space in the Boston dailies than C. Coolidge grabbed with his last speech.

Nellie makes "copy" and is "copy." She didn't come to Boston to make "copy," so the boys and girls of the press made plenty of "copy" of her.

The spine more famous than Kitty Gordon's (Nellie's own words, in fact, most of the interviews for once were the words of the object of the interviews for Nellie talks head-lines).

"Right Off the Chest," "Spangles," whatever Nellie mentioned, was emblazoned on the paper page in the news type you can't buy.

## WEATHER REPORT FOR WEEK (FEB. 8) TO COME

Washington, Feb. 7.  
Information obtained at the Weather Bureau gives the following outlook for the coming week commencing tomorrow (Wednesday) of the winter east of the Mississippi River:

Rain in Atlantic States and Eastern Lower Lakes region, with probability that it may continue into Thursday.

Over the Western Lower Lake region, the Ohio Valley and greater portion of the East Gulf states the weather will be partly cloudy, with temperatures rising slowly during Wednesday and Thursday (8-9).

End of the week in the Atlantic States looks like mostly fair weather, with temperatures near or slightly below the seasonal normal.

Weather conditions covering last week, beginning Monday, Jan. 30, is compiled from data secured at the U. S. Weather Bureau:

Western (Wash., Ore., Calif., Idaho, Nev. and Utah). Week opened with rain and snow in northwest down into Southern California. Cleared, except on coast, by Wednesday morning, only to have storms return over entire section by Saturday. Clearing again Sunday. Little temperature change.

Central (Mont., Wyo., Colo., Ne. and So. Dak., Neb., Ia., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind. and Western Ky.). Shows in Michigan and other northern states, though entirely cleared late Monday (Jan. 30). Except for one bad day, with snows again, week clear until Sunday, when lower half was under rain. End of week marked by exceptional temperature rise just south of Great Lakes.

Southern (Ariz., New Mex., Okla., Texas, Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Opened clear though rain later occurred Monday, the lower half was under rain. End of week marked by exceptional temperature rise just south of Great Lakes.



# CONTROL OF 1ST NATIONAL?

## MILTON'S (MASS.) ONLY THEATRE AND NEW, BUT CAN'T PLAY FILMS

Selectmen in Town of 14,000 Refuse License for Pictures—600 Citizens Ask Rehearing—New House Cost \$75,000

Milton, Mass., Feb. 7.

Although a \$75,000 theatre has just been completed here, it cannot open, as pictures have been barrel by the Board of Selectmen of Milton. The theatre was erected by the Market Amusement Co., but the Selectmen have refused a license for the new theatre to show any films.

Citizens seem to have a habit of calling Milton a village, although it has a population of over 14,000. It was founded in 1695 and never has had a theatre or any other kind of place of public amusement.

Frederick A. Gaskins, treasurer of the Milton Savings Bank and a deacon in the Congregational Church here, is standing with the owners of the new theatre and has been granted a rehearing of the movie situation by the Board of Selectmen. The chairman of the Selectmen is Kenneth D. Johnson, local attorney. The other members are Josiah Balch, cook, feed and hay merchant, and Norton Wigglesworth, banker. As a preliminary to reaching a decision the Selectmen called a public meeting and requested an informal expression of opinion. Twenty-six votes were cast in favor of permitting the theatre to open and 30 were opposed. The younger element of Milton demands that the theatre be granted a license.

Gaskins, acting in behalf of the theatre company, succeeded in obtaining a petition of 600 signatures asking for reconsideration of the ruling that bans the movies. When he presented this petition to the Selectmen he was promised a rehearing would be given.

In a statement Chairman Johnson of the Selectmen said: "In ruling against the application for a license we acted in response to appeals of a large body of Milton citizens. A number of clergymen also joined in opposing the license. Those opposed stated two main reasons—the distraction of both citizens and children from their tasks and their homes and the questionable moral tone of many pictures."

## Offer of \$54 Cash for W. C. Stock on Exchange

Los Angeles, Feb. 7.

Hayden, Stone & Co. are offering all holders of West Coast Theatres, Inc., \$54 a share in cash. As an alternate proposition they will transfer two-thirds of a share of Fox A, now quoted at around \$80 a share, for every one share of West Coast.

Those accepting the exchange cannot get the Fox stock until after Jan. 31, 1929. Until then the stock and its voting powers remain with Hayden-Stone.

## Embassy's U. A. Film

New Ronald Colman-Vilma Banky picture, title of which has been changed from "Leatherface" to "Two Lovers," will follow "Love" into the Embassy, New York, March 22. This is the first outside picture booked into this small M-G house. Booking was made by a personal arrangement between Sam Goldwyn and Nicholas Schenck.

## Eugene Zukor with Public

Eugene Zukor, son of Paramount's president, has become attached to the staff of Public. The younger Zukor has been affiliated with practically all branches of Paramount and will now look into the theatre operation end of the business.

## Pittsburgh Believes Fox Taking Over Stanley's

Pittsburgh, Feb. 7.

It's believed here that Fox is taking over the new Stanley theatre and other Stanley holdings in town, or that negotiations are on toward that end.

Fox representatives are in town inspecting the Stanley-held houses. They will vouchsafe no information.

In Pittsburgh the Stanley Company of America has the former Davis theatres, with a large capacity picture theatre of its own underway.

Pittsburgh in the variety way is now dominated by Loew's new and big Penn theatre, opened in the early fall.

## FILM COMPANIES TIE UP WITH DEPT. STORES

## U Makes Deal With Gimbels for 16M. Film—Rental by Coupon

Gimbels Department Store has established a movie library of 16 m. films for rental to home projectionists. A releasing arrangement has been made with Universal whereby Gimbels will handle Universal pictures exclusively.

The Gimbels-Universal tie-up may be the beginning of extensive trade relations between picture companies and large department stores. Gimbels is across the street from Willoughby's, probably the largest store in New York devoted entirely to photographic supplies. Willoughby's has maintained a 16 m. rental library for some time.

### Coupon Plan

Under the Gimbels plan, launched last week, the rental of films is on a coupon basis. Each coupon is valued at \$2.50 and is good for a 24-hour rental of a two-reel subject. Feature-length pictures will take three coupons or \$7.50. Books containing 52 coupons sell for \$104. Smaller books are priced at \$12.50, \$25 and \$58.50. No rentals for cash will be made.

Home renters must call for the film and return it personally within the 24-hour period. Presently Gimbels' library consists of 40 titles, mostly shorts. Universal will release two additional pictures for 16 mm. distribution each week.

## English Support in Canada

Toronto, Feb. 7.

Stock in the new British holding company embracing Standard Film Co. Ltd., United Artists, Loew's, First National-Pathe and Provincial Cinematograph Theatres, Ltd., will soon be offered in Canada, where much of the financing of the merger has been arranged, according to Andrew P. Holt, deputy chairman. Sir Herbert Holt, president of the Royal Bank of Canada, and estimated as the wealthiest man in the Dominion, is also behind the venture.

## CHAIN FIGHT IS CALLED REMOTE

Fox Reported Paying \$4,000,000 for F. & R. Circuit—Franklin's Position

Other Than West Coast's Boss, Still Undefined—Fox's Over-Night Rise as Big Theatre Director Universally Approved

## STANLEY POSSIBILITY

Control of First National is occupying the attention of picture executives nowadays. It follows the acquisition by William Fox of the West Coast Theatres circuit, which is said to hold 28 per cent. of the F. N. stock. Another leading contender for the control is the Stanley Company. The latter is a 25 per cent. Fox with about 34% total.

Fox gains through F. & R. and Saxe (additionally to West Coast) but 64 per cent of First National stock. F. & R.'s interest in F. N. is 3 per cent, and Saxe about 34%, with Saxe's mostly sectional. It leaves Fox with about 34% total.

First National was quoted Monday at 106. Schwabe of the Stanley Company, who holds the highest percentage of Stanley's F. N. holdings, has an open offer to First National shareholders to take all the stock to sell on the market. This appears to be the first attempted move for First National control since Stanley learned it would not merge with West Coast.

Reports claim there is still a possibility of the Stanley Company becoming an ally of West Coast's, through making a like connection with Fox. No authenticity in the reports, other than the factional differences in the Stanley shareholders and what the control there, if secured, might want with the Stanley's greatest want at present from accounts a theatre operator capable of handling the entire Stanley chain from one office.

Fox, it is said, may close the F. & R. deal any day now. Papers are reported drawn, with Fox to pay F. & R. \$4,000,000 for the circuit. It actually consists of around 100 houses. Finkelshtein and Ruben, promoters and directors, will likely remain in charge for a time after the transfer.

It appears pretty definite at present that the chance of a rift between the big chains, with Fox numbered among them, is remote. That is seen in the general attitude about the move and the almost universal approval of Fox's entrance over night as one of the biggest chains.

### No Withdrawals

With the remoteness comes the story that neither Public, Loew's or United Artists will withdraw any of their theatres at present under West Coast operation, from that coast chain, and that the Public's new northwestern houses shortly to open, will also pass to the West Coast for operation.

Again the reason is advanced that Fox's film buying power right now would produce any open antagonism by the distributors that also operate theatre chains, while the recent enormous addition of picture theatres to the Fox circuit are a guarantee to Fox of greatly increased earnings for his picture productions in his own houses.

### Franklin's Status

In the centre of the entire situation appears to stand Harold B. Franklin, who is credited with having engineered all of Fox's recent theatre deals. It was reported up to yesterday that Franklin had reached no personal understanding with William Fox, Franklin's status under contract is as president of West Coast. His agreement for that post, assumed by him last April, is for five years.

Franklin's amazing record of having

## PATHE DILEMMA ON FINANCES AND PRODUCT—REORGANIZATION

Elmer Pearson Reported Out—\$5,000,000 Required to Proceed With Next Season's Full Program—Everything Laid on Bankers Who Balk

Los Angeles, Feb. 7.

It is reliably reported here that Elmer Pearson is leaving Pathe and that the DeMille studios will close about April 1.

The Pearson withdrawal points to a reorganization move by the producing company and the DeMille shutdown is the result of insufficient funds at present to proceed with next year's program.

DeMille has five finished productions waiting release with four more to finish. This will give the company nine program pictures and a special, De Mille's "Godless Girl," when the proposed shut down date is reached. Actual closing hinges on completion of the unfinished quartet and the special, or the New York bankers' refusal to refill a gaping tilt.

It is no secret that at the present time more money is weekly going out than coming in to the De Mille studio.

William Sistrone, studio manager, is now in New York.

Reported financially pressed, Pathe, nevertheless, has no intention of turning loose for immediate release "King of Kings" upon which it places an estimated sales value of at least \$2,000,000.

Pearson has been with Pathe for about eight years.

### Reorganization

With Pathe bonds breaking seven points Monday from 77 1/2, plunging to 60 Tuesday, and a series of meetings in New York throughout the past two weeks, it is said in New York that a complete reorganization of Pathe may shortly occur.

Pathe now has five completed feature pictures on the shelf and they will be held over for next year's program, rather than to be released at present rentals, with approximately \$5,000,000 in cash needed to carry on production work for the new '28-'29 program.

It is understood that the bankers, Blair & Co., and their associates, demand if the advance \$3,000,000, that Pathe-DeMille and Keith-Albee assume the balance. This, on report, the producing-exhibiting firms have refused to do.

The crux of the situation apparently revolved around the financial faction figuring on a Keith-Albee-Stanley-West Coast merger, an impression gained from the New York end. When West Coast tied in with Fox, this proposal was blown wide open as far as the bankers were concerned. Possibilities of a receivership are mentioned but not given much credence.

The bankers (Blair) are said to have invested \$6,000,000. The Joseph B. Kennedy-F. B. O. angle as to an affiliation with Pathe still remains. It is not believed that either De Mille or Keith-Albee will financially bolster the Pathe situation themselves.

How much chance there is of Pathe and P. D. C. reorganizing into two groups, is not known at this time.

Pathe stock reached its peak around the middle of last August when its stock was quoted at around 45. Tuesday (Feb. 7) it was selling at 8 with the bonds at 62 at 2 p. m. Last week the bonds at 100% sold at a premium.

## Guatemala Theatres Shut As Rebuke for Taxes

Washington, Feb. 7.

All picture theatres in Guatemala have been closed because of excess taxes, says a report to the Department of Commerce. It is understood that the exhibitors closed to force the authorities to lower the tax and not because of lack of funds.

## Right Idea, Wrong Spot

A woman pictures critic, coast representative of a big publication and unusually conscious (even for a newspaper woman) of her importance, attended a recent Hollywood party. Among the guests was a young film executive, more famous for his humor than for his tact. The young man was pointing out celebrities to a little flapper whose name he hadn't quite caught when introduced.

"And that dame," he said, indicating the picture critic, "goes around asking everybody what they're doing, although she never prints anything except what Miss Whoozis (naming a picture star who is a "must" in most of the papers the critic represents) had for dinner last night."

"I beg your pardon," said the little flapper indignantly, "but 'that dame' happens to be my mother, and I'm going to tell her what you said."

The next morning the film critic's column was devoted, not to Miss Whoozis, but to what an incompetent, conceited and altogether impossible fellow the youthful picture executive was.

## PAR SALES MEETING OF ALL DIVISIONS

Paramount's annual sales conventions, usually starting around May 1, will this year include the entire "front" of the organization. All five Par divisions will be present, including Public, these departments being enumerated as production, distribution, foreign, newsreel and theatres.

This is believed to be the first time the theatres have had official representation at the conventions, with Sam Katz, Sam Dembow and A. M. Botford to attend the sectional meetings. These are tentatively scheduled for New York, Chicago and San Francisco and subject to change.

## Eastman's Time Saver In Duplicating Negative

Los Angeles, Feb. 7.

With the movement for economy in picture production, Eastman Kodak brings out a new duplicating negative that will save with all second cameramen.

The new film known as duplicating negative is capable of producing as perfect a negative as the original. It will also save the labor of cutting a second or foreign negative as it can be printed from the original in the same manner as positive film is printed.

## Laemmle in Control

Repeated reports have said that outside interests were after the control of Universal.

It is claimed without qualification that Carl Laemmle is in stock control and that only through him or his interests can control be had.

## Bill Mizner with Fox?

Los Angeles, Feb. 7.

Wilson Mizner walked out on the Paramount scenario department this week, and is reported to be with Fox.

(Continued on page 23)



# 'PRINCE'S' \$14,000 AT GARRICK LEADS MINNEAPOLIS' RG WEEK

"Gay Defender" Drops State, Normal Leader, to 4th Place With \$10,000—Barthelmess, \$11,000, and "Dove," \$8,500 for Pan—3 Films Hold Over

Minneapolis, Feb. 7. (Drawing Population, 470,000) Competition among local show houses last week was keener than a Broadway traffic cop's supposed wits. Arranged against each other in the mad scramble were "The Student Prince," "Patent Leather Kid," "King of Kings" (Metropolitan), "The Dove," Ethel Clayton, Ian Keith and Jay C. Flippen in person and a big State stage show and an old addler's contest.

After the final check-up it was found that "Student Prince" led the procession by a wide margin. This picture gained 60 cents, jamming the 2,000-seat Garrick throughout the week and even topping the business done by this house with "Ben-Hur," "Big Parade," "Beau Geste," "Cat and the Canary" and "Underworld." One of the big draws of the theatre ever has had, and sensational showing made in the face of some bitterly cold weather early in the week.

"Patent Leather Kid," at the Strand, next door to the Garrick, also did exceedingly well. Its length prevented the picture's turnover, which was the "Prince." "The Dove," at the Strand, was held over for a second week—"Student Prince," "Kid," and "King of Kings."

Whereas the Garrick was having one of its best weeks, the State, acc. F. & R. house, which invariably sets the business pace, was having one of its worst. It not only was forced out of the lead, but dropped to fourth place in the patronage race, something that probably never has occurred before and is not likely to happen again. Explanation for this appears to be that Richard Dix is not a card here, and the picture is not powerful enough to stand off competition. House also had an elaborate stage band presentation. The Garrick, charging the same admission, and the Strand, with a 10-cent lower scale, gave its customers nothing but the feature play. Returns for "The Dove" at the Strand were disappointing, although takings hit a clip above normal. Norma Talmadge is considered a local favorite, but the fans didn't care so much for this picture. Ethel Clayton and Ian Keith, in person, brought trade to the Hennepin-Orpheum and, together with other such vaudevillians as "The Dove" and Ethel Davis, rather than the feature play, "The Leopard Lady," deserve the credit for the moderately good business.

**Estimates for Last Week**  
State (F. & R.) (2,500; 60)—"Gay Defender" (Par.) "Jazz Pirates," stage band presentation, did better in contest and other entertainment units, gave patrons splendid run for their money; business, however, far off; Dix no magnet and couldn't pull in face of opposition; picture aroused no enthusiasm; around \$10,000, one of worst weeks and a drop of \$7,000 and \$5,500 from two preceding weeks.

Garrick (F. & R.) (2,000; 60)—"Student Prince" (M-G). Raved about this one and flock to see it; around \$14,000, amongst the biggest weeks ever at this house; held over.

Strand (F. & R.) (1,500; 50)—"Patent Leather Kid" (F.). Landlaid strongly; about \$11,000, splendid and a trifle more than "The Circus" on first week; held over.

Lyric (F. & R.) (1,350; 35)—"Trench Dredging" (F. N.). Rather liked than most recent pictures at this house; jumped business nicely; \$2,500, about 20 per cent better than average take.

Grand (F. & R.) (1,100; 25)—"The Gorilla" (F. N.). Second loop showing around \$700.

Hennepin-Orpheum (Orpheum) (2,800; 50-75)—"Leopard Lady" (F.). Picture not so much but vaudeville good; Ethel Clayton, former local clip player, and Ian Keith, in person, helped draw; good at near \$12,000.

Pantages (Pantages) (1,650; 50)—"The Dove" (U. A.) and stage revue; Norma Talmadge big box office here, but picture failed to land strongly; \$8,500 disappointing, but much better than house average.

Seventeenth Avenue (F. N.) (1,450; 40)—"His Foreign Wife" and vaudeville. Around \$5,300.

## Pulling "The Dove"

Los Angeles, Feb. 7. "The Dove" will not complete its scheduled three weeks at the United Artists.

It goes out after two weeks and a day tomorrow (Wednesday).

"Sorrell and Son" follows Thursday.

## 'POINT' BEARDS NAVY IN DEN AND GETS \$26,000

\$18,000 for "Helen" at Balto. Stanley—"Cohens-Kellys," \$9,000, Good

Baltimore, Feb. 7. (Drawing Population, 850,000)

Baltimore film exhibitors are supporting the Brookhart bill. William Stumpf, business manager of the Maryland M. P. T. O., states this move has the support of 90 per cent of the picture theatres in Baltimore and 50 per cent in the State. There are a lot of houses here owned by non-film producing concerns, and they are active in support.

Loew's, which has two houses in conjunction with United Artists; the Stanley-Crandall, with First National affiliations; the Warner, owned Metropolitan and the Schenberger-Keith-Albee Garden are the local houses directly or indirectly controlled by producer organizations. Loew's, which has a Hippodrome are the first-string houses in which producer camp is not dominant, and they no doubt lean toward the small neighborhood exhib in opposing block booking. Block booking at the Rivoli, when that house had the exclusive Baltimore P. N. first run, franchisee contributed largely to putting the skids under the b. o. about 18 months back, when the schedule ran into a flock of weak bookings. The house has only recently come out of the nose dive to start climbing.

Apops of the termination of the Fox-Mix contract, several local exhibitors have been looking for the demise of westerns. The Garden, long the local stronghold of the prairie thrillers, passed them up when it reopened as a K-C combination, and E. A. Lake, manager of the opposition Hippodrome, books about four Ken Maynard annually and has a few cowboy pictures in the neighborhood houses in the market for the cowboy celluloids for Saturday showings.

Stage band idea has apparently caught on here. Leon Navara, brought here by Stanley-Crandall to inaugurate the policy at the new Rivoli, has been on the job for a contract but the K-C people offered him a four months' contract at \$750 weekly, which Navara has accepted. Sammy Kahn, stage band manager of the Century, has also caught on and looks set for a sojourn.

Business at the first-run recovered from the Saturday blizzard of the previous week. Good weather aided the draw generally, and the movie crowd came out of the up from an amusement point of view.

Outstanding last week was the Century with "West Point," which drew \$18,000. "The Girl in the Fulling Mill" stood "em out every night." "Helen of Troy," at the big Stanley, after a discouraging opening, drew \$11,000. "The Student Prince" got a good second week at the Valencia, but the big card downstairs at the Century is "The Girl in the Fulling Mill," with a Victor Herbert birthday program, got an excellent intake. "Quality Street" moved up to the Parkway, was satisfactory but not sensational. "The Last Waltz" was not quite the b. o. card anticipated at the Little theatre. The Palace, with a combination burlesque and play, "The Girl in the Fulling Mill," packed 'em in for its second week of the new grand policy. "Wings" failed to justify its third week, which drew \$10,000. "The Girl in the Fulling Mill" failed to divert moviegoers from regular theatres to a legit temporarily gone movie, always a local popularity. "The Girl in the Fulling Mill" drew \$10,000.

## Estimates for Last Week

Century (Loew-U. A.)—"West Point" (M-G) (2,074; 25-60). General Manager Kinsmore and staff arranged military tie-up with Fifth Regiment band and company. Picture outfit, nearly 400 men in dress uniform marching to the theatre Thursday night; life-and-drum corps from high school accompanied b. o. Saturday morning; big from start to finish, with stand-outs nightly; "Way Out West" stage band presentation, picked nicely with Sammy Kahn, resident m. c.; got maximum for this house, a figure not exceeded unless matinees are equal to the night jam; \$26,000 or slightly better.

Stanley-Crandall—"Helen of Troy" (F. N.) (3,400; 25-60). Monday opening no criterion on the week; business increased rapidly, finishing big; Leon Navara

## MARY DISAPPOINTS IN DEN—GETS \$26,000

Reformers' Squawks Look Good for "Sadie"—Menjou, \$11,600—Pan., \$11,400

Toronto, Feb. 7. (Drawing Population, 700,000)

With first-run houses reduced to six, these doing an average of better than \$10,000 and Loew's out in front with "Serenade," it looked like a normal week all around.

Minor upsets were afforded by the Tirol, which continued strong with "Ben-Hur" at \$8,400, and the Regent, which couldn't shake itself into life with "The Noose" (\$8,600). No one can figure why the Mary Pickford effort should flop in Mary's home town. It never got better than lukewarm, and was withdrawn after a poor fortnight in favor of "Sadie Thompson." Advance sale and exploitation have both been well handled for the Swanson film, and the howls already raised by reform outfits have them talking early on this one.

Uptown has cut down on stage show and out Roland Todd's organ numbers. The result is a short-run program and no harm to biz. This week they just had two acts and a musical with "The Noose" (F. N.) for an average \$9,000. In the face of bad weather "Beau Sabreur" had the S. R. O. out Saturday on the "Beau Geste" theme.

Pantages came out of a trance to grab \$13,300 for "The Love Mart" (F. N.), while Loew's beat this by \$200 with "The Noose" (\$13,100). Both had good vaude shows.

Real smash of the week was "Oh, Kay" (legit), which went to \$24,000 at the Shornum. Royce and Sandra without hurtling the pictures.

## Estimates for Last Week

Loew's (2,300; 30-60)—"Serenade" (Par.). Menjou film had an average draw; evening biz slightly off; good stage show helped; about \$11,600.

Loew's (2,300; 30-60)—"The Love Mart" (F. N.). Jumped \$2,000 over last week, partly due to vaude; radio plugging of little or no help; about \$14,400.

Tip (F. N.) (2,300; 30-60)—"The Main Event" (F.). Fight picture put house over \$10,000, which is good going; well handled.

Loew's (2,300; 30-60)—"The Noose" (F. N.). Dailies didn't think much of film but it got almost \$9,000, an increase over previous week.

Reformers' (2,300; 30-60)—"My Best Girl" (U. A.). Never got going at expected pace in Mary's home town; under \$9,000 of mostly feminine draw; gave way to "Sadie Thompson."

Tirol (F. N.) (1,400; 35-60)—"Ben-Hur" (M-G). Considered excellent on second week at \$8,400; held over.

## "IRONSDEN" IN PORTLAND

Maine City Held to Heavy Competition for Special in Pop House

Portland, Me., Feb. 7.

"Old Ironsides," scheduled for a week's run at the Strand, was taken off and replaced by "Quality Street," after three days' try last week. The management stated that it was at a loss to understand why "Old Ironsides" failed to draw. The picture, played in many cities at a \$2 scale.

Heavy competition may have been the real cause. Dr. S. Parkes Cadman was at the City Hall, drawing thousands, while besides special attractions at many of the houses, the automobile show was also being staged.

firmly established as m. c. \$18,000 or better.

Valencia (Loew-U. A.)—"Quality Street" (M-G) (1,500; 25-60). Big throughout, but consistently good; week satisfactory but not sensational; excellent matinee picture, and this is a good matinee house; the picture, but consistently good; orchestral program of request numbers by Mischa Guterson, replaced short subject on bill and again registered about \$9,000.

Rivoli (Wilson Amusement Co.)—"Serenade" (Par.) (2,500; 25-60). Picture with musician hero did well up to the Rivoli; did nicely, but consistently good.

Parkway (Loew-U. A.)—"Quality Street" (M-G) (1,000; 15-35). No remarkable, but consistently good; in spite of Hearst press hook-up failed to duplicate success of recent Dailies features in this town; moved up to the Rivoli; did nicely, but that's all; about \$4,000.

Little (Motion Picture Guild)—"The Last Waltz" (Par.) (250; 25-60). Not quite the draw anticipated; came house has built up class patronage that didn't find it entirely the caviar they looked for; about \$1,500.

New (Whitcomb)—"Cohens and Kellys in Paris" (U.) (1,800; 25-50). Exceptionally good week; admirably suited to regular patrons here; about \$9,000.

## MICHIGAN DOES \$40,400 WITH 'SHEPHERD'

Capitol, \$24,600—"Sadie," \$16,000 First 3 Days

Detroit, Feb. 7.

Opening of the new United Artists theatre the only oddity among the film places last week. Business otherwise about normal.

The U. A.'s influx did not come until late in the week, permitting older stands to go along without a cutin the first few days. The new house, played to turnaway attendance opening day, Friday, and repeated Saturday and Sunday. Gross for the three days neared \$16,000.

Notices on "Sadie Thompson" were good, and the boys helped out with mention of the "Rain" adaptation. Not a line about the play in the house advertising.

The Michigan, down the block, was the first to feel the effects of the new theatre. Weekend biz was noticeably off and the big house finished slightly under its usual gait. Then, held "Shepherd of the Hills," was outclassed by stage.

"The Jazz Singer" and Vita, in its sixth week at the Madison, is now on the down grade and nearing the end of its run. From thousands of profit to attain an excellent engagement. By playing this one at pops and on grind the returns are exceedingly higher than the grosses on road showings elsewhere. The fact that Detroit is a wet blanket for two-day pictures made successful a plan that might be tried in other big towns.

"Love," now in third week at the Adams, is another that suggests curtains for the near future. Gilbert-Garbo team failed to get off as expected and hasn't yet reached the desired pace. "The Circus" is at hand for this house, so "Love" will no doubt be pulled at first sign of loss.

The natural Hearst plug for "Quality Street," the Davies picture, failed to help the Capitol to an appreciable extent. The city's first deluxe presentation theatre turned in an average figure. Big things expected here within the next two weeks with "Gentlemen Prefer Blondes," current, and Glida Gray to follow.

Fox's Washington also looks for better times this week after limping along under the strain of a very ordinary screen attraction the past seven days. "Sunrise" opened Saturday, and Movietone has become a magnet.

The vaude-playing twins, State and Oriental, were back as usual. Price slashing was taken on by this pair stopped all of a sudden, though both are playing up the special two-bit morning scale, with the Oriental having a slight edge in size of type. Exploitation of Miles-house has improved notably in the past couple of weeks.

## Estimates for Last Week

Adams (Kunskey)—"Love" (M-G) (1,700; 50-75). Little recovery after slow start; expected to close at any moment to pave way for Chaplin film; not an exceptional second week.

Capitol (Kunskey)—"Quality Street" (M-G) (3,448; 50-75). Extra picture no aid; \$24,600, about normal for good stage band show and film.

Washington (Fox)—"Come to My House" and Movietone (Fox) (1,778; 25-50). Inviting picture didn't work; only \$6,000 worth accepted, much of it on strength of "Tone;" "Sunrise" should better.

Madison (Kunskey)—"Jazz Singer" and Vita (Kunskey) (1,978; 50-55-75) (6th week). Road showed elsewhere but playing here on grind; holding profitable pace going into seventh week; far better than previous; tremendous early pace, big good at \$16,000.

Michigan (Kunskey-Publix)—"Shepherd of the Hills" (F. N.) (4,100; 50-55-75). U. A. opening first night show Saturdays kids in with extra "grand" weekly; house plays six Pan acts with film and figures not around \$11,500.

State (Kunskey)—"The Jazz Singer" (U.) and Loew vaude (3,000; 25-75). Less transient trade here than in most spots; has regular attendance to keep gross around \$13,000 mark; just above water at that.

United Artists—"Sadie Thompson" (U. A.) (2,000; 50-65). Ran wild Friday, Saturday and Sunday after colorful opening; glamour of new theatre the attraction; about \$16,000 on three days.

## DENVER DAILY AND PUBLIX AT ODDS

New Denver Not Advertising in Local "Post"—Did \$18,000 Last Week

Denver, Feb. 7. (Drawing Population, 400,000)

Theatre attractions here were above the ordinary for the opening of the new month. As a result the cash registers rang more than usual.

## Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75) "Seventh Heaven" (Fox). Ran into second week strong. Complete Movietone accompaniment made this a natural. So many hadn't been accommodated at end of second week that three special noonday matinees were given before regular showing of "Fortune Hunter." Both weeks about even at \$5,500.

America (U.) (1,500; 15-25-30) "Woman on Trial" (Par.). One of nine Paramounts booked by this house, did better than usual, closing around \$3,400. Langdon's "The Crowd" was just before, and the management followed with "Les Miserables" for two days, which nose-dived. "Woman on Trial" then saved the week from complete disaster.

Coleridge (Inde) (1,575; 50-52) "Cradle Song" with Mary Shaw. Eva Le Gallienne's Civic Rep. Co., at reduced prices, opened to brisk biz, which held up through their seven day engagement. The picture has been dark for long time, and "Cradle Song" reopened it. Close to \$9,000, giving everybody a break.

Coleridge (Inde) (2,450; 30-40-50) "Man Crazy" (F. N.). Fair program picture. Stage act, plus Scheer-man's band on stage, duck soup for thousands in this town. Never any big dough spent on these footlight features, but they click just the same. About average at \$7,000.

Denham (Inde dramatic stock) (1,800; 15-30-40) "The Jazz Singer" musical show, started slowly but gained speed and held over for second week. Opening week \$7,000.

Denver (Publix) (2,800; 25-40-60) "Gentlemen Prefer Blondes" (Par.), plus "Shadowland" on stage. Nothing sensational for this house.

Gross showed appreciable drop—large part of which can be laid to the fact that this theatre has withdrawn its advertising from the largest Denver newspaper, "Post," and is doing so exclusively. Drew \$13,000, which, while high in Denver, isn't high for the Denver.

Empress (Inde musical stock) (1,800; 15-30-40) "The Jazz Singer" musical show, started slowly but gained speed and held over for second week. Opening week \$7,000.

High Links Players had to contend with "Poor old Tom" drew about \$4,500, despite heavy ballyhoo. Too heavy to attempt as light comedy, with.

Orpheum (Vaude) (1,600; 15-50-75). Low Cody headliner, and though business started off all right it didn't maintain an even pace. "The Jazz Singer" musical show, started slowly but gained speed and held over for second week. Opening week \$7,000.

Rialto (Publix) (1,050; 25-30-40) "The Circus" (U. A.) closed its second week showing as usual, showing in extra advertising space put this over to the tune of \$6,500 each week. First time in months Rialto has had picture capable of bringing 'em in.

Victory (Publix) (1,140; 15-25-30) "Love" (M-G-M) for last half, with elaborate lobby display, managed to reach the usual mark of \$1,700.

Grand, although hurt some, did well "Shepherd of the Hills" doing around \$14,000, not bad on the black ink.

## Estimates for Last Week

Aldine (Loew) (2,000; 25-35-50) "Main Event" and vaude; \$13,100, good.

Cameo (U.) (600; 35-40)—Reissue (Fox), with Gilbert and Adore, flopped.

Davis (2,100; 35-50-75)—"Silk Legs" and vaude. House cut acts from 7 to 6.

Grand (2,700; 35-50) (Stanley)—"Shepherd of the Hills" and slim stage show.

Penn (Loew) (3,600; 25-35-50)—"Student Prince." Fine publicity campaign and Publix unit "Hanjomania" also helped. \$46,350, record.







## 'CIRCUS' STEPS OUT FOR \$30,000; SHEARER TOPS 1ST RUNS, \$27,000

"Last Command" Under Expectations in L. A., \$17,800—Stage Show Helps "Sabreur" at State, \$21,200—"Man Crazy" Surprises, \$7,500

Los Angeles, Feb. 7. (Drawing Pop. 1,450,000) First run picture house on the chin last week with the exception of Grauman's Chinese and the Biltmore. Trade was way off, worse than it has been since before Christmas. There is a general slackness in employment locally, result being that folks are not tossing their coin at theatre box offices.

Honors went to the Chinese with "The Circus." Picture had a good stage balance in the indoor circuit. Grauman put on headed by the Hannaford Family.

Of the downtown group the Metropolitan has fared it, had Norma Shearer's "The Latest from Paris" and Fanchon and Marco's "Birthday Idea," with Cliff Edwards, the added attraction. Although the house did all right it seemed as though the entire show angles in 100 seats for publicity. The presence of Ukelele Ike, who was not stressed upon enough. They paid plenty of dough for this boy and week did not expect him, but Miss Shearer was the potent b. o. draw she always is here.

"The Last Command" did sort of brody on its first week at the Million Dollar. It opened to about \$1,400 less than "Love," its predecessor, and the full count ran \$7,000 behind "Love" on the first week. This was despite the dailies put on a rave and the picture was well sold from a publicity angle. Another Paramount blank was "Beau Sabreur" (U. A.). State. Had it not been for the drawing power of Eddie Peabody house would not have gotten by the "red" margin. But Paramount was vindicated at the Biltmore by "Wings." This one is running along in great style and its third week was within \$1,500 of the first week.

"The Jazz Singer," though not knocking them over in its fifth week, held up nicely. For the ninth and tenth week it was at the Carthage Circle. "Sunrise" went along steadily at around \$1,100 below the week before. Second week of "The Last Command" at the Carthage Circle was not so encouraging. Norma Talmadge film dropped around \$6,000 and is scheduled to vacate after playing two weeks and two days in favor of "Sorrell and Blonson."

"My Best Girl" was a life saver for the Egyptian. This house, in the neighborhood, with a poor line of exploitation and publicity, got the break because there were lots of folks who didn't see the Biltmore and most of them lived in Hollywood.

At the boulevard customers went hook, line and sinker for "Man Crazy" and Gene Morgan. House was about \$200 below the week before. Second week of "The Fortune Hunter" at Broadway Palace was tried to capture the audience by playing the name up heavy with "Syd" in small type.

Estimates for Last Week: Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; \$50-\$150). First week for new Chaplin and the fans fighting each other to plank down the kale at the till; around \$30,000.

Carthage Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; \$50-\$150). New to last Command, very mats off and nights fair to \$2,500.

Criterion (W. C.)—"Jazz Singer" (W. B.) (1,600; \$50-\$150). Did well on fifth week though afterwards very shy; \$8,800.

Biltmore (Brimmer)—"Wings" (Par.) (1,655; \$50-\$220). Making reasonable strides here. Third week excellent; night trade almost capacity; \$18,000.

Loew's State (W. C. Loew)—"Beau Sabreur" (U. A.) (2,200; 25-99). Can't be called sequel to "Beau Geste" and panned all over; Peabody life saver to b. o.; \$21,200. Metropolitan (Fox) (1,500; \$100-\$150). From "Paris" (M-G.) (3,555; 25-75). Led the downtown group by totaling \$27,000.

United Artists (U. A. W. C.)—"The Dove" (U. A.) (2,100; 25-110). Second week dropped considerably; around \$13,500. Million Dollar (Fox) (W. C.)—"The Last Command" (Par.) (2,200; 25-99). Not up to b. o. anticipations; dailies raved with public show; first-week \$17,500.

Boulevard (W. C.)—"Man Crazy" (F. N.) (2,164; 25-50). Okay here; should have had downtown showings; around \$7,500.

Egyptian (U. A. W. C.)—"My Best Girl" (U. A.) (1,800; 25-65). Thanks to Mary Pickford house got healthy profit; near \$10,000. Broadway (W. C.)—"Fortune Hunter" (W. B.) (1,540; 15-40). Second week here unwarranted; house used all sorts of subterfuges to get them in, but \$2,950.

## "CIRCUS" VERY BIG IN MONTREAL, \$17,500

Montreal, Feb. 6. "The Circus" and full houses at the two legit theatres, with "Broadway" at the Princess especially hitting \$18,000, didn't seem to do the other offerings a lot of good, although they were better than the week before. Palace with "The Circus" was heading for \$20,000 at the start, but fell off a bit later in the week for no special reason and ended to \$17,500, very big.

Capitol holds its own particular crowd, almost regardless of what is shown, but deserved better than it got last week, around \$13,000. Loew's put on a very attractive picture and got about \$14,500. Imperial made a play as usual with vaude.

The safety league in these parts has just completed its second six-monthly inspection of the 50-odd theatres in the city. It gives them all a clean sheet and adds some kind words as to their willingness to conform to the regulations.

Estimates for Last Week: Capital (2,700; 60-85) "Love Matt" (F. N.). Nice dressy picture, little difference to general run; \$13,000.

Palace (2,700; 55-85) "The Circus" (U. A.). Looked like a smash at beginning of week, but fell off some; \$17,500.

Loew's (3,200; 45-75) "Quality Street" (M-G-M). With average week that swung good results in difficult week; \$13,500.

Imperial (1,900; 30-85) "French Dressing" (F. N.). Fitted in well with "The Circus"; \$13,000.

Strand (800; 30-40) "City Gone Wild" (Par.). "College Hero" (Col.). "Man Crazy" (F. N.); and "Dog Regiment" (Warner). All together, \$4,000.

## 19-Year-Old Assistant Made Full Director

Los Angeles, Feb. 7. One of Hollywood's periodic shiftings of casting directors occurred last week when PBO took Joe Johnston off the job and promoted Rex Beatty, his 19-year-old assistant, to authority.

## PHELPS DECKER DEAD

Killed by Gas in Apartment—Wife Denies Suicide

Phelps Decker, 41, film editor for Universal, was found asphyxiated by gas in his apartment at 36 East 30th street, New York, Feb. 5, by his wife, Clara. Decker and his wife had been visiting friends over the week end. He left to return home to finish some work.

When Mrs. Decker reached home about 3 p. m., and unable to get in, she summoned an elevator boy and the door was forced. Decker was found slumped in a chair, dead. Mrs. Decker denied that her husband had committed suicide, saying he had not been despondent and appeared to be in the best of spirits when she talked over the phone with him a short time before.

Mrs. Decker said her husband had died in an advisory capacity for Mary Pickford and did research work for D. W. Griffith. Monday afternoon the remains were taken to Fresh Pond and cremated. Besides his wife, deceased is survived by a sister.

## ZANE GREY'S 2-REELERS

Author Took Them in South Seas—Par Releases as Shorts Next Season

Los Angeles, Feb. 7. During a ten-month deep-sea fishing expedition to the South Seas, Zane Grey, author of western and sea stories, shot about 60,000 feet of film of the trip. He has had this material edited and titled by George Sargent into six pictures of two-reel each.

Grey has arranged for distribution of the series through Paramount. The pictures will be released next season.



One of the biggest surprises in Washington is the luxurious SWANEE Ballroom. That the nation's capital supports a place that would make even Broadway sit up and take notice is attributable to the directional ability of MEYER DAVIS and the performance of one of his orchestras. It's worth a trip to Washington to see.

## BOSTON GROSSES

Boston, Feb. 7. With Ruth Taylor at the Met in person with "Gentlemen Prefer Blondes" (Par), the picture made no record for the Public house. Running six days it did \$40,900. "Dancing Feet," stage presentation. Met, in Boston, now opens Friday instead of Saturday.

At Loew's State "The Student Prince" (M-G-M) fell below previous weeks and expectations, grossing \$26,900, considerably off the previous weeks.

"Sorrell and Son" at the downtown Loew's Orpheum did strong business at \$24,000.

"The Texas Steer" at the Olympia brought out Rogers fans for strong trade.

"The Streets of Shanghai" (Tiffany) and "A Light in the Window" (Rivart) played to good houses at the Modern and Beacon. "Love and Leverage" (Par), with vaude, had an average week at the New Boston.

Estimates for Last Week: Met (Public) (4,000; 40-60) "Gentlemen Prefer Blondes" (Par), Paul Oswald's "Dancing Feet" on stage. \$40,900.

State (3,500; 35-50) Less than expected with "The Student Prince" (M-G-M). Behrens' band on stage. Below previous two weeks. \$26,900.

Orpheum (3,500; 35-60) "Sorrell and Son" (U. A.) still doing good business in Boston. \$24,000.

## "Daddy" and "Lovelorn"

Kind to Please Topeka

Topeka, Feb. 7. Spotty week with unexpected falling off Wednesday but week's grosses above average. Best bet was Denny's "That's My Daddy"—rather it was the little La Verne tot's picture. Topeka went crazy over this kid.

"The Silver Cord," brought here as a society event with sponsors 'neverthin', showed to an almost filled house liberally sprinkled with Tuesday night. It was a dress affair, but even some of those who put on their tuxes panned the show because of lack of music and too much talking. The Constant Wife, with Hackett, Walker, Ewing, Tellegen cast, did two performances to three-quarters capacity Saturday night, with the patrons more satisfied.

Estimates for Last Week: Jayhawk (1,500; 40; Jayhawk) "Quality Street" didn't draw, but pleased with "That's My Daddy" snatched and packed the place. Week's total, \$4,200.

Orpheum (1,200; 40; National) "West Point" was all discount and hokum, just what regular fans wanted. Good. About \$2,200.

Cozy (400; 25; Lawrence) Miss Fox's name played up in the publicity helped pull for "The Lovelorn," one of the good guesses of the season. "The 13th Hour" got good play last half. Total, \$1,200.

## Midwest Seeks Sundays

Bloomington, Ill., Feb. 7. The annual spring fight in Sunday blue-law towns in this section of the state is getting under way. The council of this city at its last session received a petition of 5,592 names, more than half the vote, to submit question of Sunday opening at the spring election April 3, and the question will go on the ballot. In Bloomington last week a special election was held and its Sunday closing laws junked. The citizens left 1,215 to 606 for Sunday shows after a spirited campaign.

## "NOOSE'S" \$17,000 IS HIGH IN MILWAUKEE

"Dove" and "Prince" Hold Over, \$9,000, and \$11,000—"Sabreur" 1 Wk., \$9,650

Milwaukee, Feb. 7. It looked like boom days had returned to Milwaukee last week, instead of the present slight slump in employment. "The picture's the thing," the week said. Every house on the Rialto, barring the combos and the Strand, had a special with Midwestern Merrill mopping up handsomely with "Student Prince" sliding into a second week. Neat profit, too, at the Wisconsin, due to Eddie Weisfeld, who put on the stage show.

The Garden, after four weeks of "The Jazz Singer," countered with "The Dove," and coasted in well ahead of the red line. Sticks over for another week.

"Beau Sabreur" did well, but not well enough to hold over. The Majestic's business continued to stay high, but not because of the picture or the acts, but because the Kiddie Movie made with Jackie "The Dove," and coasted in well ahead of the red line. Sticks over for another week.

Estimates for Last Week: Alhambra (U.)—"Beau Sabreur" (Par.) (1,800; 30-50). Billed like circus as "Beau Geste," but couldn't touch latter's prestige; after big week-end picture ended proposed two weeks in seven days with \$9,650.

Garden (Brin)—"The Dove" (U. A.) (1,200; 25-50). Seemed to please but did not catch on as well as expected; hardly turned \$9,000, but held over.

Majestic (Orph.)—"Affaire in Sky" (P.B.O.) (1,600; 10-25-40). Biz can be traced to the home made movie more than the feature or vaude; around \$9,300.

Merrill (Midwest)—"Student Prince" (M-G.) (1,200; 25-50). Surprise of the town; held them out consistently and cantored home to better than \$11,000; easy hold over.

Strand (M-G.)—"The Student Prince" (M-G.) (1,400; 25-50). Stage band and picture held own against the street; drew house's usual \$7,000.

Palace (Orph.)—"Wreck of the Hesperus" (Pathé) (2,400; 25-50-75). Eddie Fox drew big over poor film. \$17,500.

Strand (Midwest)—"Love and Learn" (Par.) (1,200; 30-60). Weakest picture on street and showed it; not much over \$5,000.

Wisconsin (Midwest)—"The Noose" (F. N.) (2,800; 35-60-60). Dick Barthelmess and return of Dave Scholer, m. c., were plenty to get the break here; slid into \$17,000 class.

## U Editorial Line Up

Los Angeles, Feb. 7. Hugh Hoffman, who has functioned in nearly all positions in the Universal picture house, is to be established in the chair of editor-in-chief, replacing Hugh Montagne, another U. veteran. Hoffman has been general art director lately. This shift of assignment does not affect the situation of Henry Hargis, production manager.

Morris Pivar goes back to his post of film editor, while Lloyd Nessler probably will be assigned to edit special productions. All these new placements were expected to be announced some time this week.

"Lonesome" has gone into production under direction of Paul Fajos. It probably will be the last picture on the lot, finishing around Feb. 10 or 12 weeks. During the interval preparation of stories will go on writers, directors and executives continuing during the idle period.

## Georgia Hale in Quicksies

Los Angeles, Feb. 7. After stepping in big league company for some time, Georgia Hale, the girl in Von Sternberg's "Salvation Hunters" and leading lady to Charlie Chaplin in "Gold Rush," is back in the quickies. She is featured in "Gypsy of the North," which Trem Carr is producing at California Studios. Miss Hale was under contract to Paramount for a period.

## Brookhart Duplicate

Washington, Feb. 7. Brookhart bill to stop block booking has been introduced in the South Carolina legislature, according to word reaching the capital here.

## ON 7TH ANNIVERSARY STANLEY GOT \$30,000

Fox Did \$26,500 With Corking Stage Bill—"Wings" Unusual Strength at \$2

Philadelphia, Feb. 7. Downtown picture houses had nothing much to complain about last week. Two weekly change houses got by without doing anything sensational. Stanley had "Sorrell and Son" heading its 7th anniversary program, but didn't play up any presentation features, although there was a pretentious dance offering. Gross of \$30,000. "Sorrell" was moved to the Arcadia this week for extended run. Fox had a rather weak program picture in "Sharp Shooters," but relied on a strong surrounding stage program and did about \$26,500.

The first week of the Kartlon's new policy looked encouraging. This house is now to have pictures for runs and is charging 75c top in the evenings. It had been first intended to have an orchestra, but this was later decided against. First film under the new arrangement was "Love." It should have at least three weeks here unless it gets bad weather breaks. First week about \$11,000 with the new scale, excellent for a house of 1,000 seats.

"Gentlemen Prefer Blondes" was a weak sister at the Stanton, and goes out after this week. Its third gross was under \$12,000, not for the Stanton to begin a run. The Arcadia fared just so-so with Jackie Coogan in "Buttons" about \$7,500. This week looks strong again with "The Jazz Singer" in at the Fox for at least a couple of weeks and perhaps more. No presentation acts but regular accompaniment. Stanley has Lon Chaney in "London After Midnight," plus Donald Brian with songs. Aldine, Fox, Arcadia, Stanton and Kartlon are holding over.

Estimates for Last Week: Stanton (U. A.) (3,500; 35-75) "Sorrell and Son" (U. A.) (3,500; 35-75) raved and fans liked it. House was celebrating its seventh anniversary, and the combination got a gross of just under \$30,000; good week.

Stanton (1,700; 35-50-75) "Gentlemen Prefer Blondes" (F. N., 1st week). Not half as strong as expected and goes out after this week. Under \$12,000.

Aldine (1,500; \$2) "Wings" (Par. 1st week). Very strong, last week's gross over \$7,445. Good until late spring.

Arcadia (800; 60) "Buttons" (M-G.) Jackie Coogan picture not very strong; under \$8,000.

Kartlon (1,000; 50-75) "Love" (M-G-M, 1st week). New policy for stage and film; well played. This Gilbert Garbo film. Better than \$11,000.

Fox-Locust (1,800; \$1.65) "Sunrise" (Fox, 3d week). Just mild pace for this highly praised picture; about \$11,000.

Fox (3,000; 99) "Sharp Shooters" (Fox). Weak program picture but presentation features held up business strongly; \$26,500.

## F. F. Watson Can't Use Own Name in Film Business

Frederick F. Watson, until last fall the president, general manager and director of the Frederick F. Watson Film Laboratories, is restrained by court order to use his own name in the picture business, on the filing of unfair competition. With Watson leaving the Watson Labs., the latter sued Watson as an individual to restrain the use of his own name, and that of a Watson corporation organized in Indiana, in competition with the Frederick F. Watson Film Laboratories, Inc., which was prior established.

Watson and his new company are now engaged in a public stock-selling campaign. Watson is also charged with using stationery and letter-heads "substantially identical" to that of the Watson Film Labs., and the defendant is charged with having received mail intended for the Watson Film Labs. and retained it for a long time. Watson allegedly agreed not to use his own name upon severing relations with the plaintiff corporation. There are still many controversies between the parties.

Justice Aaron J. Levy in Supreme Court concludes "the corporate defendant has rushed in to reap the benefits of plaintiff's reputation and standing and is capitalizing it by the stock-selling campaign; and by the use of the confusion of names to hamper plaintiff in its present legitimate business. This cannot be permitted, whatever may be the individual defendant's personal grievances."



# FILM CRITICS GET BETTER

## EQUITY'S COAST BRANCH VOTING FOR NEW ADVISORY BOARD

**Equity in N. Y. Agreeable—Stops Movement for New Actors' Ass'n—Members of Old Board Eligible—Trying to Patch Things Up**

Los Angeles, Feb. 7. A general meeting of Equity members on the coast will be held within the next two weeks. Members of a newly created advisory board for the coast branch of Equity will be elected.

Some weeks ago, the Equity Council in New York dissolved the then existing executive committee of the local Equity branch, after the latter failed to get film producers to negotiate a standard Equity contract for picture players.

After some talk of formation of a new actors' association for pictures without Equity affiliation, the New York Council consented to election of an advisory board for local Equity affairs.

It did not object to the election on this board of former members of the old executive committee.

At the coming meeting, nominations for the new advisory board will be made from the floor of the open meeting, the same procedure followed in elections of the Council in New York.

## Bland Johaneson With "Mirror" Under Contract

Bland Johaneson has gone under contract to Hearst's New York "Mirror" for one year with a mutual option, at the largest weekly salary paid to any woman picture critic in New York, if not in the country.

Miss Johaneson, who was with Variety when sent for by the "Mirror," went on the Hearst daily tab for four weeks. Before the period expired she was requested to sign a three-year agreement, but compromised on the shorter term. Miss Johaneson is said to have been engaged by Victor Watson, the managing editor or something of the "Mirror," on the express direction of W. R. Hearst, with Hearst also setting the salary.

**Crewe vs. Parsons**  
Regina Crewe is going direct to Hollywood Feb. 12, instead of ghosting a Hollywood news letter for a time while attached to the "Mirror," as was the intention. Miss Crewe's movie news letter will be International News Service-syndicated. Louella Parsons, who was taken from the New York "American" to the coast, is the Universal Service (Hearst) movie news correspondent on the lot.

Miss Crewe's staff will run in the New York "Mirror" (tabloid) as against Miss Parsons' U. service dope on the opposing "American," both members of the same club (papers, not girls).

Miss Crewe was movie critic on the New York "Morning Telegraph." Her husband, Herbert Cruikshank on the same sheet will resign to accompany his wife to the coast.

## Lloyd's 1st Cheaters

Los Angeles, Feb. 7. Harold Lloyd's publicity department announces that the film comedian's first pair of horned rimmed glasses will be one of the feature exhibits at the first International film exhibition to be held at The Hague, Holland, April 14-May 16.

Every film unit in the United States has been invited to take part in the exhibit, which will be staged for the benefit of the Dutch Red Cross at the Groot Koninklijke Bazar.

## Franklin Back West

This week is set as marking the return of Harold B. Franklin to his presidential office of West Coast Theatres circuit, at Los Angeles.

He reached New York about six weeks ago, expecting to remain 10 days.

## HERSHOLT'S CONTRACT MAY BE BOUGHT BY MGM

**U Holds Actor at \$1,750 Wkly.—Loans Him Out at \$3,750.—2-Year Contract to Go**

M-G-M is negotiating with Universal to purchase the contract of Jean Hersholt for the two years more it has to go. Hersholt has been under contract to U for several years and starred in a number of its pictures. On loan-outs to other producers U has been charging \$3,750 a week for his services, and never has him idle. Hersholt is getting \$1,750 weekly and has shown a good profit for the contract.

Par made U an offer to buy the Hersholt contract after the actor appeared in "Able's Irish Rose," with U turning down the proposition at that time. During the past couple of weeks M-G-M made a proposition to U to take over the contract with the deal now being framed by the two companies.

## Jetta Goudal Turned Loose by DeMille

Los Angeles, Feb. 7. Pathe-DeMille has definitely withdrawn the proposition presented to Jetta Goudal last December. The company has lined up its 1928-29 program without any Goudal pictures.

Miss Goudal walked off the lot some months ago although under long term contract to Pathe-DeMille. This automatically breached the contract with De Mille refusing to take her back. However, the producer did offer her a three picture contract calling for a specified salary on each one. The actress turned this down.

When Miss Goudal walked off the lot she was replaced in the remaining pictures of her starring series by Jacqueline Logan. The latter continues on next season's program.

## Billy Rhodes' Local Tour

Chicago, Feb. 7. Miss Billie Rhodes, once prominent as a film star and working for many years in Mack Sennett comedies, is touring the country with a technical staff making two-reelers in various towns with locals in the cast under theatre auspices.

Miss Rhodes heads the Jason film company, recently organized by Milwaukee business men, and is booked as an attraction.

This necessitated crutches, but she will be able to finish the picture.

## "GANG'S" VACATION

Los Angeles, Feb. 7. Farina, colored member of the Our Gang comedy unit, contracted what the family physician termed the hives. Thinking this was not serious, the kid returned to work rather than hold up production. It wasn't long until Joe Cobb contracted a similar rash, discovered to be chicken pox.

The Gang will have a vacation.

## VARIETY'S THIRD BOX SCORE RATING

**Betty Colfax ("Graphic") Leads New York at .681—Rob Reel (Hazel Kennedy) ("American") First at .727 in Chicago, and "Record" Combined, .759 in Los Angeles—Regina Cannon has Caught Most Pictures (140) Among Daily Reviewers Since Film Score Started**

## THE L. A. SYSTEM

Variety's current box score on the daily picture critics in three cities shows new leaders for each one of the towns. In New York Betty Colfax ("Graphic"), .681, has jumped from fourth to first place; Rob Reel (Hazel Kennedy) ("American"), .727, is a recent inclusion and tops the Chicago string, while Los Angeles "Record" (under a combined average), .759, paves the way for the coast group.

In New York 52 new pictures have been added since the preceding score of Dec. 7.

New York  
There is relatively little change in the ranking of the reviewers here, although Richard Watts, Jr. ("Herald Tribune"), drops to fifth place after having led his contemporaries on the inaugural and second scores. George Gerhart ("Evening World"), a late entry on the last tabulation, who immediately jumped into second place, retains that spot at .676, followed by John S. Cohen, Jr. ("Sun"), who also is stationary on the third rung.

At this point the changes start with Quinn Martin ("World"), creeping up two notches to fourth with a percentage of .624. Martin's advance from 16th to fourth place within three scores is due to his getting away from ambiguity. Watts' drop is attributed to a percentage slide of 64 points, due to having picked up seven "wrongs" and one "no opinion" since the last score. Regina Cannon ("American") has increased her average 48 points to .628, but slips back one notch, due to Martin's sprint. Donald Thompson ("Telegram") is included, although now off that paper, because he was a prolific reviewer. He stands seventh, at .626.

Mordaunt Hall ("Times") has improved his average 71 points to .577, and Harriett Underhill ("Herald Tribune") has also improved her total to .572, but is now in ninth place instead of seventh, due to the generally improved averages. Irene Thirer ("News") stays three from the bottom, despite a point climb; and Jeffery Homesdale ("World") remains next to last through picking up seven more "wrongs," but bettering his total despite that. Alison Smith ("World") is immediately behind Homesdale and again trails the field at .388, a three-point increase over her previous score.

On the Manhattan end the "no opinions" continue to be plentiful, although several are seemingly fighting against the inclination to write copy and not an opinion. It will be seen that the first seven reviewers are fairly well bunched, this only being true of five in the preceding instance, with Bland Johaneson ("Mirror") and John K. Hutchens ("Post") not currently included, due to being recent acquisitions by their respective papers.

Since the box score started, last June, the following reviewers have been dropped from their papers or replaced: Dorothy Herzog, Joseph McElliot, Howard Barnes, Willella (Continued on page 14)

## FILM CRITICS' BOX SCORE

Score as of January 28

(Based on pictures reviewed since June 4, 1927)

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

### NEW YORK

	PC	R	W	O	Pct.
Betty Colfax* ("Graphic")	91	62	20	9	.681
George Gerhart ("Evening World")	71	48	18	5	.676
John S. Cohen, Jr. ("Sun")	108	69	27	12	.639
Quinn Martin ("World")	71	45	14	12	.634
Richard Watts, Jr. ("Herald Tribune")	54	34	18	2	.630
Regina Cannon ("American")	140	88	40	12	.628
Donald Thompson ("Telegram")	107	67	31	9	.626
Mordaunt Hall ("Times")	111	64	32	15	.577
Harriett Underhill ("Herald Tribune")	93	56	26	16	.572
Irene Thirer ("News")	114	66	31	27	.491
Jeffrey Homesdale ("World")	23	11	10	2	.478
(Miss) Alison Smith ("World")	18	7	2	9	.388

\* (Julia Showell)

### CHICAGO

	PC	R	W	O	Pct.
Rob Reel* ("American")	23	16	6	1	.727
Carol Frink ("Examiner")	89	59	23	7	.663
"News" (unsigned)	76	50	17	9	.658
Arthur Sheekman ("Journal")	66	43	17	6	.652
Moe Timeet ("Tribune")	94	57	30	7	.606
Genevieve Harris ("Post")	81	49	25	7	.606

(\*Hazel Kennedy) (†France Kurner)

### LOS ANGELES

	PC	R	W	O	Pct.
"Record" (combined)	83	63	17	3	.759
Louella Parsons ("Examiner")	52	39	9	4	.750
Eleanor Barnes ("News")	61	44	14	3	.721
Edwin Schallert ("Times")	27	19	7	1	.704
"Express" (combined)	65	44	14	7	.677
"Herald" (combined)	75	49	17	9	.653

### TRADE PAPERS

	PC	R	W	O	Pct.
Variety	185	157	28	..	.849
"Harrison's Reports"	75	55	19	1	.733
"Film Daily"	132	85	28	9	.720
"M. P. News"	103	74	23	6	.718
"M. P. Today"	49	32	15	2	.653

## YOUNG COLLIER'S ROMANCE

**Reported Broken Off with Dorothy McCarthy**

Los Angeles, Feb. 7. Buster Collier is reported to have broken his engagement with Dorothy McCarthy in New York, with whom he tried to elope several times but failed to marry on account of parental objections.

Buster is again seen around with Constance Talmadge and they may yet marry.

## Putnam Backing Pictures

George Palmer Putnam, publisher and explorer, has gone into the picture business. With Maurice Kellerman, photographer on the Putnam expeditions, and Vyvyan Donner, young poster artist and costume designer, Putnam has made several short subjects in New York. Kellerman does the photography. Miss Donner writes the scenarios and designs the sets and costumes, while Putnam takes care of the financial end.

They have released a couple of subjects through Pathe.

## JACKIE COOGAN AT OXFORD?

Los Angeles, Feb. 7. Jackie Coogan may grow up with a monople. There is a possibility he will have his education polished off in Oxford, after making one picture this summer for a British film company.

Jackie and his manager, Arthur Bernstein, sail from New York this month to close the deal for the picture.

Oxford is just an idea at present.

## SERIAL UNIT CELEBRATES

Los Angeles, Feb. 7. A farewell "thirer" dance was staged at a beach club by the Pathe serial unit to commemorate Pathe's temporary abandonment of serials. The unit produced eight 10-episode serials during its two years.

All featured Allison Ray with Chester Bennett. Arrived 12.

## Silk Train on Rails And Train as Film

Los Angeles, Feb. 7. Fox will make a picture entitled "The Silk Train," from a story by Houston Branch. This picture, it is said, will be exploited by all of the railroads in the country.

The story of the silk train is possibly one of the most interesting in transportation, as this train is one of the fastest run across the country. Running time is 73 hours and 16 minutes from Seattle to New York. It consists wholly of express cars.

The silk train has 20 minutes leeway over any other train which may be on the line and only must give way to one train on any railroad—the mint train, carrying gold specie. However, there has been no such train operated across the country in the last 10 years.

The average silk consignment arriving in Seattle from the Orient amounts to around \$4,000,000.

## Ocean Hopping Means Nothing to Film Men

Los Angeles, Feb. 7. If Ruth Elder, the ocean hopper, goes into pictures she will have to prove her case as a box office attraction, which she has not done in vaudeville.

A screen test was made Monday by Paramount, and there is a possibility that company will offer the actress a beginner's contract at \$100 a week. She has been receiving over \$1,000 weekly in vaude.

## COSTUMES FOR HIRE

PRODUCTIONS  
BY  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
143 W. 40TH ST. N.Y.C.



# PATHE STOCK AT 9; BONDS 60; TAPE DISCOUNTS REORGANIZING

**Reports of Call on Bankers for Urgent Financing Starts Panicky Selling—Fox Off to 80 on Offering of Additional Stock—Other Issues Quiet**

The crash of Pathe on the stock exchange monopolized attention. Class A issue collapsed to 3 1/2 yesterday in excited trading while the bonds touched 60 in heavy turnover, indicating the market was making all haste to discount a financial reorganization of the film property if nothing more drastic.

Reports from the coast of urgent pleas to bankers to advance more money, widespread statements that the concern was badly crippled in its operations by the competition of three new newsreel services as well as the invasion of the short subject field by other producers, all conspired to start dumping of Pathe stock and bonds. The situation was the climax of the company's difficulties, following upon the heels of the directors' action a few weeks ago in passing the quarterly dividend on the \$4 basis annually.

When the stock touched at 1 o'clock yesterday it stayed there for a long time, plain evidence that even at that level there was no demand for it, even for purposes of covering short contracts put out as far as 22. There has been shorting of the stock by the Times Square contingent ever since the new year and even at 9 the contracts are still outstanding. Certainly there has been no evidence that covering has been done at any stage of the precipitate decline.

The crash of the bonds beginning Monday in heavy jettisoning of paper started the collapse. On that day \$250,000 worth of 7 per cent bonds went by the board, some of it lots of from \$10,000 to \$30,000, with breaks of as much as \$2 between sales. Size of the blocks that came out frightened holders and increased the panic. Yesterday the selling was even more urgent.

Other Amusements Quiet  
Trouble was individual with Pathe and selling did not spread into the other members of the amusement group. Paramount was practically unchanged between 112 and 113, while Loew moved slightly between 59 and 60, going to the low figure during the day and that started just after noon.

For the first time since it started on the upturn, Fox receded materially from its top. From 88 1/2, it had gotten down yesterday to 80 flat, representing selling predicated upon announcement that the company would offer new stock to present holders amounting to 125,000 shares.

Summary of dealings including Saturday, Feb. 4:

## STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
107 1/2	103 1/2	10,100	Eastman Kodak (A) 4 1/2	40 1/2	39 1/2	39 1/2	+
107 1/2	103 1/2	800	First Nat'l 1st pref (8) 10 1/2	77 1/2	76 1/2	76 1/2	+3 1/2
62 1/2	57	21,500	Fox, Cl. A (4) 20 1/2	84 1/2	79 1/2	80	-4 1/2
26 1/2	22 1/2	30,200	Loew's (A) 59 1/2	59 1/2	58 1/2	58 1/2	-1 1/2
24	20 1/2	3,900	Mad. Sci. Garden (1 1/2) 25 1/2	25 1/2	24 1/2	24 1/2	-1 1/2
8 1/2	7 1/2	200	Mot. Pict. 1st pref (1,800) 26 1/2	26 1/2	25 1/2	25 1/2	-1 1/2
24 1/2	22 1/2	3,500	Orpheum (A) 24 1/2	24 1/2	23 1/2	23 1/2	-1 1/2
117 1/2	111 1/2	21,200	Par. Fam. Pl. (10) 113 1/2	113 1/2	112 1/2	112 1/2	-1 1/2
18 1/2	17 1/2	8,000	Pathe, Cl. A (10) 17 1/2	17 1/2	16 1/2	16 1/2	-1 1/2
61 1/2	59 1/2	8,100	Pathe, Cl. B (10) 59 1/2	59 1/2	58 1/2	58 1/2	-1 1/2
9 1/2	9 1/2	5,300	Shubert (5) 9 1/2	9 1/2	9 1/2	9 1/2	-1 1/2
20 1/2	19 1/2	250	Warner Bros. (5) 19 1/2	19 1/2	18 1/2	18 1/2	-1 1/2
20 1/2	19 1/2	10,300	Warner Bros. 19 1/2	19 1/2	18 1/2	18 1/2	-1 1/2

**BONDS**

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
101 1/2	99 1/2	\$20,000	Kodak 7 1/2 1934 100 1/2	100 1/2	100	100 1/2	+
108 1/2	106 1/2	127,000	Loew 6 1/2 1934 100 1/2	100 1/2	100	100 1/2	+
81 1/2	77 1/2	58,000	Pathe 7 1/2 1937 100 1/2	100 1/2	100	100 1/2	+
102 1/2	100 1/2	70,000	Warner Bros. (A) 102 1/2 100 1/2	100 1/2	100	100 1/2	+

New bonds offered warrants sold \$92,000, 101, 100 1/2, 101, up 1/2.

## ISSUES IN OTHER MARKETS

Over the Counter

All Quoted for Monday

New York

Quoted in Bid and Asked

24 1/2	20 1/2	...	Roxy, Cl. A. (See note) (3.50)....	..	..
20	20	...	Unit do.....	..	..
2 1/2	6 1/2	...	Unit do.....	..	..
4	0	...	De Forest Photo.....	..	..
1 1/2	3	...	Technicolor.....	..	..
2	..	...	Univ. Ch. Thr.....	..	..
80	85	...	Do pref. (8).....	..	..
37 1/2	38 1/2	...	Schine Theo. (8).....	..	..

## Philadelphia

...	...	...	900 Stanley Co. of America 40 1/2	40 1/2	40 1/2
...	...	...	Balaban & Katz 61 1/2	61 1/2	61 1/2
...	...	...	Skouras Bros. 40	40	40

## Los Angeles

...	...	...	120 Hal Roach, Inc., pref. (8) 24	24 1/2	24 1/2
...	...	...	21 Loew's 7 1/2	7 1/2	7 1/2

## Boston

...	...	...	61 Fam. Play 86	86	86
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## That Marrying Publicity Not Always So Funny

A publicity story sent on from the Coast stating that Kenneth Harlan intended to marry Helen Patterson, in "Sunny" on the coast, as soon as he had obtained his divorce from Marie Prevost, was eaten up as usual by the usual dailies.

Helen Patterson is married to Arthur Hartley in "Bye Bye, Bonnie," which closed in Cincinnati last week. When Hartley returned to New York and people began kidding him about Harlan marrying his wife he waxed very wroth and engaged an attorney to investigate. It is said.

## Disagree Over Causes In Van Cleve Divorce

Los Angeles, Feb. 7. The George B. VanCleave cannot agree upon the causes to be alleged by Mrs. Rose Davies-VanCleave in her divorce action.

It is said that this agreement, if not arrived at between the principals will result in a contest. George VanCleave is reported inconsistent that only desertion be charged. It is a legal cause in this state.

The VanCleave have one child, eight years of age. Mrs. VanCleave is a sister of Marion Davies.

## Ted McNamara Dies

Los Angeles, Feb. 7. One of filmland's two-men comedy teams has been broken up by the death of Ted McNamara, teamed some time ago by Fox with Sammy Cohen.

A cold that developed into pneumonia took away McNamara Feb. 3. He was 46 years old.

## MARY NOLAN STARRED

U. Will Splurge on Former Imogene Wilson in Feature Series

Los Angeles, Feb. 7. Universal intends to star Mary Nolan in a series of features. She is now being primed in featured roles. U. execs figure they have a Garbo type in the actress.

Miss Nolan is Imogene Wilson and came to the coast via parts played in pictures made abroad under the name of Mary Nolan, John Considine, Jr., of United Artists, spotted her in a foreign film and brought her to Hollywood under contract. He turned her contract over to Universal last December.

## EASY RIDING FILM MEN

Special Car From N. Y. to Coast to Preserve Harry Lugage

Joe M. Schenck, Jesse L. Lasky and Samuel Goldwyn left New York Saturday in a special car, destined for Hollywood.

Through having a special car, the picture men were not obliged to change trains at Chicago, thereby preserving the longevity of their hand luggage.

## "Bob," Dog, 18, Dead

Troy, N. Y., Feb. 7. "Bob," movie dog, featured in Keystone comedies and "Our Gang," died here and was buried last week in a dog cemetery on the Troy-Bennington road in a steel casket.

The dog had played with Harold Lloyd and appeared with Gloria Swanson. It was owned by Arthur C. Bell of 1 Irving place, Troy. Bell was a movie cameraman in Los Angeles and taught the dog, a fox terrier, many tricks. The dog attracted attention of directors while on the lots with his master. "Bob" was 18 years old.

## WILSON'S SLAYER MUST DIE

Fort Worth, Tex., Feb. 7. Death sentence was affirmed by the Criminal Court of Appeals against J. R. Silver of Tarrant county, for robbery with firearms which resulted in the death of Roscoe Wilson, manager of the Majestic theatre at Fort Worth. Wilson was robbed of \$4,156 and fatally wounded after he had left the theatre with a sack of money.

# CAMERAMEN MAY GET WORK CODE FROM JOINT COAST COMMITTEE

**Academy Takes Up Subject—Too Many Bosses and Too Long Stretches of Work Impair Their Efficiency, Says Cameramen in Hollywood**

## Phoney Mack Sennett

Ordered to Leave Troy,

Troy, N. Y., Feb. 7. Posing as a representative of the Mack Sennett Picture Company, with authority to sign promising girls to long-term contracts, a man giving the name of Erasmus J. Sigler, 28, of Albany, was ordered out of town by Police Justice James F. Byron.

Complaint was made by a local girl who had answered his ad in a Troy paper for "models, out-of-town dress house, experience unnecessary; long season." A reply, written on the stationery of the Hotel Troy, directed her to meet "Mr. Sennett" in the lobby. There he explained that the "model" ad was used to attract pretty girls, his real business being pictures. "Mr. Sennett" gave the young lady the script of a picture, with instructions to take it home for study.

Several luncheon engagements were made and finally she agreed to play the "part" assigned, the man telling her he would wire the Sennett studio on the coast to forward a five-year contract.

Becoming suspicious after a request for \$50, the girl notified the police and detectives succeeded in locating "Sennett." He was arraigned in court on a technical charge of vagrancy. The girl told her story and Judge Byron told him to get out of town pronto.

## Larry Semon Says He's Broke Before Referee

Los Angeles, Feb. 7. Larry Semon, one of the old-timers of the business, confesses or claims that he is broke and cannot pay a judgment of \$293, obtained against him by the Reliable Collection Agency.

Haled before Referee Mulville, the comedian said he had \$80,000 worth of debts accumulated when he went in on some picture ventures.

He had borrowed his wife's car to ride to court, Semon said.

## MASQUERS' CLUBHOUSE

Lambs' Prototype on West Coast Building

Los Angeles, Feb. 7. Ground has been broken for the new Masquers' clubhouse to be built on Sycamore street. Quarters include a 500-seat dining room, convertible into an auditorium. The Masquers is practically the Lambs Club of the coast picture colony. Over one-third of its members are also on the Lambs' roster.

## Lya de Putti Called Back

Lya de Putti will return to the West Coast Feb. 12 for flicker work. Miss de Putti had Edgar Allan Woolf payrolled at \$100 a week for a time to coach and write a vaudeville playlet for her. When language handicaps asserted themselves the German actress decided on a sight act, brushing up on her dancing and laying in a fancy wardrobe. Hollywood called meantime, and she is overseas stage work for the rest of the season at least.

## MINDZENTHY DOESN'T DO

Tibor Mindzenty, double for Rudolph Valentino, who was signed by First National for a year's trial, may not be re-signed. It is reported he was tried on opposite vaudeville, but did not register on the screen despite all camera efforts. Another leading man was substituted.

## WRITING "FUNNY" TITLES

Los Angeles, Feb. 7. Robert Floppin, title writer, signed on two-year optional contract by M-G-M to write "funny" titles.

Los Angeles, Feb. 7. A code of ethics governing employment of cameramen in studios is being worked out by a committee of cameramen and producer members of the Academy of Motion Picture Arts and Sciences. The code will govern employment of both contract and free lance cinematographers. It will embody the basic clauses of all contracts drawn by individual producers for cameramen. Committee is composed of G. Gaudio and Karl Struss, representing the cameramen; J. J. Gail and Fred Beeson for the producers, with Victor Fleming, director, as the neutral.

Cinematographers hope to settle two important points through the adoption of the code. Under its operation each producing company will designate the official to whom the cameramen owe a picture is directly responsible for his work. In the past, cameramen have encountered interference while shooting a picture with too many officials and others giving different instructions.

Cameramen also want producers to limit their work to a certain number of successive hours each day. It is contended the cameraman is one of the most important factors in making a picture and has to be continually under the lights while working with no relief from eyestrain. For the protection of producers, they want their maximum working time limited to a certain stretch of hours, as they claim the longer they work the less they are able to properly light the sets to be shot.

They suggest no more than 15 hours at a stretch, with periods of rest designated. This clause is suggested by the cameramen for what they claim is the best interest of the producers.

## Maloney and Weather

Los Angeles, Feb. 7. Leo Maloney, producer and actor of Pathé westerns, has been a strong follower of Father Ricard, local weather prophet, but has lately lost considerable faith in his predictions. He based the production schedule of his last picture on the prophet's weather report and finished ten days' overtime.

On his current production, disregarding weather forecasts, he finds himself three days ahead of schedule.

## Blanche Mehaffey's Film

Los Angeles, Feb. 7. Blanche Mehaffey and her husband, George J. Hansen, millionaire oil man, are en route to New York where they will sail for Havana.

Upon their return to Los Angeles Miss Mehaffey is expected to appear in productions believed to be planned and financed by her husband.

## L. A. to N. Y.

Lou Jerome. Harry D. Wilson. Edwin Carewe. Blanche Mehaffey.

## N. Y. to L. A.

D. W. Griffith. Joseph M. Schenck. Lou Anger. Pat Dowling. Jesse L. Lasky. Sam Goldwyn.

## KATZ SOUTH

Sam Katz left New York Saturday for Palm Beach. He will be gone a week or 10 days.

## Rogers' Burbank 3

Los Angeles, Feb. 7. Charles R. Rogers will make his three first National specials at the latter studio in Burbank instead of Universal City. He is now producing the Ken Maynard series at the latter site.

## Polly Young Set

Los Angeles, Feb. 7. Polly Ann Young, sister of Sally Blaine and Loretta Young, screen actresses, has been placed under a term stock contract by M-G-M.



# FREE PICTURES AMUSE AND HELP TO CURE THE INSANE

**N. Y. Film Board Supplying 50 Institutions With  
Picture Programs—Nothing Charged for Service  
and No Admission Allowed with Free Films**

What started as a small project has developed into a very active business proposition, the business being mainly the work applied in booking free shows for charitable institutions regarded as worthy. Films are supplied through a special department created by the New York Film Board of Trade, with Peter Louis in charge of the booking.

The board has a committee presided over by Louis Nizer, attorney and secretary of the board. It supplies both features and short subjects to hospitals, asylums, organizations, churches, schools, prisons, etc., without expense or cost to the places taken care of.

At the present time the Free Show Committee has 50 places furnished with free films.

In the disposition of films the Film Board sends out a questionnaire which must be filled out before the picture request is confirmed.

The insane asylums have become among the regular places on the list, with the heads of those institutions declaring that the pictures have a cheering and curing effect upon the inmates.

Generally the shows are arranged for nights and Sundays.

The Free Show Committee in its work has accomplished a lot of good, although no publicity or propaganda of any kind has gone out regarding it.

Free shows are furnished New York proper, New Jersey and Long Island.

## W. P. Gray Left \$561,000 Report by Appraisers

Auburn, Me., Feb. 7. The report of the appraisers of the estate of the late William P. Gray of Lewiston, Me., theatre man, filed by George W. Lewis, Jr. of Lewiston, one of the executors and the special administrator of the estate, shows a total value of \$561,027, of which \$45,000 is in real estate; \$44,038, rights and credits, and \$471,988, principally theatre stocks and a few municipal and public utilities bonds.

When it became known that Mr. Gray's daughter intended to contest the will, Harry Stotson and George L. Couture of Lewiston and William J. Cranshaw of Auburn, financial men, were appointed to appraise the estate. The appraisers' report has been filed at the Androscoggin Registry of Probate.

## U Off Specials, Program Films Only

Los Angeles, Feb. 7. Lou Metzger, general sales manager for Universal, is on the coast conferring with studio executives on policy of production for the balance of their 28-29 program.

It is understood U will abandon all super-specials contemplated at the beginning of the season and make program features at a cost that will enable their string of theatres to buy.

If this is decided upon, the only special that will be made on this program, will be "The Show Boat."

## PRODUCERS IN U. A. STUDIO

Los Angeles, Feb. 7. United Artists completed plans and will begin work soon on an additional floor to be added to their studio administration building.

This will furnish sufficient office room for the three producers, Caddo, Samuel Goldwyn and Edwin Corewe. In the past they made their U. A. productions outside the United Artists studios.

## FAIRBANKS SHELVES SEQUEL

Los Angeles, Feb. 7. Douglas Fairbanks will not make "Twenty Years After," the sequel to "Three Musketeers." He is now looking for an idea on which to base his next picture.

"Twenty Years After" was shelved after the story was found to be too tragic for a Fairbanks picture.

## A.M.P.A.'S MEMBERSHIP DRIVE GETTING 'EM

**40 New Members Just Admitted to Publicity and Advertising Men's Club**

All indications point to a banner year for the AMPA in membership. The membership committee has just confirmed 40 new names.

Recently the AMPA let down the barrier concerning trade paper men. They are now eligible and, incidentally, hurrying to become affiliated. With the first month of the new year the membership committee, headed by W. A. V. Mack and including Joseph Fine, Julian Solomon, George Harvey and James Zablin, has accomplished wonders, aided and abetted by the new president, Bruce Gallup.

In addition to the 46 just added, another 15 are in on applications.

The committee expects to have over 100 new ones long before the end of the year.

Murray Ball, John A. Bell, Herbert S. Berg (Tiffany-Stahl), Sam Blair, Gus H. Fausel, James M. Plinn (Pathe Exchange), Walter A. Putter (Wafkins), Thomas W. Greety (M-G-M), Fred V. Greene, Jr. (First National), Robert Griffith (Gotham), Charles E. Hastings, Melvin H. Heymann (M-G-M), Ralph K. Hill (Pathe), Herbert Jaedick (free lance), Jerome F. Kin (Pathe), Morris Krushen and Louis Rydell (Variety), John Level (Pathe), James Milligan ("Herald-World"), Wilbur Morse, Jr. (Par), Warren Nolan (U. A.), A. Van Burne Powell, Joseph O'Sullivan, Frank Pope (Pathe), D. J. Shea, Mike Simmons ("Telegraph"), Emmett O. Smith and Charles E. Ulrich (Pathe), J. W. Alcotte, Maurice Kann, James P. Cunningham, Arthur W. Eddy, Jack Harrower, William Gillette Heckler, F. Hynes, Macraugh, D. M. Mesereau and Ralph Wink ("Film Daily").

## 'Power,' With Co-operation

Los Angeles, Feb. 7. "Power," an original by L. G. Rife, has started production at Tiffany-Stahl studios with Reginald Barker directing. Douglas Fairbanks, Jr., Jobyna Ralston, Wade Boteler, Harvey Clarke and Ben Hendrick, Jr., are in the cast.

The story is centered around the Pennsylvania coal mines. It will have the co-operation of the Bureau of Mines.

The company may go east to film the mining operations.

## R. Griffith in Support

Los Angeles, Feb. 7. Raymond Griffith, former Paramount star who left it a year ago, is returning to the lot to play a supporting role to another star. It is understood that he is signed for one film only.

Griffith has been idle since quitting Tasty early in 1927.

## "WOMAN DISPUTED" DELAY

Los Angeles, Feb. 7. A delay of six months and a probable substitution in the future of another story is the result of Norma Talmadge's dissatisfaction with "A Woman Disputed." It was to have gone into production this week with Henry King directing.

"A Woman Disputed" will be revamped and held for a future date.

## Joan Crawford's Lead

Los Angeles, Feb. 7. Jack Conway's next for M-G-M will be a Peter B. Kyne story. Waldemar Young is now doing the scenario.

Joan Crawford will play the lead.

## Gotham's "Chorus Kid"

Los Angeles, Feb. 7. Gotham will produce "The Chorus Kid" as its second production this year.

Earl Kenton will direct.

## Press Box Guests Very Annoying

Another reason the Paramount might be harboring an idea of dispensing with a press box may be the conduct of the guests who occupy it.

Last Saturday two of the news scribes came in with their boy friends. The two couples took adjoining seats. After the boys were introduced the lassies launched a conversation which didn't let up until the entire program was over.

All the neighbors in the seats which weren't labeled "For the Press" writhed in annoyance. But it was no use. The ducks had so much to tell each other. One might almost assume they hadn't met since the last press agent tea party.

One of the flaps also wore a flock of jingly bracelets, adding to the comfort of the customers.

At 10 o'clock, after the press ladies were down, a man among the mere mob had to turn and ask the literary ladies to pipe down.

Snorts of scorn repaid him. That poor boob didn't know who he was talking to!

## Gilbert's Mississippi River Film and Others

M-G-M stars' stories in the immediate future are William Haines in a newspaper story by Van Emory, directed by Sam Wood. George K. Arthur and Karl Dane in "Detectives," directed by Chester Franklin. Joan Crawford and James Murray in "The Tides of Empire," directed by Jack Conway.

Marion Davies in "Polly Preferred," directed by King Vidor.

John Gilbert in a Mississippi steamboat story, directed by George Hill.

Greta Garbo in a story by Willis Goldbeck, directed by Clarence Brown.

Lon Chaney in "Chinatown," directed by William Nigh.

Buster Keaton in his first starring picture, written by Byron Morgan and directed by Ed Sedgwick.

## U'S WRITERS WORKING

Will Keep Going During Studio's Shutdown

Los Angeles, Feb. 7. While Universal studio will be temporarily closed down after Feb. 20 the scenario department, headed by E. J. Montagne, will be unusually active.

Joseph Franklin Poland and Jack Hawks, supervisors in this department, have instructions to keep all of their writers busy. So far Stuart Anthony has been assigned to the adaptation for the screen of Rex Beach's "Mating Call." Ted Slioman will direct.

Isidore Bernstein is making a screen adaptation of an original story, "The Stepmother." He wrote it as a U. special.

Beatrice Van is making the adaptation of Rupert Hughes' story, "The Girl on the Barge."

## Ernest Torrence Away

Los Angeles, Feb. 7. Ernest Torrence will take a six months' vacation after he has completed work in "Chinabound" at M-G-M studios.

He is going to sail from New York April 1 on the "Elle de France" for Paris. While abroad he will probably work in pictures made in London.

## T-S Takes Johnson For 4

Los Angeles, Feb. 7. Emory Johnson, signed by Tiffany-Stahl to direct four pictures with stories written by Emilie Johnson. Johnson produced for T. B. O. for several years and recently directed two for U.

## Florence Strauss' Trip

Florence Strauss, chief reader for First National, left yesterday (Tuesday) on her semi-annual trip to the coast to confer on forthcoming pictures.

## Connolly Again Abroad

This Saturday (11th) Jack Connolly will start another six-week tour of Europe, for Movietone subjects.

He leaves on the "Loviathan"

# TAKING THE NEIGHBORHOODS' SAPPY MOVIE-STRUCK MUGGS

**Couple of the Boys Teaching Community Romeos  
and Juliets How to Get Film Test—Then Air—  
And Move on to Another Easy Locale**

## CAMERAING CURRENCY WORRIES FILM MEN

**Restrictive Gov't Regulation  
Interfering With Picture  
Making**

Los Angeles, Feb. 7.

Film producers are launching a campaign to remove the present restrictions of the Treasury Department which forbid photographing of U. S. currency in pictures. The present restrictions applying to films comes under a federal law forbidding photographing money. The law was passed to check counterfeiting of U. S. currency. Film producers and others connected with making pictures have stumbled into the restrictive ruling on many occasions, with resultant elimination of necessary scenes in pictures.

It is claimed that photographing money on moving picture film does not come within the meaning of the law, as the negative would have to be enlarged for counterfeiting purposes, with this procedure destroying all detail necessary for reproduction work.

The board of directors of the Academy of Motion Picture Arts and Sciences adopted and forwarded a resolution addressed to President Coolidge, Secretary of the Treasury Mellon and several U. S. senators and congressmen, asking for modification of the present regulations regarding motion pictures.

## Ozone for T-S Writers

Los Angeles, Feb. 7.

Tiffany-Stahl is concentrating its scenario department in four persons, Jack Natteford, Viola Brothers Shore, Harry Braxton and Ben Cohn.

This means ozone for about 20 other writers functioning for the company.

## U's Two Endings

Los Angeles, Feb. 7.

Universal has "The Man Who Laughs" edited down to footage where they can decide what kind of an ending to shoot for. To assure meeting all exhibiting demands U. will make a happy and tragic ending.

Picture is due on Broadway, New York, early in March.

## GERMAN DIRECTORS WANT TO PROTECT PICTURES

Berlin, Feb. 7.

Association of German Picture Directors has resolved to take a stand to protect their rights. At their last meeting 50 known directors were present.

Of late German film manufacturers have in several cases so changed the films of directors by recutting them as to entirely confuse their meaning.

Measures in the way of a standard contract are planned to make such distortion impossible.

## FINEMAN'S 4

Los Angeles, Feb. 7.

B. P. Fineman is unit producer on four pictures for Paramount, slated for production during March and April.

He is supervising the next Florence Vidor picture, Harry D'Arrast directing; Esther Ralston's next, Gregory La Cava directing; the first Gary Cooper-Play Wray special, Rowland V. Lee directing, and "Gloryhymn the American Girl," Dorothy Arzner directing.

## ZUKOR'S "KIND" WITH NEGRI

Los Angeles, Feb. 7.

Paramount has placed Paul Lukas, Hungarian actor, under term option contract. His first assignment will be "Three Singers," with Pola Negri.

Lukas came here four months ago after Adolph Zukor spotted him on a stage in Budapest.

The world's quickest quickies are being made in New York by a couple of slickers, who are taking the neighbors. The stunt starts with an ad announcing that they are making a picture and will award a contract and lead role to the most promising amateur applicant.

The partners rent separate offices and the money begins to flow. The managers and baby prodigies. The community Valentines, The Garbos, Shearers and Pickfords. They all troop to the first of the offices.

The promoter looks each one over and gives his spiel. "You're the most promising one I've interviewed. Now let's see your screen test."

Never have heard of a screen test. The taker explains.

They're shunted to the second office, where partner gets the first fifty for the screen test. When enough have lined up, all are called out for the test.

## Getting the Works

The camera men at a studio and hire a camera man and a phony director, who gives them the works in "Action," "Camera," "Cut" stuff, with a megaphone and a cap on backwards. They are hustled through the test and the camera man never stops grinning.

Prettiest girl is picked with the others aimed. "The boys actually make a picture, as advertised. It's a melodrama, ground out in a week. Costs about \$5,000. The boys had taken in \$15,000.

A tie-up with one of the neighborhood houses is made and the finished quickie is shown. Then all the tests come in again.

After the week's showing and the clean-up, the quickie is shelved. The boys then look around for a new movie-struck neighborhood.

## 1927 Biggest Yet for All Film Exports Abroad

Washington, Feb. 7.

Final figures for 1927 on exports of motion picture films by the Department of Commerce disclose that by combining raw negatives and positives the greatest footage since 1919 left the United States for foreign countries.

As indicated by the 11 months' count, recently given in Variety, positives, though ahead of 1926, dropped behind 1925 by many thousands of feet.

Combined total for last year reached 231,995,018 feet. Total on positives was 222,546,067 feet, over 6,000,000 feet above last year.

Latin-America again was our largest market. Commerce disclosed that quantity having received over 82,000,000 feet of American motion pictures. Europe was again second with about 69,000,000 feet, while the Far East, where it was urged a picture trade commissioner be assigned, ran third with about 55,000,000 feet, an increase of over 3,000,000 feet above 1926.

Table, as recently published in Variety, as to the relative importance of the various individual countries, remained unchanged when the final month's footage was added, by the picture section of the department.

## Using Seasoned Actors

Los Angeles, Feb. 7.

C. B. De Mille has selected a cast of experienced bit and part actors to play atmosphere roles in "The Godless Girl."

Included are Jimmy Aldine, Hedwig Reicher, Viola Louis, Natalie Golden, Linda Landi, Margaretta Tuttle, Andrea Elter, Mary Mayberry, Nora Kilburn and Betty Field.

## CAMERA BOYS' DINNER

The first social affair of the International Brotherhood of the Motion Picture Industry, camera boys' union will be held Feb. 9 for a dinner-dance was abandoned at the last moment in favor of a banquet which is to be held Feb. 9 at the Army and Navy Club, New York. N. T. G. (Nile Club) will be master of ceremonies.







# WILL U. S. PUT DOWN WHIP AND 'PLAY BALL' ON BRITISH QUOTA?

Is English Idea on 7 1/2% Bill Effective April 1?—American Distributors Want to Handle Home Films on Both Sides—No Advance or Guarantee

By Frank Tilley

London, Jan. 20.

This market absorbs 12 feature films a week, speaking roughly about the same speaking roughly about the same. And around 700 of them are American, of which the larger proportion are distributed direct—that is, by corporations having their own branches here.

The distributors' quotas come into force April 1, from which date everyone booking pictures in this market will have to handle an amount of British product equal to 7 1/2 percent of their total output for the year from that date.

As yet few arrangements have been made. First National, by its jointure with Pathe and its own British production schedule under the management of Harry Han, has taken care of its quota obligations. Paramount has announced three British films, including the latter subject, "Huntington." Universal Screen Classics, though no production schedule is yet notified, and United Artists appears likely to play with Blattner, but he has not yet turned a foot of film. U. A. may also handle some of the Nettieford productions.

Which leaves Fox, Warner Brothers, Metro-Goldwyn and P. D. C. to be catered for. What is there available?

Gainsborough Pictures has 10 films on schedule for these are the release dates: W. & F. Film Co.; Gaumont has 14, which it will handle itself; Ideal, New Era, Westminster Films, W. P. Films, British Lion, Whitehall Films and British Filmcraft all have their own release, and none scheduled through American companies either.

There is left, of the so far scheduled possible production activities, Archibald Nettieford productions (6), Welsh Pearson (3) and Seven Seas Productions (2). And the Welsh Pearson release may go to the Paramount, though that number won't get them out on their quota.

Many Angles  
It is a curious situation and fraught with interesting angles. The position is the American distributors must have the releasing of it in England. And we will not give you any advance or guarantee even then. You carry the whole of the negative cost, we do not touch the playing and the director. Then if we like the film or want it, we will distribute it on a 60-40 split. But no guarantee. And no advance.

In some cases the idea seems to be there'll exist so much product excess that the requirements these terms will eventually be accepted. But the exhibitor is under no obligation to book his own quota from the same sources as his foreign product, and there appears every likelihood of some of the distributors getting in a jam if this attitude is persisted in.

Most new British producing companies are making their own arrangements for home release because they realize the exhibitor will not take his quota from them without their handling any foreign product necessarily. And they also grasp the idea that if and when some of the American houses are short on their quota they will have to take not only what they can get, but will have to submit to releasing at least some of the British product in America, with advances and guarantees, in order to get anything.

Either that or subsidize further British production for the moment. But that, with their obligations starting in April this year, at 7 1/2 percent of their output, gives them very little time to get set.

A Specific Case  
It appears some of the American concerns are trying either to walk

round the Film Bill or to kill its effect at the outset by a system of hold-up on this release question. One case is that in which United Artists was asked for a story, made a long time back by one of its present stars, which a British company now has the idea of making again. U. A. said the story rights would cost \$40,000. Too much, unless there was a release in America. Would they give a release, subject to some mutual conclusions on cost and so on, if the story was bought? Yes, if they had the world rights they might. But not for America only. Why should they release a film in America only of a subject one of their own stars had made a picture years ago? Then on what terms as to advance would they consider its world release? Advance nothing. They would give a straight 60-40. They didn't give Chaplin or Fairbanks or anyone else any advances, so why should they for a British picture? And that's how it goes.

Good for the Banks  
They are entitled to work that way if they want. But the parallel of what they don't do for Chaplin and the rest hardly fits. Because these stars own United Artists anyway, and put their pictures through it as their own releasing organization. Which doesn't apply to a British producer.

Probably true, as they claim, it is easy to get banks in New York to make advances to a producer on a United Artists' release contract. But that's giving America goods to sell and then paying her interest on the money that's coming from her in the future. Which may be good for the banks, but it's not so good for the British producer.

Owning the biggest market in the world, and virtually controlling all other markets, the American distributor has the whip hand and can dictate terms. But, at the end, he has got to get his quota films for this market, and as it is a market well worth looking after, why not play ball and keep it sweet?

U. S. films make enough velvet out of it to be able to afford to do it. They make enough by ducking Profits Tax to be able to afford a British film a break once in a while.

## ORIG. WRITERS IN N. Y.

Los Angeles, Feb. 7.  
James Creelman, who recently flew from Los Angeles to New York to obtain color for his small picture, "The Produced by F. B. O., will remain there to write two more originals for the same organization. Other writers engaged by F. B. O. and stationed in New York are James B. Connolly, Temple Bailey, H. C. Witwer, Hazel Livingston and Harold McGrath.

## Colleen Moore's Original

Los Angeles, Feb. 7.  
"Here is My Heart" is the title of Colleen Moore's next picture for First National. It is an original story by Edmund Goulding and Benjamin Glazer. The latter is making the adaptation. Production will begin as soon as Miss Moore has finished "Lulu" and under the direction of George Fitzmaurice.

## ANOTHER BLYSTONE DIRECTOR

Los Angeles, Feb. 7.  
Jasper Blystone, assistant to his brother, J. C. Blystone, director on the Fox lot, has been elevated to handle the megaphone himself. His first directorial job is "Daisies Won't Yell," a story George Marshall now has in preparation.

## Syracuse House Goes Prosen

Syracuse, Feb. 7.  
Despite denials that such a policy was contemplated, the Empire, operated by the Harrisons, with Willis Whitnall as house manager, has become a presentation house with Don Alvin as master of ceremonies.

## B. & K. BILLING STAGE ACT ABOVE PICTURE

Also Submerging Paul Ash for First Time in Oriental's Ads—2 Local Precedents

Chicago, Feb. 7.

Balaban & Katz set two precedents this week in newspaper advertising.

The Chicago theatre ads for the first time are billing the stage attraction, Mae Murray, above and several times as large as the screen attraction, "Love and Learn" (Par.). Besides are additional ads devoted exclusively to the stage attraction. Continuing its newly adopted policy of playing strong pictures to uphold the gross at the Oriental, where Paul Ash reigns on the stage, will feature "Quality Street" (M-G-M) next week. Ash has been subjected to minor mention in the advertising.

This is the first time Ash has been submerging by a picture in advertising.

## 2 Fall River Houses Completely Destroyed

Fall River, Mass., Feb. 7.

The hardest blow struck by fire on theatrical properties in New England in many years was the destruction of the Premier and Rialto theatres during the fire which swept the business centre of the city, causing damage amounting into the millions. Damages to the theatre holdings will reach hundreds of thousands. With the streets still strewn with debris, the theatre owners are considering reconstruction work.

Premier, owned by William J. Dunn and managed by William Purcell, and Rialto, owned by Nathan Yams and with Walter Bigelow as manager, were playing capacity houses when the fire broke out. Fire Inspector George O. Mansfield said the houses must be cleared. It was near closing time, and the audiences moved out without a semblance of a panic into streets becoming packed with persons from many surrounding cities. It was not, however, until it was seen that the flames were out of control and fire departments of neighboring cities were called that the drastic orders came from the fire inspector.

Newspapers were also hard hit by the fire. "The Independent," French daily, was completely destroyed with loss of \$75,000. Plants of the Fall River "Globe" and "Herald-News" were so damaged by water it was necessary to publish the "Globe" in the plant of the "Taunton Gazette," and the "Herald-News" at the New Bedford "Standard," both Taunton and New Bedford being approximately 14 miles from the scene of the fire.

Empire, vaude house, spotted in another flame and remains the only first class theatre the town now holds.

This house is also owned and operated by Nathan Yams. Several small picture houses remain untouched by the fire.

## U's 2 Comedy Specials

Los Angeles, Feb. 7.  
Universal has listed two feature comedies, "Finders Keepers" and "The Cobens and Kellys in Paris," among their comedy specials for '28-'29. This is the first time Universal has listed its comedies as specials.

## TULLY'S 'BEGGARS OF LIFE'

Los Angeles, Feb. 7.  
Benjamin Glazer will adapt Jim Tully's novel, "Beggars of Life," purchased by Paramount. William Wellman is slated to direct, with Richard Arlen and Louise Brooks in featured leads.

Under the sale, Tully will act in an advisory capacity on the story treatment and during production of the picture.

## LOIS WILSON SWITCHED

Los Angeles, Feb. 7.  
Lois Wilson has been withdrawn from the lead in "The Sporting Age," for Columbia.

She is held for a starring part in another Columbia picture.

Biro Goes to F. N.  
Lajos Biro, Hungarian playwright recently released by Paramount, has been engaged by First National.

# PHOEBUS CO. OF GERMANY IN MONEY TROUBLE; FOR SALE

Picture Concern Subsidized in Financial Hot Water—Competition in Bidding for Theatres—Got Gov't Help for Making Propaganda Pictures

Berlin, Jan. 28.

## Publix's Prelim Houses Now Opening Friday

Starting this week, Metropolitan, Boston, on the Publix circuit, opens Fridays, and does the Publix Olympia, New Haven. This is a physical necessity because of the re-routing of shows which go from New Haven to Boston to New York, instead of New Haven, New York and then Boston.

Rather than risk a delay for the Saturday opening at the Paramount, New York, through a Friday night closing in Boston, as was the previous schedule, Boston closed Thursday night. This afforded a day's lay-off in New York refurbishing of costumes, brushing up on things generally, delivery of costumes, etc., which usually pop up after the first fortnight out in New Haven and Boston.

With this, the system of alternating Lou Kosloff, the Paramount's stage band leader, and Al Mitchell, of the Publix Olympia, New Haven, may be abandoned. The stunt is for Kosloff, for example, to open with the new unit in New Haven, leave it when it goes to Boston, but be familiar again with it in New York. In the meantime, the New York leader, Al Mitchell, would be rehearsing with travel it to New Haven and play a second week with it in New York.

The theory was all right but it doesn't work out so well because of the Fridays which necessitate a substitute leader in New York under this arrangement, owing to Friday being the opening day in New Haven.

## Propaganda or Press Snuff

Los Angeles, Feb. 7.  
"The Godless Girl," which Cecil B. De Mille is producing, sprung an ardent protest from The Devil's Angel, local branch of the American Association for the Advancement of Atheism. The local organization has written to De Mille charging that the picture is propaganda.

Signed by John S. Graves, the letter says: "We have unmistakable reason to believe that your picture has been calculated to destroy the efforts of our society. We do not propose to stand idly by and permit this without spreading our stand to the world."

The body is said to have recommended to the home organization that it takes action to prevent the showing of the film.

## Syd Chaplin's 3 Abroad

Los Angeles, Feb. 7.  
Syd Chaplin is currently making "A Little Bit of Fluff" for Gaumont in London, will release one picture a year—through—M-G-M—for three years. All will be produced in England.

## EVELYN BRENT'S LEADS

Los Angeles, Feb. 7.  
Paramount has assigned Evelyn Brent to play opposite Adolph Menjou in "Super of the Galaxy." Miss Brent will later be opposite George Bancroft in his next Par film.

## Langdon's F. N. Final

Los Angeles, Feb. 7.  
Harry Langdon and staff are now writing the story for his sixth and last picture to be produced under his present First National contract. Production starts March 1.

## Goldwyns on Trip

Los Angeles, Feb. 7.  
Samuel Goldwyn is going to Europe next month. Goldwyn will leave here for New York shortly, accompanied by Mrs. Goldwyn.

## Starting "Miracle"

It is reported First National will start production on "The Miracle" shortly. George Fitzmaurice may direct.

Phoebus Film Co., the most important film corporation after the Ufa, is admitted on the market for sale.

Although the deal has not been finally closed it is pretty positive that its theatres will be taken over by the Emelka-Lustig group, with which the American First National is affiliated. The situation has called forth comment in the papers as the German government had invested money in the firm under the condition that the company make films of a propagandistic nature.

For some years the Phoebus has been the only real rival of the Ufa in Germany and has been particularly noted for its building of modern theatres. In many of the key cities it had a finer house than its competitor. Its affiliation with United Artists helped it to a strong position.

Of late years Phoebus' own pictures have been of a mediocre quality and it has had little success in disposing of them in foreign countries. Its bankruptcy has been rumored for almost a year.

Last fall it was made public that the Reichswehr Ministerium (National Defense Ministry) had secretly turned over 10 millions in marks to the Phoebus under the condition that they make films which would arouse national militaristic feeling. Only a part of this money was used for this purpose, and the result was merely a few poor patriotic films. This called forth violent attacks from the liberal press and it became evident that the Phoebus was doomed.

Chief Assets  
The chief assets are the long term leases which it has on its many important houses. For these two strong groups have been bidding against each other.

The German Industrie (German trust), which manufactures the Agfa picture negative and is affiliated with the Terra Film Co., behind which stands Germany's most influential publishing house, Ullstein. (Between this group and the Ufa there are also strands at the Farben Industrie, which lately bought the Lignose Film Negative Manufacturing Company, which makes them strong shareholders in the Ufa.) On the other side is the Munich Emelka Company, backed by G. F. Lux, who is affiliated with the First National. Up to now the Emelka has not turned out a first class product, but this will probably be changed by the affiliation with the First National.

The Emelka-Lustig group made the highest offer and influenced public opinion in favor of the Farben Industrie-Terra, the Ullstein papers, over 60 in number, have been conducting a hefty campaign. They charge that the taking over of the Phoebus by Emelka will mean turning over their theatres back to American hands. Emelka has given guarantees that this will not be the case, and the last reports are that the Emelka will get the theatres.

No matter how high the price which the Emelka gives, there is little doubt that the German taxpayer will have to bear at least a loss of five to six million marks.

## U. A. Studios Quiet Until March 15 Next

Los Angeles, Feb. 7.  
A period of quiet lasting until March 15 will follow the completing of "The Tempest" at the United Artists studios. There will be no units working until then.

Elwin Carewe, returning to start a picture on at that time, Norma Talmadge having called off production last week, expects to have another story ready by then.

## Miss Joy as "Crash's Wife"

Los Angeles, Feb. 7.  
Pathe-Emelka purchased screen rights to "Crash's Wife" stage play by George Kelly. It is now being adapted by Clara Tansor and directed by a DeMille special, featuring Lillian Gish.



# FILM CRITICS GET BETTER

(Continued from page 9)

Waldorf, Langdon W. Post and Donald Thompson.

## Chicago

Following a squawk from the girl herself, the editor, business manager and various other officials of the Chicago "American," their reviewer, Rob Reel (Hazel Kennedy) has been listed for the first time. Variety had previously omitted that name. Rob Reel was an office by-line for anybody who happened to get a picture assignment. Upon assurance that Miss Kennedy did all the reviewing, she was in-

supplanted Louella Parsons as leader by a nine-point margin, Miss Parsons holding second place at 750. Three L. A. papers are now listed by themselves because of the large number of by-line reviewers, and in this respect the "Express" and "Herald" are still last, in that order, at 677 and 653—good enough to be amongst the first three in New York. Eleanor Barnes remains in third place with a slight percentage jump and Schallert is fourth with 704, an improvement of 37 points.

## Trade Papers

Variety continues to lead the trade papers, increasing its percentage 29 points over the previous

said "No" on, lines them up as Variety panning 52 out of the 185 reviewed; "Film Daily" shaking its head against 13 on 132 chances; "News" turning thumbs down on 9 out of 103; "Harrison's Reports" rejecting 13 of 75, and "Motion Pictures Today" disapproving of 7 in 49.

## Sidelights

Irene Thirer still leads the entire list of daily scribes in the number of "no opinions," her total now being 27, an increase of five over her previous quota. Next in line is Harriett Underhill, who has not added to her preceding sum of 16.

The greatest number of "rights" goes to Regina Cannon at 88, who also held that place on the last score. Behind Miss Cannon is again John Cohen, who trailed by six the last time, but is now 19 in the rear. High total of "wrongs" also rests with Miss Cannon at 40. She is the most prolific reviewer on the box-score boards in having written on 140 pictures. The runner-up on "wrongs" is Mordaunt Hall, who has 32 and is closely followed by Mae Timee with 30.

Donald Thompson's 32 "wrongs" on the last score, now changed to 31 on this score, is explained by a picture scored as "bad" at that time, having recouped on further releases to rate as "moderate" for the current sum up, and upon which Thompson turned in a good notice, thus changing a "wrong" to a "right."

Rating of pictures on the box-score boards is subject to change. A film generally has been released a month before Variety attempts to rate it as a success, moderate or a failure from the boxoffice standpoint. Hence, a few pictures deemed successes for the Dec. 7 score have changed to "bad" and vice versa, the critic getting credit or discredit for the change, according to his review. So a critic may be wrong in this score on a picture, but later change that to a "right" should the film subsequently assert itself and overcome a weak b. o. start. The pictures are rated on whether they do business or not across the country. Variety checking each film with the sales department and then rechecking that information with its own information.

The final box score for the film critics on the year will be published in June and in conjunction with the year's summing up on the dramatic reviewers.

## 3 GIRLS FEATURED

Los Angeles, Feb. 7. Metro-Goldwyn-Mayer assigned Harry Beaumont to direct "The Dancing Girl," an original by Josephine Lovett. It will have three girls equally featured.

## KEATON'S "SNAP SHOTS" FIRST

Los Angeles, Feb. 7. Buster Keaton's first for M-G-M will be "Snapshots" original by Byron Morgan. Edward Sedgwick will direct.

## STOLOFF'S NEAR-RECORD

Los Angeles, Feb. 7. Benjamin Stoloff has signed another long term contract to direct for Fox. He has been with it for over six years.

## Film of Studios for Pathe

Los Angeles, Feb. 7. Bert Dorris, coast press agent for Pathe westerns and serials, is making a film of the inside workings of Metropolitan studios where Pathe western units work. The picture will be shipped to New York where it will be shown to the Pathe Club at its annual dinner, Feb. 21.

## McCarthy's Unnamed Feature

John McCarthy has been engaged by M-G-M to make a special feature as yet unnamed. McCarthy directed "Lovelorn" and "Becky."

# Reviewing Pre-Views Unfair, Unjust

It is manifestly unfair, unjust and unethical for any daily, weekly or monthly to critically review a picture on a pre-view showing, unless invited to do so by the producer or distributor of the film.

A dramatic reviewer would not think for a moment of reviewing a stage play in rehearsal. The New York dramatic reviewers do not even go to Brooklyn, Jamaica or Newark, to catch the new stage shows before they reach Broadway. The reviewers are aware those shows are breaking in and do not care to take advantage of the break-in period, whether the productions are in good or bad condition.

Pre-views of pictures are the same as break-ins for the stage plays. Perhaps they are more like the stage rehearsals. A film's producer legitimately and earnestly endeavors to secure an audience's reaction to the picture shown of the world. His technical staff is with him. They study the picture and the audience; discussing among themselves the various aspects and possible corrections, eliminations, additions or changes.

## Susceptible to Changes

For a picture may be cut and re-cut many times. Besides there remains in the studio much footage deleted prior to the pre-view. Almost anything is possible. It's certainly and always 5/1 that the picture on the pre-view will not be the exact picture finally sent out. And then the producer, whether in or around Los Angeles or New York, and mostly on the coast, reads a review on his pre-view. It's something he does not want and it's something the reading public does not want, for it is not the proper review of the picture that is going to be regularly released.

Newspapers, whether daily or trade, are not alone deceiving their readers with these pre-views, but they are jeopardizing the producer's or distributor's investment. It is so unduly unkind to even say that reviewers of their own volition should refrain from the temptation.

## Unfair to Actors, Too

And again it is unfair to the players in the picture. No reviewer can know to what extent an actor has been cut out of a picture in the cutting room nor to what extent his scenes may be restored in the final edition. So it's wrong all around.

Variety has desisted from this practice, even to the limit of declining to review projection room showings, unless the picture in New York be of independent make and unlikely to gain a showing in a Broadway picture theatre. Variety's reviewers agree that no reviewer unless acutely informed as to the likelihood of an audience's reception and that's possible only with comedy or comedy situations, can give an accurate review in the cold four-walled projection room. While frequently the reviewers in the room hold conversations, as readily to the proper attention the picture should be given.

Picture reviewers hold relations more or less with the picture trade, if only in their writings. All should realize the inimitable pre-view review may bring damage and a money loss to a producer or a business. And more especially as the reviewer will have the chance to review the picture when it is regularly put out. The producer at that time feels that the reviewer is privileged to pass opinion upon the finished product, but not before and assuredly not on the unfinished product, such as it necessarily must be in the pre-view.

## "Edison Week" on Coast

Los Angeles, Feb. 7. This is "Edison Week" over the West Coast Theatres circuit.

All of the many theatres are playing it up as the birthday week of America's greatest inventor and "the Father of the Motion Picture." It is susceptible to much publicity.

A house manager of the West Coast chain suggested the idea.

## Vita in Texas Houses

El Paso, Feb. 7. Louis L. Dent of the Dent-Musselman theatres over Texas, has ordered Vitaphones for his theatres at Wichita Falls, Amarillo, El Paso and Waco.

It is reported Publix will install Vitaphone in its houses at Dallas, Fort Worth, Houston, with central and Oklahoma City in the near future.

The Interstate circuit is installing Movietone at present into all of its major houses throughout the state.

## Ptld. Liberty's Tab Stock

Los Angeles, Feb. 7. Liberty, Portland, which played Ackerman & Harris vaud films, will have a change of policy March 2. At that time Will King and his company will present tabloid musical comedy offerings with a weekly change for six weeks, with the policy to become permanent in the house along with other attractions.

This West Coast Theatres' circuit house, taken over with North American group, has been in the red constantly.

## ROSENWALD, U'S DIST. MGR.

G. E. Rosenwald, manager of the Los Angeles branch for Universal, has been promoted to be U's district manager for the West Coast. The position was vacated by the death of D. S. Mitchell.

Rosenwald's post at the head of the Los Angeles exchange will be taken by George Naylor, Universal manager in Des Moines.

## DICK SPIER'S PROMOTION

San Francisco, Feb. 7. Dick Spier, for several years with Publix and West Coast, press agent and manager of the California theatre, is going up.

Following shortly on the heels of his promotion to manage the Warfield, Spier has been assigned as assistant to Herschel Stuart, who has charge of all Wesco houses in Oregon.

## Publix 3 Northwestern Openings in March

Publix will open its two new 3,000-seaters in the northwest next month and another in Minneapolis with a capacity of between 3,500 and 4,000.

Of the Pacific coast pair the Seattle, in that city, will hold the first inaugural March 3. The Portland, Portland, Ore., will follow the next day, March 4. Both houses are from Rapp and Rapp plans and will have the Publix "magic flying" stage, which permits to be moved from house to house. Only two other houses are equipped, Oriental, Chicago, and Granada, San Francisco. These consist of Jack Partington's elevator devices, which he originally installed on the coast.

The Minneapolis, Minneapolis, opens March 24 planned Craven & Mayger, formerly with Rapp & Rapp, the architects.

In conjunction with these three openings Publix will hold a national radio campaign in each one of its cities. It will not be a hook-up, but performers from the various Publix units will visit a local station in whatever city they happen to be to do one or two numbers and mention the opening of the new Publix houses. This idea was carried out by Ben Serkewich when the Detroit house opened and, deemed successful, is being repeated.

Publix and Finkelstein & Ruben will operate the Minneapolis, with Fox also in when his deal for control of the F. & R. circuit is concluded.

## Oil Stove Starts Fire

Des Moines, Feb. 7. With a show in progress at the Seward, Humboldt, Ia., an oil stove at the rear of the Universal, has been promoted to be U's district manager for the West Coast. The position was vacated by the death of D. S. Mitchell.

Rosenwald's post at the head of the Los Angeles exchange will be taken by George Naylor, Universal manager in Des Moines.

## ATTACKS \$56,000 MORTGAGE

Danbury, Conn., Feb. 7. John Panora, of the Capitol theatre, Milford, Conn., has attacked the mortgage of \$56,000 which Charles Nomejko, former owner, holds on the house, because of alleged misrepresentation in the sale. Panora understood that a driveway leading to the stage door was included in the sale, but has since learned that this is not part of the theatre property. Its use by the theatre is protested.

# FILM CRITICS' BOX SCORE

## Score as of November 30

(Based on pictures reviewed since June 4, 1927)

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

### NEW YORK

	PC.	R.	W.	O.	Pct.
Richard Watts, Jr. ("Herald Tribune")	36	24	11	1	.694
George Gerhard ("Eye World")	38	25	10	3	.658
John S. Cohen, Jr. ("Sun")	82	52	24	6	.634
Betty Colfax ("Graphic")	64	39	17	8	.605
Regina Cannon ("American")	100	58	32	10	.530
Quinn Martin ("World")	55	31	12	12	.564
Harriet Underhill ("Herald Tribune")	54	44	24	16	.524
Willie Waldorf ("Post")	59	30	16	13	.509
Mordaunt Hall ("Times")	81	41	28	12	.506
Donald Thompson ("Telegram")	75	36	32	7	.480
Joseph McElliot ("Mirror")	70	33	21	16	.471
Irene Thirer ("News")	84	39	23	22	.464
Jeffrey Homesdale ("World")	17	7	8	2	.412
(Miss) Alison Smith ("World")	13	6	1	7	.385

(\* Julia Showell)

### CHICAGO

	PC.	R.	W.	O.	Pct.
Carol Frink ("Examiner")	50	36	9	5	.720
Genevieve Harris ("Post")	52	42	6	6	.677
Mae Timee ("Tribune")	68	44	17	7	.647
Arthur Sheekman ("Journal")	50	32	6	6	.640
"News" (unsigned)	42	24	10	8	.571

(\* Frances Kurner)

### LOS ANGELES

	PC.	R.	W.	O.	Pct.
Louella Parsons ("Examiner")	32	25	7	4	.781
Jimmy Starr ("Record")	20	15	3	2	.750
Eleanor Barnes ("News")	42	29	10	3	.690
Sadie Mossler ("Record")	22	16	6	1	.682
Edwin Schallert ("Times")	21	14	6	1	.667
"Express" (combined)	42	25	11	7	.595
"Herald" (combined)	56	32	15	9	.571

### TRADE PAPERS

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

cluded and instantaneously jumped to the front with a percentage of .727 on a basis of 22 reviews with a definite decision in each case. This leads her nearest contemporary by 64 points.

This ousts Carol Frink ("Examiner") from first place, a position she had held since the first score. Miss Frink's current .663 is a drop of 57 points for her, with the "News" (combined) closely pursuing at .658 in coming on from last place. Genevieve Harris ("Post") has slipped 72 points, to become last of the Loop critics, while Mae Timee ("Tribune") has also eased off on percentage but is ahead of Miss Harris by a single point. Arthur Sheekman ("Journal") is still fourth on a basis of .652.

### Los Angeles

The relatively high percentages of Los Angeles reviewers should not mislead. The Coast critics are prone to see everything through rose colored glasses and seldom, or never, pan a picture. As approximately 75 per cent. of major studio product makes money, under the "everything is great" system of reviewing high scores are inevitable. There has cropped up a distinct difference in reviewing on the Coast and in New York and Chicago where most of the writers will try to segregate the bad ones and label them as such. The Los Angeles "Times" and its reviewer, Edwin Schallert, are practically the lone example in that town in making an effort to inform readers whether a film is worth seeing or not.

The "Record" (combined) has

count, but can't brag with 28 "wrongs." The point advance to .549 is mainly due to having picked up but three "wrongs" on the 82 pictures which have come in since the last score.

"Harrison's Reports" maintains second position at .733, but "Film Daily" has forged ahead from next to last on the strength of an 81-point leap for .720. "Motion Picture News" has bettered its average to over the .700 mark, but is fourth, while "Motion Pictures Today" is still at the bottom of the list despite a 20-point advance.

The trade journals are conspicuous by the fulfillment of no opinions. Not one of the papers has picked up an opinionless review since the preceding score other than "Harrison's Reports," which failed to definitely report in one instance. The other angle to trade paper reviewing, as to how many pictures the various sheets have

# TRADE PAPER OPINIONS

(Indicating ratio of opinions without percentages)

	Total	Good	Bad	No Opinion
Variety	185	133	52	...
"Film Daily"	132	110	13	9
"M. P. News"	103	88	9	6
"Harrison's Reports"	75	61	13	1
"M. P. To-Day"	49	40	7	2



# CONSTITUTIONALITY OF BROOKHART BILL QUESTIONED BY ATTYS. FOR PRODUCERS

**Attack Along That Line Aimed for Hearings Before Senate Committee—Points Brought Up—Some of Bill's Sections Alleged Identical With Wording of Trade Commission's Findings in F.P.L. Case**

Washington, Feb. 7. When hearings on the Brookhart bill, aimed to stop block booking as its principal feature, open before the Senate, interstate commerce attorneys for the picture industry, representing the producers and distributors, will attack the measure principally from the angle that it is unconstitutional.

Plans are being formulated between the legal lights of the industry in Manhattan and their representatives here in Washington to first raise the question of price fixing, as the bill is said to do by placing control of such disputes between the distributors and exhibitors under the Federal Trade Commission. That will be cited as one principle Congress has always avoided and which the Constitution prohibits.

The attorneys intend to point out that though several moves along this line have been attempted in the past, such legislation has always died in the committee room.

Plan of "defense" of the producers will be to show Congress that there is no such thing as a picture industry should be selected as the only trade so controlled and that if the bill is passed the courts will not uphold it.

The claim that the courts would not uphold this phase will be also extended to other features of the bill.

**Relies on Decision**

That an attempt has been made in the Brookhart bill to avoid precedents set down in court decisions will be stressed along the lines that the Senator has used the copyright and to beat this, evidently relying on the decision of the U. S. District Court for the eastern district of Pennsylvania in the case of the U. S. vs. Motion Picture Patents Company.

That this copyright phase will not stand up, it is pointed out, as the higher courts later reversed that decision and ordered the Patents Company to dissolve. The question will be further stressed by claiming there is no analogy between a patented device and a copyrighted motion picture.

The tie-up between the Federal Trade Commission and the bill will be brought out in drawing the committee's attention to the claim that Section Two is almost an exact copy of paragraph two of the famous "Findings of fact" of the commission in the Famous Players-Lasky case.

Inasmuch as this section aims to establish the interstate commerce phase, it is looked upon here by those attorneys as having but little value.

Section Three is to be cited as not for Congressional action at all, but that, if the conditions outlined affecting unfair discrimination in selling to affiliated chain theatres, block booking, etc., are as set down, then it is a matter for the Federal Trade Commission and the Department of Justice—not Congress.

**"Copyrighted" Inserted**

Conferences here have brought out that Section Four of the bill is an identical copy of paragraph two of the commission's order to Famous Players (Paramount) to "cease and desist," except that the word "copyrighted" has been inserted before the words "motion picture films."

Following this it will be shown that the bill provides for no appeal to any court from the decision of the commission (Section Seven). This said the attorneys when questioned, violates the Federal Trade Commission Act itself, with it being further claimed that such an appeal is provided for the railroads and others under control of the Interstate Commerce Commission.

Other phases to be brought out include the proviso that incomplete films can be sold. This is in Section Five. Here will be brought out the right of a manufacturer to contract for delivery of unfinished goods, for the same reason as in the industry, and will, in this instance, of the pictures. Kill its largest credit factor—its contracts for future production. It would also do away with the right of a manufacturer to set

this customers, a right which has been upheld in the courts, and which under this bill would place the industry strictly on a basis of selling its product by auction to the highest bidder.

Should such a precedent be set down, the attorneys say, it would force out all manufacturers operating retail stores, the phrase being incorporated in Section Six wherein every exhibitor is to have the right to bid for a picture on the same basis as an affiliated house.

**Penal Clause**

Section Eight providing a penal clause in the bill cannot be upheld, allege the lawyers, as it brands producers and distributors violating any of the provisions as criminals. Request put to the Department of Justice for an opinion on the bill met with a refusal to comment. The Department stated that as yet neither Senator Brookhart nor the sponsors of the bill in the House, Celler and Canon, had yet been furnished with such opinion.

**The Other Side**

In local exhibitor circles it is believed that a decision on the Brookhart Bill by the Department of Justice regarding its constitutionality in present form would have its influence with the Interstate Commerce Commission, which is expected to meet shortly for a hearing on the matter.

Exhibitor leaders claim, however, that even if the bill is found unconstitutional by the Department of Justice it may be amended and presented again, still in a condition which would protect the exhibitors. The independent theatre operators claim their intentions are not to violate the constitution, but to remove some of the evils of the industry.

Such matters as the penalty clause in the Brookhart Bill may be removed, while the functions of the Federal Trade Commission, to which the producers take exception, may be modified to meet constitutional requirements and still keep the strength of the bill intact.

## U. A. and B. & K.

Chicago, Feb. 7. All supplies used in converting the Apollo, legit house, into the United Artists theatre at a cost of \$900,000, were purchased through Balaban & Katz, a Publix subsidiary.

Likewise Barney Balaban is sitting in on all conferences concerning building and furnishing the \$3,000,000 U. A. house in Detroit.

Although technically classed as opposition, the U. A. executive offices here are in the E. & K. offices, with the latter exercising final authority in matters pertaining to building—and buying.

Barney, A. J. and John Balaban are reported the last court of resort for U. A. in Chicago.

## FREE SHOWS ON SUNDAY

Amarillo, Tex., Feb. 7. After operators had been arrested twice, two local theatres Sunday ran free shows in an attempt to evade the blue laws.

There are over 50 cases on court docket here awaiting trial.

Dover, O., Feb. 7. Mayor P. J. Groth varied the monotony of having managers of three picture shows arrested Sunday for the operation of shows on the eighth successive Sunday, by barring the Dunne-Dempsey fight film at the Weber. Groth held that the fight picture was not suitable for Sunday exhibition.

## COMEDY REISSUES

Ketina-Albee has taken the Charles Chaplin "Tramp" series, and it starts its K-A circuit travel week March 3.

Loew signed the Harold Lloyd reissue of "Grandma's Boy," and it starts out about the last week in February.

## Topeka's School Board Promotes Special Film

Topeka, Feb. 7. For the first time in years the Topeka school authorities have cooperated in the pushing of a picture, casting all former rules into the discard. Rotary club have bought the Jayhawk, 1,500 seats for the first matinee performance of "King of Kings." The tickets were turned over to the school principals, who sold them to the children.

The school board has a rule that no exploitation of children for any show be allowed. For "King of Kings" the rule was not only shoved aside, but permission was granted for a half holiday for all children who purchased the reduced price tickets.

The picture is being road-showed at the Grand with a 50-cent to \$1 top for matinees.

School children got the seats at a flat rate of 25 cents. Rotary club is absorbing the difference.

## LOEW'S IN JAMAICA

Takes Over Publix 2,000-Seater Proposed

Loew has taken over the proposed 2,000-seat which Publix proposed in Jamaica, La. Jamaica and Bergen avenues. After Publix had progressed as far as the foundations in the erection of the structure, changed plans necessitated a halt. The blueprints have been formally approved by the building authorities and Loew in the interim taking over the house, will resume building Feb. 15.

Another new theatre, Independent, is to be built in Jamaica on Puntine street off Jamaica avenue.

## Chicago's New Colored House Is Welcomed

Chicago, Feb. 7. Chicago's South side is reveling in its new amusement center, Lubliner and Trinz' new Regal theatre, which opened at South Parkway and 47th street, Saturday.

Perhaps the greatest drawing card of the city's only theatre catering exclusively to colored patronage, is Fess Williams and his 25 symphonies. Williams acts as master of ceremonies. Other acts on the bill are the Regal Steppers, Calloway, Cole and Wade, Alex Lovejoy and Marshall Rogers. Colored performers welcome the new house as an opportune addition to the Chicago entertainment circuit. All house employees are colored, including the manager, although the theatre will be under the direct supervision of a man from the Lubliner and Trinz office.

## Loses Only Theatre

Humboldt, Ia., Feb. 7. Strand, the only picture house here, operated by W. B. Franke, was destroyed by fire following the explosion of an oil heater in the basement of the building. Flames also destroyed the Russell Hotel, the town's only hotel.

The night show was in progress when the heater exploded, but the audience made its exit without injury.

## Fox in Frisco

San Francisco, Feb. 7. Bank of Italy officials deny the widely circulated rumors that William Fox is thinking of abandoning his deal whereby the bank is erecting a large capacity picture house for the town's only theatre.

Day and night shifts have been working constantly on the excavation and the steel work is now ready to be erected.

## "SIMBA" WITH TALKER

It is said that the animal picture "Simba" at the Carroll, New York, when going out, may have a "talker" device tacked on. With what talker is not reported.

At present "Simba" has some sort of an awkward synchronization giving the impression its music and the Johnson lecture are propelled through a phonograph horn.

## Bankers and Indie Exhibs Are Used by Producers Against Bill

Senator King, Utah, has been receiving communications from bankers in Utah protesting against the Brookhart bill. Banking influence in the film industry is being brought to bear in political circles throughout the country. The general cry is against government interference in private enterprise.

Letters and wires reaching Senator King have been reported to Senator Smith W. Brookhart, sponsor of the bill, to protect the independent theatre owners of the country. Brookhart has directly or indirectly, issued a call to the independent exhibitors of Utah to answer the banking pressure with letters and petitions in favor of the passage of the bill.

The Hays organization is evidently using the financial interests to hold the Senate in line and may block the bill when it finally reaches that legislative body. If Hays fails to block the bill in the Senate, it may result in the disintegration of the Motion Picture Producers and Distributors' Association, since the affairs now conducted by that organization through the medium of the contract and the film boards of trade would be nullified through regulation by the Commission.

The producer-distributor forces are also dynamiting by means of a petition which salesmen are being told to take around for exhibitors to sign. These petitions, it is reported by exhibitors, are so framed as to lead independents to believe that in signing, they are favoring the Brookhart Bill, while they are actually protesting the measure.

The producers have also lined up several independent leaders to work against the bill. Members of the organizations led by these men have been protesting against their behavior on this measure, since it may cloud the issue at Washington. Independent exhibitor leaders, about whom complaints have been heard either verbally or in writing from members of their respective organizations, are known and named in New York.

Some of these leaders have refused to explain their reasons for fighting the Brookhart Bill, while others have taken up the stock excuse that the bill will bring the Government in too strongly.

## 106 CASES UP FOR ARBITRATION IN 1 DAY

When the joint arbitration board of the T. O. C. C. and the New York Film Board of Trade held its regular weekly session Feb. 1 in New York, 106 cases were up for consideration. Most were adjourned or defaulted.

Vitaphone brought a claim against the Meyer & Schneider Circuit for alleged violation of a Vitaphone contract. M. & S. presented a counterclaim. Differences were amicably adjusted. Attorney George C. Pratt represented Vitaphone, while Phillips & Nizer were attorneys for M. & S.

Another action involved the Fox offices against the Palace, Lakewood, N. J. Fox claiming that the theatre had failed to exhibit five pictures, with the exhibitor countering by stating that it had been obliged to play 20 instead of 25 under contract.

The board held the exhibitor's contention that he need only play 20 pictures, but awarded judgment to Fox for the five pictures specified in the original claim.

## Revivals and Vaude for W-C Houses Off Nights

Los Angeles, Feb. 7. West Coast's Ritz theatre, suburban house which has been kept out of the red since opening by an average of three previews a week, will inaugurate a series of film revivals each Monday, in addition to five acts of vaudeville.

West Coast will experiment with the revival policy, plus vaudeville, and if it prospers will install it in other houses for off nights.

## Publix Mgrs.' School

Publix's school for managers will not resume for four or six weeks, or until the required number of students is obtained. For the coming term it is understood not more than 15 or 20 will be enrolled, with the school heads willing to wait six months if necessary until this quota shapes up as to quality.

The Publix school holds "class" in the New York theatre building.

## LOOKING OVER 1ST CHI UNIT

Chicago, Feb. 7. Jimmie Cowan, Milton Feld and Earl Saunders of the Publix arrived in town today to look over the first Publix unit produced in Chicago.

While here they will book some acts for the New York units.

## "Crowd" Cuts Unit

The "Crowd," 92-minute feature at the Capitol, New York, opening Saturday, may necessitate the cutting down of the Publix unit.

This starts off the unit policy under a handicap as the new house policy, in view of the feature's over-time.

Frank Capra produced the unit.

## FRISCO UNIONS TRYING TO SEW UP THEATRES

San Francisco, Feb. 7. In an attempt to further interchain organized labor in the amusement affairs of San Francisco the local Operators' Union has introduced a measure before the City and County Supervisors seeking regulation of picture projection apparatus and film. If passed this ordinance would affect film exchanges.

The joker in the proposed measure is that the head of the inspection bureau would have to be a thoroughly qualified operator of no less than four years' previous experience, meaning he will have to be a member of the local Operators' Union.

The ordinance was first introduced several months ago but at that time pressure was brought to bear by the Allied Amusement Enterprises, which includes all local picture house managers.

Local managers are convinced the supervisors will never pass the measure.

## Arthur Loew's Return

Arthur Loew returned from abroad Tuesday to attend the M-G-M sales convention to get under way next Wednesday (Feb. 15) at the Hotel Astor, New York.

The first of the delegates, Benjamin Finberg, Metro-Goldwyn Mayer district manager in Brazil, arrived in New York Tuesday on the Boitair.

This is the first film international sales convention to be held in New York City.

## Par's Take-Chance-Week

For week of Feb. 13, the Paramount New York will have "Take-a-Chance Week." It's an idea originating in the Balaban & Katz theatres in Chicago, and since employed all over.

## PATHE'S SO. EXCH. CHANGES

Dallas, Feb. 7. Several important changes have occurred in the Pathe Exchange here, following the arrival of Dan Michels, newly appointed southern sales manager. E. G. Leves, formerly manager for P. D. C. at Dallas, is appointed branch manager, succeeding J. L. McKinney, who will remain as short subject sales manager.

Ralph Morrow, district manager at Dallas, has resigned. L. C. Maxley, acting as branch sales manager, will remain.

## "SPEEDY" AFTER "SADIE"

Harold Lloyd's "Speedy" will succeed "Sadie Thompson" at the Rivoli, New York, when that picture exits.

"Legion of the Condemned" is named to follow the next United Artists picture at the Rivoli with Paramount's "Last Command" direct.





an decided to go to that hotel and

Mr. Santehi could not have played it better if he had lived the role; and that's enough to say for his work. He poured a lot of feeling into it.

(Continued on page 24)




 everybody is interested  
 in the ruins of ancient  
 Greece, and—according  
 to Homer — Helen was the  
 girl who ruined 'em.


 the most important  
 date in history —  
 Helen's date with  
 Paris.

"That's the way with you  
 men! If a strange  
 woman dresses attrac-  
 tively, she's stylish — if  
 it's your wife, she's  
 indecent!"

"He's heard about that  
 Queen of Sparta —  
 and God save the  
 King!"

"Marriage is only  
 exchanging the atten-  
 tions of a dozen men  
 for the inattention of  
 one."

"The human knee used  
 to be a joint — now it's  
 an entertainment!"

## TRY THESE ON YOUR FRIENDS--

They are typical titles from First National's \$2.00 Broadway Special,  
**THE PRIVATE LIFE OF HELEN OF TROY.** Q The New York Herald-  
 Tribune called them "some of the wisest cracks ever printed on the  
 screen". Q Laughs like these are one of the reasons why HELEN  
 "opened to the biggest three-day business in the history of the  
 Rivoli Theatre, Portland", following other sensational runs at popular  
 prices. Q Try them on your friends if you want to get an idea  
 how your audiences will react to this brilliant novelty comedy.

Presented by RICHARD A. ROWLAND

By JOHN ERSKINE

Written for the Screen and Produced by CAREY WILSON

Directed by ALEXANDER KORDA



With LEWIS STONE,  
 MARIA CORDA and  
 RICARDO CORTEZ



## CONTRACT CONFERENCE IN CHI WITHOUT IMPORTANT RESULTS

**Deadlocked Mostly—One Clause Only Adopted—  
Time too Short to Agree—Several Changes in  
Committee—Another Arbitrator, Maybe**

Chicago, Feb. 7.

Efforts of the exhibitor and producer committees to draw up a new standard film contract have so far been unsuccessful. Discussions on all of the important clauses have resulted only in deadlocks.

One clause, it is understood, has been adopted. That is to the effect that the approved form of contract be authenticated by the Federal Trade Commission instead of Will Hays.

In the other instances where a subject has been taken up and readied for grafting into the contract the delegates would ask to think the matter over and, on their return the next day, propose so many suggestions and changes as to nullify the first intent of the clause.

This inability to arrive at an understanding on a new contract is causing no surprise among exhibitors here or in New York. The Theatre Owners Chamber of Commerce, New York, is not even represented here, because executives of that organization could not be prevailed upon to believe that committees could draw up a contract in a few days.

During the Federal Trade hearing held in New York, Leo Brecher, of the T. O. C. C., advised against the appointment of contract committees, arguing that it was out of order.

### Hays Proposal

It was generally known to exhibitors who attended the Federal Trade Conference that the proposal of a new contract was served up by the Hays organization as a means of keeping the present contract conditions from an open hearing. Few believed that substantial relief would be afforded through meeting with the producers.

Several changes have been made in the committees. Saturday the committees were as follows: Producers—distributors, Ned Depinet (First National), Felix Feist (Metropolitan), Phil Reisman (Goldwyn—Mayer), Phil Reisman (Pathe); chain theatre operators without vote and sitting in an advisory capacity—Fred Desberg, Loew's, Cleveland, and E. A. Schiller, vice-president of Loew's; independent exhibitors, Nathan Yamins, Fall River; Richard Blech, Kansas City; Benjamin Bernstein, Los Angeles.

Yamins left Chicago Saturday on account of the fire in Fall River, which wiped out two of his theatres. J. W. S. Walsh, Hartford, Conn., took his place. Louis Walsh, alternate committeeman for the independents, left Friday for Florida, where his wife is reported ill.

If the committees fail to arrive at a solution, they are to decide on a seventh arbitrator. In the event of being unable to decide on the seventh man, the matter is scheduled to go to the judge of the U. S. Supreme Court for a final decision.

### Publix Units' Coast Route

The first Publix unit to play on the west coast will be the "Merry Widow Revue," opening the new Publix, Seattle, March 1.

From Seattle the route will include Portland (Publix), Grubbs, San Francisco, and Metropolitan, Los Angeles, in sequence.

**SOMETHING NEW  
On the Main Stem  
San Francisco**

**OWEN  
SWEETEN**  
A Positive Sensation  
**GRANADA**  
West Coast Theatres

**An Epic in Organ History  
WHITE INSTITUTE OF ORGAN**

Under the Personal Direction of  
**LEW WHITE**

Chief Organizer of the Roxy Theatre  
PROJECTION MACHINE SCREEN  
SPECIAL THEATRE COURSES

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COLUMBUS 4646

**THE  
FOURSOME  
QUARTETTE**

FEATURED BY FANCHON AND MARCO  
3RD CONSECUTIVE WEEK Thanks to Eddie Penbody

## LIEBER CLOSES DEAL WITH PUBLIX THEATRES

**Places 4 Houses in Big Chain—  
Skouras to Operate—  
No Deal With W. C.**

Indianapolis, Feb. 7.

Robert Lieber has completed his theatre deal with Publix Theatres. Under it the Lieber four theatres will be placed in a separate company, with Publix and the Skourases of St. Louis holding 50 per cent.

Skouras Brothers will operate the Lieber houses. It effectually squelches the several reports of the Skourases aligning with West Coast to operate the Saxe circuit in Wisconsin.

Lieber's principal houses are Indiana, Ohio and Uptown, here. Publix previously had a piece of the Indiana.

Lieber was formerly president of First National, the picture producer. He was succeeded in that position by C. B. Hawley of Philadelphia, present incumbent.

Lieber's First National franchise and stock, if any, will probably pass to the new concern.

## FILM NEWS OVER WORLD

Washington, Feb. 4.  
Summary of reports received by the motion picture section of the Department of Commerce.

**Regulations for Censorship**  
Chilean Minister of Interior has announced that films formerly considered inappropriate for children under 15 or unmarried women would no longer be deleted; but, instead, notices should be placed outside the theatres showing these films, to the effect that children under 15 and unaccompanied young women would not be admitted.

**Censorship in Shanghai**  
In a recent address before the Shanghai Chapter of the Daughters of the American Revolution, a paper on "Better Films" was presented by Miss E. S. Lester, stated in a report from Assistant Trade Commissioner Viola Smith, Shanghai. Considerable attention was given in the paper to the past ineffectiveness of the international settlement of Shanghai. Statement was made that 155 films had been censored, and one or two hours being devoted to each film, since the Board of Film Censors began its activities in October, 1927.

**Projectors in Russia**  
Leningrad Plant Tom is manufacturing two types of picture projectors; Tomp No. 4 for stationary installations and Goz for portable installations, according to "Economic Life of Moscow." During the current year this plant will manufacture 3,000 units of the first type and 3,000 of the second type, and also spare parts to these projectors valued at 500,000 rubles (1 ruble equals 51.4 cents).

**Reduced Earnings of Norway**  
**Theatres**  
Earnings of picture theatres in Oslo during 1927 were materially below the preceding year's level and the earnings of theatres in the majority of other large Norwegian cities are also reported to have shown a decided decline, states a report from Commercial Attache H. Sorensen, Oslo.

Gross earnings of Oslo "movies" during 1927, according to report, were 3,220,000 crowns, as against 4,280,000 crowns during 1926, a decline of about 10 per cent; net earnings dropped even more, from slightly above 1,000,000 crowns in 1926 to 780,000 crowns during the past year, decline of about 25 per cent.

**Agfa Controls Lignose**  
Agfa, Berlin, branch of I. G. Farbenindustrie A. G. (German dye trust), purchased in December the controlling rights of Lignose G. m. b. H., Berlin, according to advices from the American Commercial Attache, Berlin. Latter has a capital of 1,250,000 marks, out of which about 80 per cent is controlled by I. G.

Before an American Co. had concluded in July, 1927, an agreement with Glanzfilm A. G., Berlin-Koenigsberg, to manufacture raw films in Germany in the plants of Glanzfilm, using the American formula—and manufacturing methods. Agfa controlled about 64 per cent, and Lignose roughly about 20 per cent, of total German production of raw films.

Since Lignose is now controlled by Agfa, or I. G. Farbenindustrie A. G., this group on one hand and the American group on the other have practically a monopoly in the manufacture of raw films in this country as the sole producers, e. Goetz Optical Company and Toko Film are of minor importance in this field.

## "TALKERS" IN COMPETITION; ANY PROPOSED DEAL IS OFF

**Vitaphone, Movietone and Others Going After Business—Many Houses Reported Agreeing or Asking for Wiring—Previous Rumors Had Talkers in U**

"Talking" picture producers are out in the open, competing for trade, an unofficial but reliable report says.

This takes the foundation from under the many stories that all of the talkers would get together on a

common basis for business, guided by the electrical companies furnishing equipment (wiring and installation) to the theatre requesting service from the producers.

In the lead of the "talkers" are Warners' Vitaphone and Fox's Movietone. Others of lesser importance have announced themselves as competitors, but all were to be included in a non-competitive selling understanding.

A very large number of theatres of late are reported contracting for or requesting "talkers." Equipment makers have widened their facilities for turning out wiring material. Wiring capacity when Vitaphone first launched its "talker" was limited.

Among the buyers of "talkers" of recent months have been the large chains.

There is no line on the current number of houses wired, or about to be wired, for "talking" pictures. They do not at present amount to a sturdy percentage of the total picture theatres.

As Staple as a  
Bank of England Note

ALFRED E.

**GREEN**

Productions Being Made  
This Year for  
**FOX**

Proven Box Office Ballast

**Rube  
WOLF**

MIRTH OF A NATION  
Warfield, San Francisco

### De Luxe's Midnite Shows

Chicago, Feb. 7.  
On account of the popularity of several midnite shows at the United Artists theatre the management has decided to continue them each Saturday.

This is the first time a de luxe picture house has ever attempted this in the loop.

La Paloma Opening Feb. 11

Los Angeles, Feb. 7.  
T. J. Lewis opens the La Paloma theatre, Encinitas, Cal., Feb. 11. House will play pictures and West Coast Theatres' vaudeville.

Fannie Hurst's Departure  
Fannie Hurst's new novel is "A President Is Born." Not of Jewish people.

EARLYNE JOHN  
**Wallace and Sanna**  
Originator of the "Ape Adagio"  
Featured in Fanchon and Marco's  
"Jungle Idea"

Master of Ceremonies  
**WALT  
ROESNER**  
Capitol, New York

DOUGLAS  
**ALENE**  
FEATURED IN FANCHON AND  
MARCO'S "JUNGLE IDEA"

**BREAKING ALL RECORDS ON THE WEST COAST  
AT GRAND LAKE THEATRE, OAKLAND  
HORACE HEIDT**  
AND HIS VICTOR RECORDING CALIFORNIANS  
GREATEST MUSICAL ORGANIZATION EVER DEVELOPED ON  
THE PACIFIC COAST

**We are looking for Moving Picture  
Houses and Theatres in or within one  
hundred miles of Pittsburgh.  
Write Box 311, Variety, New York**



# A TIFFANY-STAHHL BOX-Office Sensation!

*To the Exhibitor:*

**YOU REMEMBER — "THE DANGEROUS AGE" — "WHY MEN LEAVE HOME" — "HUSBANDS AND LOVERS" — now watch for "THE TRAGEDY OF YOUTH"**

*The Greatest Box-Office Picture of them all*

**JOHN M. STAHL**

*Vice President, Supervising Productions*

## "THE TRAGEDY OF YOUTH"



*The Cast*

**WARNER BAXTER  
PATSY RUTH MILLER  
BUSTER COLLIER  
CLAIRE MCDOWELL  
HARVEY CLARK  
MARGARET QUIMBY  
BILLIE BENNETT**

**Directed by George Archainbaud**

STORY BY ALBERT / HELBY LE VINO

**ONE OF THE 24 GEMS FROM TIFFANY-STAHHL**

**TIFFANY-STAHHL PRODUCTIONS, INC.**

M. H. HOFFMAN, VICE PRES.

1340 BROADWAY

NEW YORK CITY



# it's true! *what you've heard of* "LEGION OF THE CONDEMNED"

*..... it belongs in  
that very select list of THE  
GREAT PICTURES OF ALL  
TIMES . . and FAY WRAY  
and GARY COOPER are the  
screen's New Star Pair of  
Lovers . . . . .*

¶ From Hollywood. From every-  
body who saw it. Came the news:  
¶ "Watch 'LEGION OF THE CON-  
DEMNED'. It's a wonder!" ¶ Now  
the picture's here. The advance  
dope is true! William Wellman and  
John Monk Saunders, director and  
author of "Wings", have done it  
again! Another smashing hit has  
arrived from



FAY WRAY and GARY COOPER, Paramount's Glorious Young Lovers

# PARAMOUNT

motion picture headquarters

Coming: HAROLD  
LLOYD in "SPEEDY"  
(Lloyd prod.), "TIL-  
LIE'S PUNCTURED  
ROMANCE", more!



"THE LAST COMMAND" (Jannings) smashes Rialto,  
N. Y., record by \$2,000! "OLD IRONSIDES" breaks 12-  
year record at Strand, Providence. "BEAU SABREUR".  
"GENTLEMEN PREFER BLONDES" clean-ups.



## U OFFERING COLONY TO INDIES AT LOSS

Universal is reported to be offering the Moss Colony, New York, under a sub-lease to independent picture producers at price below their own weekly rental of \$4,500. U is operating the theatre under a lease of five years from B. S. Moss at \$225,000 a year. The first report of U's Colony rental was \$200,000. Using it for weekly first runs of its own pictures, U has been said to be taking a weekly loss, which a sub-rental might avoid.

**Send Your Dates**  
**WE** Do All Business  
By Wire or Mail  
Have No Film Peddlers

**THE  
NAKED  
TRUTH**

Percentage Bookings Only—  
Road Show

FEATURING  
**JACK MULHALL**  
and **HELENE CHADWICK**  
**SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City

**HERBIE  
KOCH**  
SOLO ORGANIST  
Public Capitol Theatre  
Des Moines, Iowa  
Broadcasting Daily Concerts  
Through Station WIO

## PICTURE POSSIBILITIES

**"La Gringa"—Favorable**  
(Comedy drama—Hamilton McFadden-Little).  
A good story for the screen, with the color of Mexico and a change of pace to New England. Ought to provide satisfactory material, with nothing for the Mexicans to squawk about. **Idea.**

**"Salvation"—Unfavorable**  
(Hopkins, Drama, Empire).  
Inside stuff on evangelism nullifies it for screen because of religious phase. Play poor and its stage flop another liability. **Abel.**

**"Mirrors"—Favorable**  
(Lewis, comedy-drama, Forrest).  
Good flicker story, affording unusual ingenuity opportunities. Story has meat and with cinema embellishment can be made good box office stuff. Particularly strong on the "society" angle. **Abel.**

**"We Never Learn"—Favorable**  
(William B. Friedlander, Eltinge theatre).  
This is a ready-made program picture. It is told in picture language and unreels in screen technique now, on the speaking stage. The story is light melodrama with one moment of heavy crime, but there is much mother love and family affection as well as cheating, mystery and comedy to keep it hot. This can safely be grabbed for run-of-the-mine movie material. **Low.**

**"Carry On"—Unfavorable**  
(Drama, Carl Reed, Masque).  
Story of a family which disintegrates. The father following old traditions destroys a home morally and financially. A serious play and not especially interesting. **Idea.**

**"The Mystery Man"—Favorable**  
(Gustav Blum's production of Morris Ankrum's and Vincent Duffey's mystery play, Bayes).  
A first rate chance for screen development. Better for screen than stage. Picture version would hold up suspense better by working up side angles. This is not practical in one set stage version. **Rush.**

**"The Queen's Husband"—Favorable**  
(Comedy, Brady, Jr., and Wiman, Playhouse).  
Satire spotted within the palace of a mythical kingdom. Should be the makings for an amusing program picture. **Idea.**

**"St Bowery"—Favorable**  
(Morganstern-Comedy-Drama—Wallack's).  
Sympathetic ingredients for Jewish-theme picture, although generally familiar. **Abel.**

**"The Optimists"—Unfavorable**  
(Gleason, Revue, Casino de Paris).  
Musical revue sans plot and not for flickers. **Abel.**

**"Meek Mose"—Unfavorable**  
(Comedy Drama, Lester A. Walter, Princess).  
Nothing here for pictures. A play set within a community of poor colored folk in Texas. **Idea.**

**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

**MAURICE COOK**

SOLO ORGANIST

INTRODUCING

**"TOMORROW"**

This Week at the  
**INDIANA THEATRE, INDIANAPOLIS, IND.**

PUBLISHED BY  
**FORSTER, MUSIC PUBLISHER, Inc.**  
ABE OLMAN, Prof. Manager - 505 Woods Bldg., CHICAGO



**UZIA "FIDDLER" BERMANI**

SYNCO-SYMPHONIC ORCHESTRA  
NEW MILLION-DOLLAR ALHAMBRA THEATRE  
SACRAMENTO, CAL.  
CONTINUING HIS BIG SUCCESS

ONE CONSECUTIVE YEAR WITH FANCHON & MARCO  
ARMANDA  
**CHIROT AND**  
**JOSE MERCADO**  
INTERNATIONAL SINGING STARS

## DETROIT THEATRE MEN ON TRIAL FOR ARSON

Detroit, Feb. 7.  
Examination of arson charges against Joseph Cosco and Emilio Tork, lessee and manager of the Tivoli (pictures), Woodward avenue, was set for today.

Cosco and Tork were arrested after the burning of the Tivoli and first arraigned Dec. 20. They pleaded not guilty and were held in \$2,000 bonds each.

The "charred remains of a man later identified as that of Frank Montesano was found in the theatre ruins. Police intimate Montesano was a firebug by profession and engaged by Cosco and Tork to do the Tivoli "job."

### Hana-phone Another

Still another talking device for films—this one's called Hana-phone, after the inventor, Paul Hanover. Jean Marcus, of Philadelphia, is handling the device.

### Myers Knew Nothing of Indies' Plan for Him

Washington, Feb. 7.  
Commissioner Myers of the Federal Trade Commission seemed surprised at the reported offer to make him head of the Independents. He stated that no such offer had been made to him and that those behind the reported movement are only weakening his position while handling the picture case for the commission.

Asked if at some future date he might consider such a proposition Myers stated that he had no such ambitions as "he was too 'democratic' to want to be the czar of anything."

Reports of the movement to establish Commissioner Myers as leader of the independent exhibitors emanated from the ranks of the Unaffiliated Independent Exhibitors, an organization headed by Frank Rombusch. It is understood a circular contained the reference to Myers.

Sydney S. Cohen, mentioned in connection with Myers, has stated he has not seen the commissioner since the trade conference.

### FILM HOUSE QUILTS

Danbury, Conn., Feb. 7.  
As a result of the theatre war in Middletown, Conn., the past month, the Grand has been forced to close through lack of business. The Grand was the only house in town offering a straight picture program. The other two houses, Capitol and the Middlesex, are running vaude and films.

**HELENE HUGHES**  
**ROY SMOOT**

Featured with  
FANCHON and MARCO

## Ontario Out of Sympathy With Quebec on Children

Toronto, Feb. 7.  
Prime Minister Mackenzie King in his motion before the legislature to ban all children under 16 from moving picture houses finds no support in the sister province of Ontario. Rather, children are being encouraged to attend movies here and special programs are set aside for them by welfare workers. A preferred list of pictures labeled as especially suitable for children has been prepared and they are shown under educational direction at Saturday morning shows. There are also Saturday afternoon shows put on by film houses themselves. United Artists leads in its pictures on the preferred list.

**Warners' Apollo Pictures**  
With the passing out of the Apollo Exchange, its pictures were taken over by Warner Bros., as many of its bookings are former Vitaphone subjects.

**BENNY  
MEROFF**

INVITES YOU  
TO VISIT HIS

**SCHOOL  
OF  
DANCING**

Granada Theatre Bldg.

BUILD UP YOUR ACT WITH  
GOOD ROUTINES

All Kinds of Stage Dancing  
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RUSSIAN BALLET  
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TAP CLOG

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and

ALL INSTRUMENTS

REASONABLE RATES

Tel. Rogers Pl. 0223

CHICAGO

Master of Ceremonies  
**WALT  
ROESNER**  
Capitol, New York

## "Hickman" Film Ordered Off by K. C. Censor

Kansas City, Feb. 7.  
Gus Holmes, picture censor for the city, stopped the showing of a film called "Hickman, the Fox."

The picture is said to have consisted of a patchwork of news shots and faded scenes. It was offered to several of the better downtown houses but was turned down.

It was finally set in the Cayoso, small grind place, and run several days before complaints from organizations and individuals caused the city censor to forbid its showing.

Most of the local theatres have agreed not to show news reels of the case on account of the sordidness attached.

### Canadians Oppose Bill

Toronto, Feb. 7.  
While the Canadian film industry will neither be rocked nor jarred inside or out by the Brookhart bill if it becomes effective, the Canadian branch of the M. P. T. O. A. has gone on record as opposing the bill.

### RECEIVER WON'T OPERATE

Danbury, Conn., Feb. 7.  
The Commodore Hull theatre, pictures and vaudeville, Derby, Conn., controlled by the Friend Theatres Corp., of New Haven, now in the hands of a receiver, was closed last week as the receiver refused to assume the responsibilities of operation.

House has been inspected by New York theatrical men with the intention of purchase.

### "CHICAGO," L. A. RUN

Los Angeles, Feb. 7.  
Pathe-De Mille will crash into a downtown run house with "Chicago" in the Million Dollar theatre in March.

It is the first extended run downtown for a De Mille picture since "Gigolo," which went two weeks in the same theatre a few years ago.

**ENOCH LIGHT**  
AND HIS ORCHESTRA  
PLAYING TWO PALACES  
AT THE SAME TIME!

STILL GOING STRONG  
AT LOEW-METRO-GOLDWYN'S

**GAUMONT PALACE**

LARGEST THEATRE IN THE WORLD PARIS

AND AT THE REQUEST OF

**M. GASTON DOUMERGUE**

PRESIDENT OF FRANCE

first jazz band to play at the  
**ELYSEE PALACE**

THIS IS WHAT THE  
PRESIDENT OF FRANCE  
SAID TO

**ENOCH  
LIGHT**

"I congratulate you and thank  
you with all my heart."

Permanent Address:  
Gaumont Palace, Paris





## CONTROL OF 1ST NATIONAL?

(Continued from page 5)

ing taken over West Coast, added on the North American circuit on the upper Pacific Slope of over 100 houses to the then already 135 West Coast theatres; agreeing with Publix and Loew's, also United Artists, to operate their coast de luxe houses, and then to carry his West Coast chain into Fox, and add on for Fox, Saxe and F. & R., all within a year, has brought more notice to Franklin among the insiders of the show business than has been bestowed upon any man as an executive of recent times.

It is said that Franklin, as the operator of West Coast, was one of the main inducements persuading Fox to listen to purchase of West Coast, and the other circuits. With Franklin the past and present as-

sociate of the other big chain leaders of this country, his position becomes more marked among the big theatre men of the country.

Another report is that the possibility of the Stanley Company renewing its negotiations with West Coast, but this time with Fox, is predicated upon some arrangement between Fox and Franklin whereby the latter will be the sole operator of the entire Fox chain.

Hayden, Stone and Company is the banker financing the purchases by Fox of the West Coast and F&R circuits. The same report states that, as reported last week, Fox has found new and strong sponsors in the American Telephone and Telegraph Company connections.

### First National

There is no talk of any outward contest for First National control. Nor has there been to this time any rumor that the former understanding West Coast and the Stanley company have had of working in concert on First National matters, they jointly stock controlling it, has been altered. It is expected by the trade, however, that unless that union between the two largest First National stockholders is maintained, eventually there must be a scramble for the upper hand.

Reports from the coast have reached New York already that Fox will get First National, and if so, will move his Hollywood studios to the First National's lot at Burbank. This is based upon the greatly increased realty value of the spacious and present Fox lot. Reports in New York contradict that, without going into the question of First National control. They say Fox will not move his present studios under any ordinary condition.

Franklin within the few days since Fox acquired West Coast has been frequently seen in the Paramount building, also with Adolph Zukor, Nick and Joe Schenck and Sam Katz, besides William Fox and Winnie Sheehan. That didn't indicate anything to the wise boys, expecting perfect composure amongst the leaders of the picture theatre circle.

Mr. Sheehan arrived in New York last week, and Joe Schenck a few days previously. Schenck left for the coast Saturday, with Sheehan remaining in New York.

While Sheehan's influence in the Fox organization is extensive. It is suspected he has come on for conferences with Bill Fox on the whole proposition. Mr. Sheehan otherwise is the head of the Fox production department, which he has raised to the front ranks of film production also within two years. An estimate in Variety last week of Fox having 475 theatres, more or less, is not subject to any decided correction. Some have placed the Fox maximum just now, including the F & R houses, at 400, but Fox's

vaudeville and other theatres have been overlooked in that compilation.

Expressions by independent exhibitors have been to the effect that if these theatres are to form a big chain, they prefer Fox to anyone else.

William Fox is looked upon in the film trade as a staunch independent, opposed to trustification. He has been an independent in theatre operation and picture production.

Fox's fight years ago against the "Picture Trust" of that day, and one that opened up the producing and distributing field, also bringing about the downfall of the General Film Company and Motion Picture Pictures Company, the component ends of the "Trust," forms an epochal period in the career of the motion picture business.

Standing of Fox in this respect is claimed to give him an edge on theatre trades or deals. It is said that before long Fox may be swamped by offers from indie exhibitors to join his chain. One story is that the Fox people have started to hear things from that direction.

Chicago, Feb. 7.

A rumor current says there will be shortly a consolidation of the Fox, Ascher Bros. and Cooney Bros. interests in this city.

While officials will make no statement, one admitted something like that is in the air.

Fox lately took over the Ascher houses.

## IF TITLER CAN PASS

(Continued from page 4)

he'll wind up with everybody on him, from the fifth assistant script girl right down the line to the director.

If a director makes an alleged comedy that fails to comedize, the supervisor will tell the title writer to pull it out of the fire. The titler will hop to it, figuring they're desperate and he finally is in a spot where he won't be interfered with. After weaving in his best wows and out-taking the super, they go to the bat and prevoyed by his entire ball club. Every title laugh is greeted with sneers by the director and his yessers, because the carriage starter figures the titler is trying to steal his picture.

The post-mortem which follows on the sidewalk talk in front of the shooting gallery sounds like a meeting of irate taxpayers protesting against the opening of a new street in Venice.

### Some Squawks!

The director squawks that the cutter and title writer have ruined his opus. The titler is accused of destroying the characters of the comics by giving them wisecracks to speak, and the cutter is accused of trimming every gag down so that the belly laugh is left down to an abdominal quiver. The writer butts in and accuses the director of ad libbing with the script and losing some of its best comedy situations, while the super gets the ear of an exec and tells him that the whole mob have double crossed him and turned out a lousy picture, just to embarrass him and the producer.

This finally breaks up when the house turns out the lights on the marquee, and the peasants who have been standing around on the outskirts of the crowd, begin giving them the giggle and walk out on them.

The serfs are told to report at the studio early next morning, when the real fun starts. The titler begins to write titles just about then, for the film rabble is turned loose to save it. Every time a scene is out or switched a few new titles are necessary. All the titler has to do is explain that the girl is now wondering whether the boy has been successful in getting the job on the newspaper and that her father has her worried because he is squandering their small inheritance buying first editions of the Farmer's Almanac—b—ll it down to six words and make it funny.

A few days of this, and another preview. The second peek usually

proves that some of the laughs in the first one have been lost, through the cutting and retitling, so some more cutting and titling follow.

By this time the title writer is so punch drunk that he will take supervision like a man. Any suggestion that will get past the super and hasten the film to its inevitable resting place will now meet with no opposition from the title writer. He has developed an inferiority complex that a greyhound couldn't jump over, and if he had that Lincoln and the bungalow paid for that picture racket wouldn't see him for dust. But he sticks.

### Why He Sticks

He sticks because he figures that in time he'll be up in the brackets, alongside of George Marion, Joe Farnum, Ralph Spence, Malcolm Boylan, Hoppe and the rest of the big leaguers, and when that day dawns he'll give some of those supers a load of his opinion that will make them wish they had stuck to selling Fuller brushes and not horned into the fifth art on a rain check.

I could wear out four or five stenogs giving you the real low down on what we're up against, but this will be enough for this trip. I am going to quit beefing right now, but I just wanted you to know that that picture you squawked about was a sample.

It's true, as you say, that my monicker was on it as the title writer and that the titles were only fair, but I'm holding a flock of titles that never got in that picture that would have panicked them. Every one slays anybody I read 'em to. But what can you do when a super puts a sour look on his pan and says, "I don't think that's funny?"

Why, in that picture you saw I had five titles written that I would have made book on, for I saw them in a two-reeler at a preview of another company, and every one goaled the saps. And then to have a mug tell you that no audience would laugh at them. I was tempted to take him to their second preview and let him hear for himself. But at that he would probably have told me that it wasn't a representative audience.

Your old pal,  
Oon.

### "SIMBA" AT WOODS AT \$2!

Negotiations on for the Johnson jungle picture, "Simba," current at the Earl Carroll theatre, New York, to play at \$2 top in the Woods, Chicago, following "Hit the Deck" (musical).

Norman E. Field, general manager for the Jones-Linick-Schaefer offices in Chi, which controls the Woods, finds his house without a legit attraction prior to the opening of "The Sidewalks of New York," April 8.

## PRODUCTION OVERTURE ABANDONED ON COAST

Los Angeles, Feb. 7.

The production overture system, inaugurated at the Metropolitan, has been eliminated.

This system caused the house to increase its orchestra 12 men as well as the weekly overhead \$2,000.

It is said that the patrons were more interested in the stage productions there than they were in the production overtures, which they did not seem to understand.

The only music to be furnished in the house in the future will be that given by Al Lyons and his musical bunch of 18.



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them in one season.  
I'm proud to be an  
M-G-M exhibitor. Con-  
gratulations, Boys.



## The Law and the Man

(Continued from page 16)

and made that leap off the screen. Acknowledging the director's imagination, and there's plenty of that here, Miss Brockwell also gives a grade A performance. She's not the outlandish woman lawyer with spectacles, but a balanced girl who believes in her official duty. It must have been direction with Miss Brockwell. There's no girl of the screen capable of handling this kind of a characterization without direction.

For a play without the s. a. spilled all over, one must admire the love motif as here advanced. Hardly a prettier scene could be wished for than the political boss when about to propose to the girl, being set aside by her as she walks away, to kiss her fiancé at the end of the ballroom. It was a wallop to the boss, and he showed it in suppressed emotion, not by chewing up scenery.

In comedy relief is Tom Ricketts as a country editor, always lighting a cigar. Somewhat overdrawn in all ways. Another smirch is the political boss' overconfidence in his ste-

nographer, to the extent of revealing his heart.

That double bill day at the New York again means nothing here. Perhaps the producer believes his courtroom scene is the kick, but the punch is the story. That's different, and that it is different should be played up.

Production in keeping and well produced.

## THE RUSH HOUR

Pathé production and release. Supervised by E. McGraw Willis. Directed by E. Mason Hopper from story by Frederik and Fannie Hatton. "The Azure Shore." Screen adaptation by Zella Sears. Starring Marie Prevost. Cast includes Harrison Ford, Sena Owen, Ward Crane, Dave Butler. At Keltie's Hippodrome, New York, week Jan. 30. Running time, 60 mins.

Screening this picture about the most effective means of clearing house. Draws honors for dullness and monotony, unrelieved by the type of it. Its the type of picture made five or more years ago, and only third rate at that time.

Story is of a girl who wants to go to Paris. She lives in Jersey, must get up early in the morning, and is part of the usual morning hour rush. She doesn't like rushes. Also, she both likes and dislikes her sweetie. The girl finally decides to go to Paris. She hides on board a steamer and is discovered. Ordered to work her passage she becomes seasick and experiences similar exciting adventures on board ship.

Finally, picked up by a team of con workers who figure to use the girl as a bait for the wealthy mark, the girl gets to the Riviera.

The female half of the crook team

becomes jealous of her and tells all. Meanwhile the mark has proven himself such a great guy that by the time they bring the hero over from Jersey the sympathy of the audience is with the boy who gave up 100 g's so that the girl could get a commission.

Ending unsatisfactory.

Miss Prevost okay on appearance.

## OUTCAST SOULS

Joe Rock (Hollywood) production for serial release. Directed by Louis Chaudet. Priscilla Bonner featured. At Loew's New York, one-half double bill, one day, Jan. 24. Running time, around 90 minutes.

Useless waste of celluloid. Not only the picture drags terribly all of the time but most of everything illogical and what's not is not explained. The finish reels off as though entirely cut out to make the proper running time.

The episode some while ago of a husband and wife having been arrested in Cleveland for necking in their machine and the traffic cop sued for damages appears to have suggested this film.

At the start the young couple meet in the afternoon, going out in his roadster the same evening. They are taken to the station house for the same reason. Telling the cop they were married, they informed the desk lieutenant they wanted to be. So he phoned a justice of the peace at 2 a. m. and they were married, going to the girl's home to advise her mother and then going to a hotel, all within 18 hours.

Later the father of the husband meets the mother of the daughter, while the latter is acting as a decoy

on a slight seeing bus. The father pays \$14 to sit with the mother on each bus until it's her time off. Then he procures a marriage license, with neither knowing the other and not knowing their children are married.

After that you can go to sleep or go nuts.

## THE BANDIT'S SON

Fido western featuring Bob Steele. Directed by Wallace Fox from story by Frank H. Clark. Cameraman Nick Minton. In the cast: Ann Sheridan, Tom Lingham, Stanley Taylor, Bobby Mack, Finch Smith, Hal Davis. At Arena, New York, one day, Jan. 21. Running time, 65 minutes.

A slight variation of the western plot formulas. The variation, though unimportant is welcome. Perhaps the single outstanding fault of all westerns is this overpowering attachment to one or two plots.

FBO lays down a good idea in "The Bandit's Son," but doesn't do much with it. The situation of a man living honestly and decently in a community for 20 years, but unable to gain any standing because of old stories about his having been a bandit in his youth, is capable of dramatic development. The scenario, however, handles the intriguing idea of a reformed bandit with all the trite conventionalized machine routine of the movie factories.

It is just a little absurd in the particular of the young scoundrel (Stanley Taylor) who is a cold-blooded murderer, a gambler, and son of the sheriff. When escaping after the truth comes out he pauses to grab the heroine and gallop off. The hero is not two minutes behind him.

The movies will no doubt continue to represent men fleeing from the law as having the inclination or foolhardiness to add kidnapping to their other crimes.

Production, cast and direction okay.

## HEROES IN BLUE

Ryart release, presented by W. Ray Johnson and directed by Duke Worne for producing unit bearing his name. Story by Louis Morahan and simultaneous Bowers, Sally Rand and Gareth Hughes. At Stanley, New York, Jan. 14 (one day). Running time, 37 mins.

An economically produced flicker that will satisfy the neighborhood crowd who well in the hinterland through tie-ups with the local police and fire forces. As title implies, "Heroes in Blue" glorifies the pavement pounders and the smoke-eaters.

Around the Dugans and the Kellys is built this meller. Sally Rand of the "Smoky" Dugan clan is opposite John Bowers as a young woman whose sire is a veteran flat-foot. The Dugan's stepson is a pyromaniac responsible for the series of incendiary fires and simultaneous robberies. A young member of the Kelly tribe, on the detective squad, is killed by the Dugan bad boy, as is Kelly pere. The double murder by the heroine's stepbrother is avenged by her own father, "Smoky" Dugan, who dies with the hoodlum in the punch conflagration of the footage.

The ingredients are trite, but satisfactorily handled. The mother stuff, the constant battling by the checker-addicted senior Kelly and Dugan, Mamma Kelly's fortitude in worrying about her husband and two sons, and the romance between the fire-eater's daughter and the cops son make for an okay neighborhood flicker that will do for a single day's booking.

Story and title seemingly were devised with an eye to the small town exhibitors and exploitation hook-ups.

One naive title between the leading pair has Bowers telling Miss Rand that they'll go to the movie tonight and see John Bowers and Sally Rand. Abel.

## THE FEARLESS RIDER

Universal "western" production and release. Directed by Edgar Lewis. Fred Humes featured. At Loew's New York, one-half double bill, one day, Jan. 24. Running time, around 55 minutes.

Usual western type, with Fred Humes knocking out seven or eight men in a small room, before his own four men arrived to capture them all.

More story than customary. This would be a strong recommendation for "The Fearless Rider" if the tale did not run so mechanically, although the youngsters won't detect that, of course.

Not much riding and very little shooting. Just a bad man, the doctor and druggist of the village, trying to steal a gold mine from the old-miner who had a good-looking daughter, who Humes first saw as

the picture opened, although both had been living on opposite sides of the range for years.

Humes given little to do, but that one scrum. A fair western of the second class.

## SHORT FILMS

### GEORGE'S FALSE ALARM

Stern Bros.' two-reel comedy, released by Universal. At the Colony, New York, week of Jan. 28.

Rather better than the routine knockabout comic. Good deal of ingenuity gone into making of a burlesque fire department story. Dumb hero takes sweetie out motoring in the hook and ladder stolen from his fire company. While they're gone scouts she left in oven burn and an alarm is turned in.

Entire department arrives on scene same time hero rolls up in hook and ladder and burlesque rescue ensue, with throwing of characters from fourth-story windows into fire net or plop onto pavement hood C. p. laughs. Sirette's papa, the fire chief, gets most of the bumps. Well sustained rough house and riot for kids of average fan mob.

Rush.

### WILD PUPPIES

Fox production directed by Clyde Caworth and featuring the Fox kids and animals. Story by Fred Spencer and Sidney Levey; photographed by George Medhan. Reviewed in projection room Jan. 12. Running time, 18 minutes.

One of the Fox juvenile comedies, featuring a miniature war between rival gangs of kids. Numerous novel warfare contraptions are used and should be a knockout with the younger customers.

All right for the adult trade, too.

### HAVE A DRINK

Record make. Edited and titled by 24th Brown. At Rialto, New York, week Jan. 21. Running time, 3 minutes.

Best thing about this assembly of running water scenes is the title—and that's disappointing, since it's water only.

Just a series of views of rapids, falls and placid streams. Doesn't mean a thing but utilized nicely at the Rialto as a background for the orchestra's overture.

Slide says of record make and certainly of record length for a short, three minutes.

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# COAST NOTES

Arnold Kent and Charles Sollen in "Easy Come, Easy Go." Richard Dix. Para.

Joyce Coad for "Three Sinners" and "Ladies of the Mob." Par.

Supporting Charlie Murray in his next for F. N. with Louise Fazenda opposite: Fred O'Beck, Russ Powell, Big Boy Williams, Spec O'Donnell and Marion Morgan Dancers. Eddie Cline directing.

William Collier, Jr. for "Captain Farrol," Adolphe Menjou's next. Par.

Michael Visaroff added to "Four Devils." Fox. F. W. Murnau directing.

Margaret Chambers and Ruth Davis in "Midnight in Vienna." Nathan Productions.

Al Boasberg titling "That Certain Thing" and "The Wife's Relations." Columbia.

Nan Cochrane and Faith Thomas writing script of "Scandal" for U.

Fred Kohler, assigned featured part in next George Bancroft picture, Par.

Anton Vaverka, added to "Three Sinners." Par.

St. Elmo Boyce, formerly in Mack Sennett studio department, signed as scenarist to Ray Montgomery unit of Darnour Productions, FBO.

"Palomino," Ken Maynard's latest for F. N. changed to "The Upland Rider."

U now preparing "The Charlatan," George Melford directing.

Paul Scofield added to scenario staff, Fox.

Tiff-Stahl signed Kling Baggot to direct "House of Scandal," Pat O'Malley and Dorothy Sebastian featured.

Edgar Lewis also signed to direct "The Scarlet Dove."

Lorraine Ribero, William Hardenburg, Blanche Craig and Helen Hunt in "Three Sinners," Pola Negri. Par.

Gertrude Claire in "Red Hair."

Arthur Houseman in "Quick

Lunch," W. C. Fields-Chester Conklin team picture for Par.

In "Dog Justice," directed for FBO by Jerome Storm, are Edward Hearn, Nita Martin, James Welsh, Al J. Smith.

In "Little Yellow House," made for FBO by Leo Meehan, are Martha Sleeper, Orville Caldwell, Lucy Beaumont, Freeman Wood, Edward Fell.

Gary Cooper and Louise Brooks featured in "Outside, Looking In," James Tully story, Paramount.

Paramount is to make "The American Tragedy" after all. Barney Glazer is making the screen adaptation and will supervise the production.

Edward Everett Horton and Lois Wilson, co-featured in Vitaphone playlet entitled "Information." Directed by Bryan Foy.

Lupe Velez is going to be featured in "La Palva" instead of that story used as the next starring production for Gloria Swanson. Fred Niblo will direct for U. A.

Wm. F. Monge, added to "He Learned About Women." M-G. Sam Wood directing.

Para has exercised option on term contract of William Austin, actor, for another year.

Sally Blaine, Mary Alden and Guy Oliver in "Quick Lunch." Par.

Arnold Kent, actor, signed new term contract with Par.

John Boles, opposite Leatrice Joy in "Man Made Woman." Pathe. Paul Stein directing.

Jack Parker, Phillip de Lacy, Dawn O'Day, Anita Fremault, Wesley Lake and Anders Randolph, in "Four Devils" Fox.

Madge Bellamy's next for Fox is "The Sports Girl," by John Stone. Johnny Mack Brown, borrowed from M-G-M, will play the male lead, with Walter McGrail in the cast. Arthur Rosson to direct.

Ena Gregory, who recently changed her name to Marian Douglas, was signed by First National to play the fem lead opposite Ken Maynard in "Palomino," his first 1928 western picture.

In "Love Hungry," second picture made for Fox by Victor Heeriman, are Lois Moran, Lawrence Gray, Marjorie Beebe, Eddythe Chapman, James Neill and John Patrick.

In "Sally of the Scandals," FBO. Lynn Shores directing, are Bessie Love, Irene Lambert, Allan Forrest, Margaret Quimby, Jimmy Phillips, Jack Raymond and Jerry Miley.

Barbara Kent will play featured lead in "Lonesome" for U. A. Paul Fejos directing.

Jobyna Ralston in "Power," Reginald Barker production, T-S.

Lawrence Grant in "The Goddess Girl." De Mille.

Bill Franey and Les Bates signed by Universal for Jean Hersholt's "Give and Take." William Beaudine directing.

Edwin Meyers writing titles for "Midnight Madness." Directed by F. Harmon Weight. Pathe-De Mille.

Frank Takanaga, Japanese picture actor, at one time with Universal and later a producer in his native country is back in Hollywood producing a picture on his own at Uni-

versal City with a Japanese background. His wife, Mizui Saiken, is featured.

Robert Ober added to "Black Butterflies." Carlos, James Horne directing.

Oiga Baklanova and Paul Lucas for "Three Sinners." Poli Negri's next for Par. Rowland V. Lee directing.

Corliss Palmer for "Out of the Night." Duke Worne's State rights release.

Samuel F. Pike, formerly under contract to U. has been engaged by Columbia to write continuity for "Virgin Lips."

Douglas Fairbanks, Jr., for male lead in "Power." Reginald Barker directing. T-S.

Lois Wilson for Vita sketch, "Pound," with Sam Hardy opposite.

Virginia Lee Corbin out of First National and intends to free lance.

Vita playlet, "The Question of Today," has Audrey Ferris, Arthur Heasdon, Landers Stevens and Georgie Cooper in cast. Lloyd Bacon directed.

Warners started on "Five and Ten-Cent Annie," co-starring Louise Fazenda and Clyde Cook. William

Demarest in cast, directing.

William Worthington added to "Be Yourself." Reginald Barker, next, U. Direction William Selter.

Kate Price in "The Godless Girl" for De Mille.

William Strauss added to "Able Irish Rose," Par.

James Pierce in "Something Always Happens" for Par. Frank Tuttle directing. Esther Ralston starred.

Robert Frazer by T-S for title role in picture directed by Edgar Lewis.

Helen Chadwick in feminine lead of Burton King's next. Excellent.

"Out of the Ruins," by Sir Philip Gibbs, will be made by Richard Barthelmess for First National during the year. He will first appear in "Roulette," Fanny Hurst story.

Nancy Carroll will play opposite Richard Dix in his next for Paramount, "Easy Come, Easy Go." It is Miss Carroll's first assignment since finishing in "Abbie's Irish Rose."

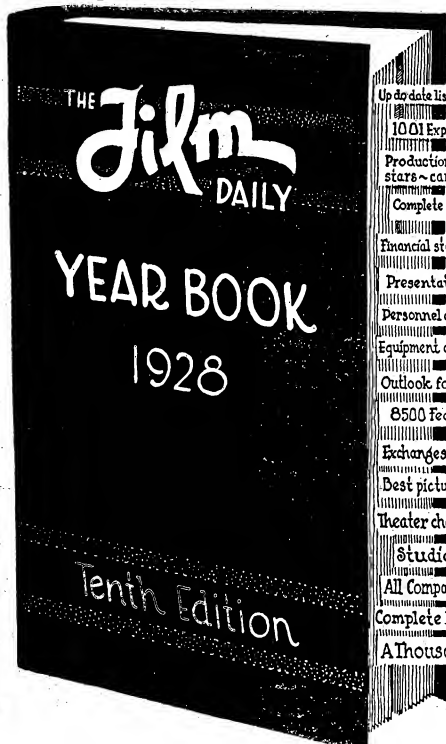
Lloyd Whylock and Adolph Milar added to "Michigan Kid." Irvin Willat directing.

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Herewith my check for \$10.00. Start my yearly subscription to Film Daily Service immediately.  
NAME.....  
STREET.....  
CITY..... STATE.....

**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

**EDDIE WEAVER**  
ORGANIST  
PUBLY OLYMPIA  
NEW HAVEN, CONN.



# LITERATI

## Dailies Ahead of Mags

The dailies were running behind the magazines in national advertising lineages, but it is now reversed. Automobile advertising has dropped off in the mags and increased in the dailies. Allotments for national publicity by motor manufacturers appear to be a reaction of price cutting between the makes, with radio outlay a possible factor. Last week a national weekly quoted a price on a popular car, with one of New York's dailies contradicting that figure.

The reduction in adv lineage in the mags is reported to have already affected writers. One assigned to write two articles on a national issue was asked to confine his work to one. The inference is that the magazines are overboard with stories and articles.

## Pays But Stalls

There is a prominent monthly mag in New York that decides and pays promptly on articles, but sometimes takes a long time to get round to the publication.

A contributor recently wrote the Ed: "You have solved the problem of writing for posterity."

## "Canary Murder Case," Film

"The Canary Murder Case," book by S. S. Van Dine (Willard Hunting



"Markell and Faun next with comedy acrobatic dancing, plenty of laughs and clean pantomimic humor."

Denver "News"

Dir. WM. MORRIS Office

Regards to HARRY LENETSKA

## Master of Ceremonies

WALT

ROESNER

Capitol, New York

Wright), has been bought by Paramount. Price reported between \$16,000 and \$20,000.

## Organizing Fan Sentiment

An experiment in consolidating local film fan sentiment is in progress by the Syracuse, N. Y., "Herald" under the direction of Chester B. Bahn, dramatic editor of the publication. It is called the Cinema Critics' Club (or Tri-C), and membership is limited to 50. Meetings are held the first Wednesday of every month in the Public Library and are widely attended by non-members. The club holds a dinner once a month.

President is Prof. Walter P. McIntosh, head of the English department of Syracuse North High School, and the membership includes students, business men and women, teachers and housewives, representing a wide range of fan taste, according to Bahn.

Meetings are given over to discussion of current pictures and other appropriate subjects, while a member acts as guest critic for the "Herald" every week. Syracuse house managers admit the club, and in consequence the "Herald's" picture reviews, have a distinct effect at the boxoffice, and Bahn asserts the plan has made circulation for his publication, as well as earned good will of the theatres since fans are interested in the paper's screen department, and more or less react to its critical judgment on current bills. They take the attitude that anything that stimulates local interest in the screen is good for the box office.

Although the Tri-C started as a newspaper promotion, it pays its own way. Annual dues are \$2 and members pay \$1 for each supper meeting, of which 10 a year are held.

The club celebrated its first anniversary in January upon which occasion the "Herald" published an extra supplement given over to articles by members, a resume of the year, greetings from notables of the screen and such material.

## Harold Hersey's Denial

Harold Hersey stands up to relate that Variety's broadcast of his retirement as supervising editor of Bernard Macfadden's "True Story" mag was a trifle wrong; that the short and accurate way to describe it would have been to say that he merely resigned, which is true, as Mr. Hersey states. He's at his country home, "Rockridge," Highland, N. Y., preparing the second edition of his magazine "Selah."

Another contradiction to the same item is that Fulton Oursler states he has no intention of returning to the Macfadden forces. The item said Oursler might return to it.

That Mr. Hersey left Mac with nothing but kind thoughts of the barefooted physical guide might be guessed from this one of many exclamations of regard in Hersey's letter to Variety:

"Bernarr Macfadden, who thinks with his heart, is too deep for you sophisticates. He goes his lonely way, carving his own niche and without 'any traffic in pseudo-intellectuality' and that is about the

best thing that can be said for any man, living or dead," etc.

Well, there was a panic among Variety's crew over that "pseudo-intellectuality." It's the longest word, hyphenated or not, that any rummy Variety reporter ever tried to pronounce, much less define. Two of the boys went to wire Mr. Hersey for the exclusive rights, stage, screen and road. Calmer minds prevailed with some discussion as to whether Mr. Hersey could explain his scheme and if he could, would he.

One of the boys said the foreign rights alone would be sufficient and that he could ship the word over to Europe without Mr. Hersey's consent or knowledge. Another of Variety's near-brilliant rums wanted to use it for a picture title but expressed fear it wouldn't fit into the electricity.

The argument was settled when a notice went up on the bulletin board in Variety's office that no member of the staff could use the double-header over once weekly in any story, until further notice. Also that Mr. Hersey was not to be annoyed for any reason, that Highland, N. Y., is a quiet village and anyway, Mr. Hersey sent the double-decker out of town.

Pseudo-intellectuality! Not a guy in the office knew either end of it. One said pseudo was the Spanish way of spelling suicide. And then he couldn't spell suicide.

## New York "News" New Building

A 20-story building for its plant has been arranged for by the New York "Daily News" on East 42nd street, between 3rd and 2nd avenues. It will contain the New York offices of the Chicago "Daily Tribune" and "Liberty," totaling the three big Patterson publications.

## Coast and Critics

One of the writing picture men of Hollywood has an idea the scheme would prove beneficial to the critics of the dailies and the picture itself, if the critics were invited to Hollywood, to secure firsthand info at the studios as to film making. The other side is that the plan might prove to be a continuous chain, with the never ending change of critics on the dailies all over the country.

## Smart Chorus Girl

The story of the week at the Milwaukee Press Club regards a Milwaukee newspaperman, former police reporter, who used to complain of his wife's mania for detective fiction.

The newspaperman married a chorus girl and her thirst for detective stories kept the reporter shelling out two-bit pieces for "crime" magazines. The reporter told his wife that instead of buying her magazines he would tell her true stories gleaned from the days when he was on the police run. After hearing three or four of the yarns, the wife told the reporter to write them out for her. He did. The wife mailed the stories to the magazines. They were bought. She now is spending the checks on more detective magazines.

## Judge Lindsey's Rep

Reformers, especially those who harp on books that may be a little outspoken, are reported stumped on "The Companionate Marriage," the best seller by Judge Ben B. Lindsey.

If written by anyone else, the reformers might have torn into the book, especially up around Boston way, but Judge Lindsey's rep has held them back. Wainwright Evans wrote the book, with information furnished by Judge Lindsey.

## Heavy-Minded "Times"

One of the New York "Times's" staff, reading in Variety the Joe Frisco gag, about "It was the night before Christmas and all the boys tried to make Mary," thought he would repeat it in the editorial rooms for a laugh.

First he told it, then explained it and then spelled out "Mary" and then he didn't get a laugh.

## "Graphic" Elevation

Emil H. Gausser is now editor and publisher of Macfadden's New York "Evening Graphic," an elevation. Wm. E. Plummer has been made managing editor, with Howard Swain, city editor. "The

Graphic," last week, started a serial by Bossy Gills, the freak nut mayor of Newburyville, Mass., whom Thomas Carens, political writer on the Boston "Herald," brought into publicity.

## Ortin Goodwin in Trouble

Ortin Goodwin, former newspaper man of Seattle, was arrested by Federal authorities on a charge of having defrauded through mails in connection with a mining deal near Seattle, involving about \$1,000,000. Goodwin was arrested in Los Angeles and held in \$5,000 bail.

## Thrya Winslow's Exception

An exception in the importation of eastern writers to the Paramount's western studios through the agency of Herman J. Mankiewicz appears to have been made for Thrya Samter Winslow. Miss Winslow is reported leaving for Hollywood April 1, at a reputed weekly salary of \$350, with a guarantee of 12 weeks. Mankiewicz's other recruits have been transferred west for a maximum of five weeks on the experiment, at \$200 a week.

With either, however, the acceptance of a script while on the lot brings a bonus of \$5,000 immediately, without regard to salary.

## Wilstach's Inside Stuff

"The Picture Game," novelette by John Wilstach, revealing the inside on movie financing, is featured on the cover of this week's Argosy-All Story Magazine. Wilstach has done movie press work in the past.

## Nanette Kutner Breaks In

Nanette Kutner is the youngest authoress to make "Comptonian." Her first fiction yarn, short story, appears in the March issue. Ray Long, the editor, has asked her for a serial. Miss Kutner is 22 and was 21 when she received her check of acceptance.

The p. a. is continuing as a freelance publicist in addition to writing.

## Macdonald Prize News Story

The prize offered by "The Bookman" in its awards for the best newspaper stories goes to Charles Macdonald of the Boston "Transcript" on his Florence Mills funeral story. It is reprinted in the February "Bookman."

## \$5,000 Settlement

Action taken by Anna Young Klaus, legatee of the estate of Isabella Ostrander Lamb, authoress, against Robert McBride & Co., publishers, for unpaid royalties, has resulted in an offer of \$5,000 in settlement which will be accepted. Abner J. Rubien attorney for Miss Klaus.

Miss Lamb, author of over two dozen detective novels, and who died about two years ago, left her property to Miss Klaus, a companion. Miss Klaus claimed that the publishers had sold second serial rights for the novels without authorization and when placing the investigation in her attorney's hands, found also that royalties on foreign sales as well as domestic had not been accounted for.

## The Outdoor Show Biz

A new outdoor show publication, called "Amusement Park Management," has made its appearance, published in New York. It is a monthly, with the intention to make it a weekly if it gets across. Joseph Hoffman is editing. "The Bill-

board" has the futile and useless outdoor field sowed up for whatever that is worth.

## Mrs. Roche's Hot Stuff

"Move Over" is called hot stuff by the visitors at Palm Beach. The book is by Mrs. Arthur Somers Roche, who has dramatized it. Edgar Selwyn is reported as the stage producer.

Ethel Pettit, whom the book labels as the writer, is the author's maiden name. It's a satirical novel caricaturing the lives of the ritzy winter-time Palmbeacher.

The Roches have been resident of the Florida resort for several seasons. They have mixed with the brighter lights down there, and the book in its dialog is claimed to disclose a reflection of that association.

## Ambitious College Girl

Margot Matson, of Cleveland, attending the School of Journalism at Columbia University, New York, doubles evenings for the "Evening Graphic" as reporter and second string dramatic reviewer.

Miss Matson, said to be a beautiful young woman, studies journalism in the mornings.

Herbert Moulton, former drama writer on the Los Angeles "Times," has been working on the Paramount lot for the past four weeks, writing an article for Encyclopedia Britannica, to which Jesse Lasky's name will be attached. The producer was invited to do a history of the film industry for the literary work.



**COSCIA**  
and  
**VERDI**  
IN  
**"MUSIC"**

"Glorified—Classified—Mortified"

What the Tacoma (Wash.) papers said: "Go to the Broadway today and see 'VERDI,' the boy who has Tacoma 'goit.' Ask anybody for their VERDI-let."

Headlining for Fanchon and Marco Week Feb. 8, Capitol, Salt Lake City

## RUTH MILES

SCREENLAND'S DANCER

Featured by FANCHON &

WEST COAST THEATRES

## THE JESSE CRAWFORD ORGAN CONCERT

Week Beginning Saturday, Feb. 4, 1928:

"After My Laughter Came Tears"

"Just a Memory"

"Whisper Sweet and Whisper Low"

P. S.—Kindest regards to H. LEOPOLD SPITALNY.

**FANCHON & MARCO IDEAS**

Another Sensation for Motion Picture Houses De Luxe

**FOUR MARX BROS.**

and CO.—35 People

This Week, Metropolitan, Los Angeles

PAUL ASH SAYS: THERE IS ONLY ONE

# GINGER ROGERS

AND SHE IS A SENSATION



# ACTS' SALARIES SMALL, LITTLE WORK IN OR AROUND CHICAGO--CONDITION BAD

**Performers Playing Nightly for from \$2 to \$10—  
"Staking" Seems Chief Industry in Loop—Agents  
Not in Much Better Shape—Bottom Drops Clean  
Out of Vaudfilm Local Situation**

Chicago, Feb. 7.  
Plodding along in an apparently insurmountable rut, hoping against hope, not within 10 years has Chicago vaudeville theatrical business been in such pitiful condition as it is now.

Performers and agents are down, almost cut and not quite sure what it's all about. They're painfully aware that dollars have developed into elusive discs of suddenly portentous dimensions.

Outside of Publix and a few de luxe independents, there is hardly a local house in the vicinity which can, or will, pay an act full salary. This year there haven't been more than five vaudeville routes of 20 weeks issued from Chicago—and these had 15 cut-week houses on the contracts. Chicago, alone, previously supported from 12 to 15 weeks of vaudeville, looked direct from this city. Today there are three lonely weeks, all cuts.

**Hotels and Bills**  
Theatrical hotels report they're "carrying" performers two to 12 weeks, and in most cases chances of collection are so dim as to be invisible. From morning to night the boys line up outside the Woods building 200, sometimes 300, strong; likewise they're in front of the State-Lake building and Loop End building. Now and then they make the rounds, exchanging greetings with the agents, hearing the inevitable mention of nothing doing, and then return to the eternal sidewalk vigil.

The smaller performers are pánicky. But even the better known acts who indicate better times by stopping at the Morrison, Sherman and Eastgate, are up against it.

The W. V. M. A., K. A. Gus Sun-Billy Diamond office, C. L. Carrell office and Johnny Jones-Loew office are besieged daily and nightly by performers that even here hitting the spots before. Standard small time acts are playing one night stands at \$5, 7 and \$10, and begging for more. Many haven't even carefare to blow the town.

Small time managers, usually booking five acts for \$20, have been so affected by the horde of acts desperate for work that they've stuffed bills with extra acts and paid out a few more dollars, just to give performers a chance to exist. Their generous efforts to relieve the situation, however, are not appreciated, but things have reached a pass where it is impossible to combat tough times on so small a scale.

One small time actor came into an agent's office begging for work at any price. Told there was no open dates he said he had to have enough money for food but wouldn't stoop to panhandling, no matter what happened.—He was placed on an already overfilled bill for one night at \$2, and claimed it was the only break he'd had in months.

**6 Agents "Breaking"**  
Out of the 16 agents doing business with the W. V. M. A.-K. A. office, three are making a little money, three more are making living expenses and the rest are plunging along in the red.

Independent agents, having a broader field through being able to charge 10 per cent and booking picture houses besides vaude, are nevertheless in tough financial condition. Only four can be classed as profitable, the others strictly red ink entries.

Musicians, although the local union is one of the fastest and most efficiently conducted organizations in the country, outnumber the jobs available and it seems impossible to get employment back to normalcy.

**Disastrous Condition**  
The disastrous condition of theatrical business in and around Chicago cannot be overemphasized. There are individual cases where outside aid was voluntarily given, though it could ill be afforded. There is one ray of hope. Publix has started producing units in Chicago, with routes starting here.

## Home Screen Test

A former vaude actor now featured in a Broadway musical is taking his home movies very seriously. The lad was once on the Coast, taking a screen test.

Now he's got his own camera before which he tries out and then watches it run off on the parlor projector, picking his mistakes. The idea is that if he ever folds up as a stage comic he may be able to do something in the studios. Smart?

## Walter Bradbury Says Stage Hands Beat Him

Chicago, Feb. 7.  
Walter Bradbury, playing picture houses, has filed suit for \$50,000 against Marks Bros. and three of their stage hands at the Marbro theatre, charging he was assaulted and considerably battered by the hands.

According to Bradbury, while playing the Granada theatre New Year's eve, he asked for one of about forty sandwiches that had been sent backstage. The stage hands, Bradbury alleges, informed him that such things weren't for actors, so he claims he said: "Very well, thank you and let it go at that."

The following week while Marks Bros. unit was at the Marbro, Bradbury charges he was hauled into the alley behind the theatre for a beating and heeling by the same stage hands.

The men named in the suit are Harry Woods, Larry Glanesski and Jack Ginsburg.

## FORMER COP NOW M. C.

St. Louis, Feb. 7.  
St. Louis Singing Policeman Decides for Stage Only

With a farewell stage show built around him at the Missouri call "So Long, Arthur," the former singing policeman, Arthur Nealy, left that theatre to act as master of ceremonies at the Shenandoah, 2312 South Grand boulevard.

Nealy has been at the Missouri for 22 weeks, engagement and has featured numerous song hits as part of the stage shows. He has resigned from the police force.

## Marion Harris Engaged To Kolk, Banker's Son

Marion Harris, vaude salary, opening at the Orpheum, St. Louis, is \$1,750, \$500 rise on her previous vaude salary. She went into production at \$1,500, getting that much from Gene Buck when in "Yours Truly." She was since with the Shuberts in "A Night in Spain," being succeeded by Aileen Stanley in Chicago.

Miss Harris, who is under a five-year contract to Gene Buck, is paying the latter 10 percent on her earnings by arrangement. This phase of it may be legally adjusted.

Miss Harris is due for a Kit-Cat Club engagement in London in the summer, and may take her fiancé, Walter Scott Kolk, from "Take the Air," with her. Kolk is the son of a banker, who was placed with Harris in the show as Miss Harris request.

Using chorines and acts suited to presentations; this may bring relief to a certain extent. But for the straight, small time vaudevillians the future is just the future, and no one wants to peek around the corner. But it couldn't be much worse.



BILLY AND ELSA  
NEWELL

Comedy songs and dances by Bennett and Carlton.

"Billy and Elsa Newell put over some rare burlesque interrupted by show stopping songs and dances. The stuff was smooth, rough, broad, subtle, and registered in each key. The Newells are genuinely funny."

—Richard Creedon, Los Angeles "Examiner."

Week February 12, Palace, Chicago.

## JESSEL'S VALET LOSES

Dismissed for Reason, Decides Jury in \$795 Wage Claim

A religious and racial issue was on trial in a \$795 wage claim by David Hallar, negro valet to George Jessel, who complained he had that sum at the rate of \$9 a week due him when discharged by Jessel in Montreal, while on tour with "The Jazz Singer."

The jury before Magistrate Lewis in Municipal Court found for Jessel, dismissing Hallar's complaint after Jessel testified that the reason for Hallar's dismissal was insubordination, coupled with some comment about Jessel's faith.

The valet, through Attorney Billups of the colored law firm of Billups & Johnson, refuted this, stating that his mother was Jewish and for this reason he could not be accused of any disrespect to the faith.

## Commish Suit Against Girl in Jail Stopped

Jenie Jacobs, despite her allegation of a meritorious claim for \$1,200 commissions against Dorothy Mackaye, has instructed her attorneys, Kendler & Goldstein, to formally discontinue the suit which was started a year and a half ago, some time prior to Miss Mackaye's misfortune with the authorities as the result of her husband's, Ray Raymond, death, for which Paul Kelly, also an actor, is serving a prison term in San Quentin, Cal. Miss Mackaye is also serving a one to three-year sentence in connection with it.

Miss Jacobs states she forgot about her suit, one of several against professionals for accrued commissions. The defense counsel's filing of notice of intent was a matter of office detail, he not figuring that the agent might discontinue the suit altogether.

## War Hero's Act With 4-Reels of "Chevrans"

Clayton K. Slack, world war hero and one of the 54 living holders of the Congressional Medal of Honor, has been booked by the Loew Circuit upon recommendation of Dave Loew. Slack will due a spool in connection with four reels of war pictures.

The film is part of "Gold Chevrons," which showed at the Cramer last November. Slack made good on a tryout recently. He opened his Loew tour next week, splitting between the Melba and Willard.

## Lambs' Gambol Skit in Vaude

"Guilty or Not Guilty?" recent Lambs' Gambol piece, is to become a vaude act, with John Connolly, Herbert Haywood and Jeanne DeMar as the principals.

## Keith-Albee-Orpheum Announce.

Following is the announcement, verbatim, sent out on the Keith-Albee-Orpheum merger.

Lee Shubert becomes a director through holding a block of stock he secured some years ago, coming out of one of the late A. Paul Keith's bequests. At the time, Shubert made the purchase in order to obtain statements of the Keith's vaudeville theatres, preliminary at that period to the Shuberts starting their own, but flopping vaudeville circuit.

The C. L. Kohl named is Mrs. Charles E. (Carolyn) Kohl, of Chicago. Herman Fehr is of Milwaukee, the Paist attorney in that town, and always interested in the Orpheum Circuit. Joseph Finn is the former partner of Marcus Helman, and became active in the Orpheum Circuit's management when Helman assumed its presidency.

Walter P. Cooke, another of the directors, has been a Keith attorney and is of the K-A end, as is R. L. Heldingsfeld, of Cincinnati, of the K-A group in that city, with Frank Tate, of St. Louis, another now figured as K-A.

In division in the board of directors, the former Orpheum would be represented much in the minority.

The announcement:

### Keith-Albee-Orpheum Officers Announced

The first meeting of the board of directors of the newly formed Keith-Albee-Orpheum Corporation was held on Monday of this week, and the following officers and directors were elected:

#### Officers

President.....	E. F. Albee	Vice-President.....	Marcus Helman
Vice-Pres. and Gen. Mgr.....	John J. Murdock	Vice-Pres.....	C. L. Kohl
Vice-Pres. and Exec. Mgr.....	E. G. Lauder, Jr.	Vice-Pres.....	Reed A. Albee
Vice-Pres.....	J. Henry Walters	Vice-Pres. and Gen. Counsel.....	Maurice Goodman
Secretary.....	B. B. Kahane	Treasurer.....	Myron Robinson
Asst. Sec. and Director of Publicity.....	Mark A. Luescher	Asst. Treasurer.....	William J. Kernan
			Joseph M. Finn
			Herman Fehr
			C. L. Kohl

Edward V. Darling and Max Gordon, respectively, general managers of the Booking Department and the Production Department.

This consolidation of interests and the election of its officers completes the organization of one of the largest theatrical enterprises. E. F. Albee will be the president and Marcus Helman the executive vice-president, and throughout the personnel it will be observed that the eastern circuit and its new western ally (Orpheum) are equally represented both on the roster of officers and on the directorate, forming a combination of executive efficiency and ability.

J. J. Murdock, associated with vaudeville for 35 years, is vice-president and executive manager.

Edward V. Darling is general manager of the booking department, and Max Gordon general manager of the production department, and this combination assures an entertainment bureau, which, with its various departments and headquarters with the branches in Boston, Chicago, St. Louis and Los Angeles, assures a series of programs that will set a new high standard.

The publicity will be centralized in a general bureau, under the direction of Mark A. Luescher, director of promotion and publicity.

The headquarters at the Palace Theatre Building will house the main administration bureaus, and work has already begun on the details of co-ordinating the various departments of these two great institutions into one organization which will function as a single unit from now on in the direction of its combined interests in the control book and conduct, with its affiliations, one of the greatest chains of theatres in the United States and Canada.

## Jeanne LaMar Knows How to Protect Herself

Los Angeles, Feb. 7.  
Jeanne LaMar, claiming the title of champ woman boxer, found that used against her when Judge Bush in Municipal court refused to hold Thomas Pallace, her husband, on a charge of attacking her.

The court based its decision of not guilty on the ground that Miss LaMar is capable of handling herself.

Pallace, pro golfer, who uses the name of Tom Faye, was haled into court by his boxing wife after an argument in their home, during which Miss LaMar claimed she was knocked out. Faye said he was faked to pass a rush to in self defense, and she was angry for a K. O. herself. After the court trial Miss LaMar announced she had filed suit to have her marriage annulled.

## Marjorie White Rushed To Hospital from Stage

Los Angeles, Feb. 7.  
Marjorie White of White and Tierney, who opened Sunday at 1111 street, rushed to the California Lutheran Hospital from the stage after her first show. She was operated on for acute appendicitis. El Tierney, her partner and husband, appeared alone doing a monologue. Record and Caverly were brought in Monday to replace the turn for balance of the week.

Miss White's condition was reported last night as favorable.

## COMIC STAVED OFF PANIC

Anarillo, Tex., Feb. 7.  
Boby Jordan, blackface comedian, told stories and played a saxophone until smoke drove him from the stage in a fire at the Pic theatre here, preventing a panic. The theatre was emptied in an orderly manner, the house was not materially damaged.

## Colored Team Suing Leslie for Breach

Rucker and Perrin, vaude team, have brought action against Lew Leslie to recover \$3,100 claimed for alleged breach of contract on "Blackbirds," which Leslie produced in London.

The colored team claims Leslie signed them for a run of play contracts in the "Blackbirds," but left them stranded in London.

Louis Handin of 1501 Broadway is attorney for the plaintiffs.

## SHAPIRO-O'MALLEY QUIT

Detroit, Feb. 7.  
Abc Shapiro and Jack O'Malley, standard two-act for several years, have discontinued as performers and will enter the agency business in Chicago.

They played their final date in Detroit last week for Charlie Mack.

## HARRY CRULL IN J. C.

Harry W. Crull, manager of the Branford, Newark, N. J., will assume charge of the new \$500-a-week Stanley, Jersey City, when that house opens next month. Crull, now staging the shows at the Branford, will supervise production at both houses.

William Morris  
CALL BOARD

Weekly auctions now being held Monday evening at the Roseland Building, Room 711.  
NEW YORK, 1500 BROADWAY



## SCHIRESON, BEAUTY FIXER, GETS IN ANOTHER BAD JAM

**Amputation of Both Legs of Elsie Holland, Non-Pro,  
Blamed Upon General Mender of Maps—Girl  
Wanted Bow Legs Straightened**

Chicago, Feb. 7.

Dr. Henry J. Schireson, beauty specialist with fame mostly secure through treating show people with resultant publicity, is in another bad jam.

Elsie Holland, non-professional, has had both of her legs amputated, through gangrene having set in following an operation to take the bow out of them.

Schireson is blamed, but alleges he did not perform the leg operation. At a hearing it was claimed that Dr. Zaph, head surgeon of the Osteopathic hospital, performed the operation for the removal of the bow, while Schireson had previously removed a scar from the girl's shoulder.

Miss Holland called at Schireson's office to have the scar removed. She is said to have also consulted him about straightening her legs, without any report as to whether Schireson suggested the bow operation. Upon being taken to the Osteopathic hospital, the leg operation was performed.

Some days later the girl's family insisted that their family physician assume charge and removed Miss Holland to the Wesley Memorial Hospital. Following gangrene set in, obliging the amputations.

Another defense by Schireson at the hearing was that the removal of the girl was injurious to the patient and started the gangrene. It is also alleged by Schireson that the American Medical Association dislikes the publicity he has received and has repeatedly started a campaign to have his medical license in this state revoked. The Illinois state license inspector refused to revoke Schireson's license.

Schireson claims he will start damage and conspiracy suits against the association and some of the daily papers here that have given Schireson a bad rapping over the matter.

A. M. A. Prints Record

In the Journal of the American Medical Association of Feb. 4, an editorial headed, "Schireson—The Disgrace of Illinois," relates Schireson's career since 1911. It contains 22 counts against him and ends: "How much longer will Illinois tolerate Henry Julius Schireson?"

Dr. Schireson has made his headquarters in Chicago for the past few years. He is known as a "publicity hound" and has especially sought theatrical people as patients for the prospective press work, presumably profiting through lay people from it.

Schireson's biggest publicity patient of late was Fannie Brice.

## Howard Bros. and Penny Named for Film Houses

Willie and Eugene Howard will play picture houses between the closing of the present "Scandals" and the reading of the next edition for which they are slated.

It is also reported that Ann Pennington is another recruit for cinema spots. She may make a swing around West Coast Theatres for Fanchon and Marco.

## WILLIAMS SERIOUSLY ILL

Ernie Williams, Loew booker, is critically ill.

Recently Williams suffered a collapse, but persisted in reporting for work. His condition became such that he had to remain home for treatment, with no change noted in his illness within the past week.

## CHAS. GILPIN IN SKETCH

Charles Gilpin, colored legit actor, will shortly make his vaude debut in "White Mule," a playlet of his own.

The Blanchards did it.

Butterfields Sailing

Detroit, Feb. 7.

Col. W. S. and Mrs. Butterfield will sail Feb. 11 from New York on a Mediterranean cruise. They will return in May.

## Yes and No

Agents complain of a devil-and-sea situation with the vaude bookers. When they submit familiar vaude names the bookers squawk; when new names and acts are submitted they will have nothing to do with them. The reason is the acts are unknown, etc.

The agents burn up because the picture houses have been paying fancy salaries to these same unknown (to vaude) acts.

## Vaude Acts on Coast Receive Vita Offers

Los Angeles, Feb. 7.

With over 300 Vitaphone units installed throughout the country and orders in for 50 more to be installed in theatres over the west coast, the Vitaphone studio in Hollywood is working to capacity.

Most every available vaude act with a big name visiting or playing Los Angeles is negotiated with for making Vita numbers.

It takes from one to five days to make a single 10-minute number with as many as five different changes in settings and costumes. This is an improvement accomplished recently, which makes the talking device as flexible as a motion picture.

## Benny Rubin in Film For Fox; Also W.C.'s M.C.

Los Angeles, Feb. 7.

Benny Rubin, functioning as m.c. for West Coast Theatres Circuit in Fanchon and Marco units, is doing a double job, also appearing in a comedy picture for Fox. He has been placed under a six months' Fox option as well as having signed a one-year contract as permanent m.c. in a Los Angeles house for West Coast.

Benny's mornings will be devoted to studio work and his afternoons and evenings to the theatre.

## Wilfred Clark for Loew

Wilfred Clark has been playing straight farces in vaudeville for years. Recently he commissioned Harry Clark and Percy Wehrich to fix up a musical version of his skit, "What'll Happen Next," which Alf T. Wilton booked this week for a tour of the Loew Circuit, starting next week at the Premier, Brooklyn. Clark has been a fixture on K-A time.

Clark also obtained Loew routes for Eddie Hodge's band and Jack Conway Co. Other bookings by Wilton included Olga Steck with the Stanley Co.; Al Tucker's orchestra, through Steve Forrest, and the Four Symphonists.

## Genuine Male Soprano

What is touted as the only genuine male soprano the show business will be seen in America when Charles De Thome arrives shortly from Hungary.

Joe Fejer, Hungarian gypsy band leader, is importing De Thome. Edgar Allan Woolf is writing an act for four people, since De Thome is also a dramatic player and pianist. The sketch will introduce all his talents.

## PEGGY HOPE'S PARTNER

Los Angeles, Feb. 7.

Clarence Nordstrom, musical comedy juvenile, and Peggy Hope, soubrette with local company of "Sunny," have teamed for vaudeville.

They open for Pantages here Feb. 27.

## HAYAKAWA'S NEW ONE

Sessue Hayakawa, Jap film star, is shelving his current vaude playlet for a new sketch by Tony Barry.

## AL JOLSON'S \$10,000 GUARANTEE AND 50-50

**Playing One Week at State,  
St. Louis—Then Back  
to Palm Beach**

Palm Beach, Feb. 7.

Al Jolson will appear next week at Loew's State, St. Louis, under a guarantee of \$10,000 up to \$25,000 and 50-50 over that amount.

He left here Saturday (4th) for New York.

St. Louis, Feb. 7.

Al Jolson's engagement at the State next week will have to beat \$45,000 house record, made by "The Big Parade." "The Student Prince" did \$39,900 there a couple of weeks ago. Last week it did \$24,000.

One way it is hoped to tilt the high gross is through Jolson making the request that all mats be paced at 80 cents, a slight increase of the current scale. The State's average is around \$23,000 to \$24,000.

Al Jolson reached New York Monday and will leave today (Wednesday). He is going through to St. Louis, for a day or so, in advance of his State's opening.

Following the St. Louis engagement, Al intends returning to Palm Beach for a benefit there Feb. 21.

No other theatre dates at present have been made by him. He has repeatedly declined to appear in the Broadway picture houses under any terms, while his Vitaphone picture of "The Jazz Singer" (Warner) is at the Warner's theatre at the \$2 scale.

## LOWRY'S 2D VACATION

**M. C. and Columnist Got Chance  
With Mae Murray on Stage**

St. Louis, Feb. 7.

Ed Lowry, record-holding master of ceremonies at the Ambassador (Skouras Brothers) theatre in downtown St. Louis, took another vacation last week while Mae Murray was starring at the Ambassador.

Ed, who has packed the Ambassador for six months, returned to his Ambassadorial duties this week after a trip to New York.

Being a columnist of no mean punning parts, Ed wired his humorous stuff every day to the St. Louis "Times," which has flooded the city with one-sheets, two-sheets and such announcing that Ed's column is a daily feature in that newspaper.

## Orpheum's Coast Houses Trying M. C.'s Themselves

Los Angeles, Feb. 7.

Orpheum houses on the coast, evidently feeling the stage band policy in the West Coast movie parlors, will try the master of ceremonies gag.

Charlie Irwin will play a run in each house opening Feb. 18 in Oakland and later going to the Orpheum, San Francisco for four weeks.

Eventually he will open at the local Orpheum for an indefinite engagement.

## "DELIGHTFUL," SAYS BLOSSOM

Boston, Feb. 8.

"Our present association is so delightful," says Blossom Seeley and Bennie Fields, referring to their current engagement in the Shuberts' "G. V. R."

It also refers to a report in last week's Variety, suggesting dissatisfaction.

## Alice Brady's Sketch Tour

Alice Brady has passed up the idea of being playlet star for the Greenwich Village Theatre and will enter vaudeville instead.

Miss Brady will open in a sketch at the Palace, Chicago, Feb. 20. Three-in support.

## Tommy Dugan, Film Actor

Tommy Dugan, formerly of Dugan and Raymond, who retired from vaude two seasons ago to become material writer, will shortly go to film acting having been signed for "Dressed to Kill," forthcoming Fox film.

Billy Gould, another vaude actor, will be in the cast of the same film.

## MARKUS AGAIN LEADS INDIE BOOKERS; 110 HOUSES ON BOOKS

**Linder Second With 80—Same Relative Standing  
as Before—No Gain in Business With Some Indie  
Houses Hardly Breaking Even**

## SPOT LOOKED SOFT

A vaudevillian in Philadelphia, says John A. Murray of that city, heard there were nine acts in "The Strange Interlude," at the Golden theatre, New York.

Rushing to his agent, he said: "That Golden in New York looks like a soft spot. Nine acts playing once a day. Set me in, can you?"

## Sayag's All-American Show for Paris Cafe

The complete show Edmund Sayag has booked for the Ambassadeurs, Paris, cafe, through the William Morris Agency sails in two shifts to open May 10 for eight weeks, with an option of eight more. The 16 choristers sail April 11 and the principals April 25.

The latter include Buster West and John West, his father (Virginia, mother, of the 3-act is in retirement), Bud and Jack Pearson, Darlo and Irene, Mignon Laird, Katherine Ray, Myrrie, Desha and Barte, and Wang's Pennsylvanians.

Bobby Connolly is staging instead of Sammy Lee. The latter called off his contract because of an impending family addition.

The show will cost Sayag around \$8,500 weekly.

## Johnson's Electrical Act Cancels, With Alibis

H. M. Giles, manager for Bernays Johnson, the electric chair defier, has issued a statement that the electrical novelty act has been forced to cancel 24 weeks of advance bookings by order of Dr. Harry Rich, Johnson's personal physician. Johnson is said to have suffered a severe shock affecting his left side and leaving it partially paralyzed.

Dr. Rich, attached to St. Vincent's hospital, Newark, is quoted as ascribing Johnson's disability to irregular hours and improper dieting.

## Avalon and Vaude

Loew's Avalon, Brooklyn, N. Y., which opened several weeks ago with straight picture policy, may go vaudeville in a couple of weeks.

Avalon, 2,500-seater, is in the Kings Highway section of Brooklyn in an area much over-seated through the Schwartz Circuit having two large houses on Kingsway and Mohegan, as well as nine other independent theatres within a close radius.

It is figured the Loew house will add vaudeville, although nothing definite on this score has been set yet.

## Dunedin Quits Agenting

Jimmy Dunedin, former vaudeville performer, but of late years an agent for Keith-Albee, has gone back to his act.

Dunedin broke in last week and is on his bicycle.

## Little Gangsters' Turn

Johnnie Down, Mary Kornan and "Scooter" Lowry, of "Our Gang" comedies are in New York. They are going on the Loew circuit as an act.

## PEACHES FOR K-A IN N. Y.

Keith-Albee is following the Fox houses in New York in the playing of Peaches' Browning as a headliner.

After bookings by K-A for the girl out of town, Peaches will appear in the K-A booked Moss houses of Greater New York.

## Lillian Shaw with Pan

Los Angeles, Feb. 7.

Pantages has signed Lillian Shaw for ten weeks. She opens next week in San Francisco.

Little fluctuation in the mid-season standing of independent bookers. Few additions within the past month and with the previous ratings of independents before the new year practically the same.

Fally Markus maintains supremacy with 110 houses, including split weeks, last halves, one and two-day stands.

Jack Linder, through a tie-up with the Walters-Denish Agency, Boston, booking some 20 houses in New England territory, holds second place with 80 houses, also including splits, halves, one and two-day stands.

Arthur Fisher Agency and A. & B. Dow are practically tied with 20 houses, with Fisher having the edge on the money angle through having the greater number of split week stands. The Filmmers-Leon combine is next with 18 houses, while John Coutts holds 15.

Smaller independent holding five houses or less are not included. Business conditions in most of the independent stands have shown but a slight gain, with the majority of houses just about breaking even, while others are in the red.

Latter is mostly due to spotting in over-seated towns and the business seemingly impossible to get despite occasional plunging on shows.

## Rogers Can Have Half The Gross in Pan's House

Los Angeles, Feb. 7.

Alexander Pantages will split the gross of any of his theatres Will Rogers cares to play.

William Rowland of Lyons & Lyons conceived the idea of Alex and Will getting together. It looks like a possibility although Rogers is holding the proposition in abeyance until he fills some concert engagements.

## Doc Rockwell Shubert

Dr. Rockwell will be lost to vaude for next three years. He has signed for that term with Jake and Lee. "Doc" is featured in the current "Greenwich Village Follies," produced by the Shuberts with contract calling for his being starred in musical at the expiration of the run of "Greenwich Village Follies."

## LE MAIRE AND VAN-LOEW'S

Marvin Schenck, of the Loew booking office, has given LeMaire and Van, the blackface talking comedy team, a full route on the Loew vaudeville time. They open next week at the State, New York. LeMaire and Van have established rather a good talking disc following, around which Schenck expects to take advantage in the exploitation of the turn.

## ENGAGED BY COCHRAN

Cecil Lean and Cleo Mayfield will sail for London on the "Benaragga" Feb. 11, to appear in C. B. Cochran's new revue.

Castleton and Mack will sail Feb. 11 on the "Leylathan" for the same Cochran show.

## EDNA HIBBARD IN PLAYLET

Edna Hibbard is withdrawing from "It Is to Laugh." She will return to vaude in "Five Minutes from the Station," under direction of Albert Lewis.

## MARTIN-BECKS SAIL

Martin Beck sailed for a trip to the coast cities of northern Africa Tuesday. He is accompanied by Mrs. Beck.

## Olga Steck Goes P. H.

Olga Steck, prima, has gone picture house. She's at Loew's Adlon, Pittsburgh, this week. Alf T. Wilton did it.



## K-A AGENTS MUST SHOW UP—DARLING

Agency heads booking with K-A-O will hereafter have to make three weekly personal appearances on the booking floors, according to an edict handed down last week by Edward Darling, chief booker, or else.

Agents constantly represented upon the booking floor by younger assistants and seldom dropping in, even socially, may find themselves in a jam, according to the Darling edict.

The announcement had most of the boys on their toes. Many personal appearances happened late last week, with many making their first appearance on the floor in weeks.

## Loew's Taking Care Of Ass't Managers

Five more promotions of assistants to managerial posts in houses of the Loew Greater New York list.

Harry Brown, former assistant at the State, New York, as manager of Manor, Brooklyn; George Oshrin, assistant at Hillside, Jamaica, to manager of Brevoort, Brooklyn; Frank Stedman, former assistant at Sheridan, to State as assistant; A. L. Greene, from Manor to Avalon as manager, with John Hope, new with the organization, going to the Sheridan as assistant to fill Stedman's former assignment.

The Loew Circuit has been most prolific in promoting assistant managers who have shown managerial timber, this being the third group elevated within the past couple of months.

## Pan's Special Weeks

Special weeks such as "anniversary week," "carnival week" and "international week" are now certain for presentment in the Pan-theatre-booked houses in Brooklyn and Long Island during the remainder of the winter. In arranging the special weeks, the usual five-act bills will be increased to eight on each split.

All bills are being booked by Bob Burns in the N. Y. Pan office.

## MORRISON'S L. A. OFFICE

Charlie Morrison, K-A agent, will inaugurate a Los Angeles office next month. Morrison may hop out there, either taking a representative with him or selecting one upon arrival.

He will be the first K-A agent to establish a talent-scout on the Coast.

He does not choose to drive it.

## Stage Bands Out In 2 Loew Houses

With the stage band-presentation unit policy practically flopping for Loew's Melba, Brooklyn, and Temple, Birmingham, Ala., it is probable that both houses will shortly revert to their former vaud-film policies.

The stage band-presentation units have worked successfully in other Loew stands but failed at the Brooklyn and Birmingham house after several weeks. J. H. Lubin, chief booker of the Loew vaudeville circuit, is convinced that these respective stands do not want the present policy.

## Clash on "Nightstick"

Ben Boyar's decision to revive the vaude version of "Nightstick" was given a setback last week when Louis Werba, controller of the road rights to the piece, served notice on Boyar that he would institute legal proceedings to restrain the vaude producer.

Boyar is casting the vaude version and claims he will open it next week.

"Nightstick" is an elaboration of a vaude act which Boyar previously produced as "One of the Finest." Boyar claims to have secured the vaude rights from the author, John Wray, also stating he will project the sketch under the title of "Nightstick."

## ALLS' K-A DATES

After weeks of holding off, K-A resumed negotiations last week with Roscoe Alls and routed him solidly, starting Feb. 27 at Reading and Harrisburg, Pa. Alls has been playing independent dates in and around New York. He is booked by K-A until June.

Clint Lake, Foster's G. Mgr. Clinton Lake, former manager of the Hippodrome, New York, has been appointed general business manager for Alan K. Foster.

He will have charge of placements of the various Foster Girls units.

## Freaks Draw Big at Tilyou's on Repeat

What is regarded as a real freak booking is that of a freak act at the Tilyou theatre, Coney Island, where the freaks were originally stationed for many months. They draw business, too.

The Tilyou has played two freak acts, proving that Coney Island doesn't tire of seeing 'em, or doesn't bother to look in the summer.

## Few Animal Acts

For some unexplained reason animal acts appear to be scarce, or at least not working around New York.

Tiber's Seals is the only animal act in the Loew houses of greater New York this week, and there are very few animal turns on that entire circuit at present.

No significance is attached to the circumstance except that it is a freak booking circumstance.

## ONE WEEK VAUDE DROP

Vaude is out of Loew's State, Norfolk, Va., this week on account of the house playing the Marcus Show, 50-people tab troupe, standard in the south.

It is a solitary Loew date for the show as Marcus plays all other Loew southern stands in other theatres.

## ST. L. ORPHEUM INTO 3-DAILY AT 65c TOP

St. Louis, Feb. 7.

Orpheum theatre, for 31 years St. Louis' downtown two-a-day vaudeville house, has given up the ghost. Starting Sunday the daily pair of shows were abandoned for a "continuous" policy. Top admission has been cut from \$1.10 to 65 cents.

Under the new policy there will be three shows a day, the first starting at one p. m., and with no reserved seats. Night prices will range from 25 cents in the "upper circle," once the gallery, to 65 cents downstairs. Balcony privilege sells for 50 cents. Top for matinees, except Sundays, is 35 on the lower floor and 15 cents in that "upper circle."

Years ago the Orpheum replaced the old Columbia which, under the guidance of Frank Tate, was known as one of the biggest money makers in the field.

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By FRANK ORTH

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HELEN

# RUBIN and MALONE

in "WHAT DO MEN PREFER?"

Direction: ARTHUR SILBER and AARON KESSLER

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## K-A Loosening Up?

According to vaude agents doing business with Keith-Albee, the bookers have been tipped to be a little more generous in salaries. This is believed due to the recent Orph-K-A consolidation and the absence of big acts on the books.

Within the past few days a number of turns passed up on previous presentations have again been offered for bookings.

### Pauline Resumes

Dr. J. Robert Pauline has returned to vaude with his hypnotic act, working the second half for Amalgamated in Hazelton, Pa. Pauline is using a street ballyhoo for the matinees.

## HARRY ROGERS Presents

**CARL FREED**  
AND  
HIS ORCHESTRA



Next Week, Portland, Ore.  
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## Kingsley Handling Press Stuff for Moss Houses

A new press regime became effective this week through the re-arrangement of the Keith-Orpheum houses which includes the 15 houses taken over from B. S. Moss, all under the national directorship of Mark Leuschner.

Walter Kingsley has been assigned to the Moss houses heretofore under Harry Mandell's publicity direction in the Moss offices. Kingsley will handle all the publicity for New York and Brooklyn. Mandell joins Kingsley's staff, with the readjusted K-A-Orpheum p. d. to occupy the present Edward Darling offices on the sixth floor of the Palace theatre building. The Darling staff is to be removed to more commodious quarters on another floor. Mandell has had his office in the Moss suite in the Bond building.

Floyd Scott, who will be the Chicago representative, came into New York this week.

## MARRIAGES

Virginia Isabelle McCandless, screen actress, to J. Frank Glendon, stage and screen, Jan. 2, Los Angeles.

Jack Rose, with band, in vaude, to non-professional girl in New York, Feb. 2.

Levy Brice, appearing in the Chicago Public houses, and Mae Clark of "Manhattan Mary" were to wed Monday in Chicago. The bride left the east of the show Saturday.

Engagement announced of Yvonne Howell, daughter of Alice Howell, one of earliest screen comedienne, to Lex Neal, director in Hollywood. Mrs. Athole Ward, sister of Norman Shorer, will become wife of Howard Hawks, scenario writer, both in Hollywood.

Johanna Mathieson, head designer at Universal City, Calif., to Elmer Woolf, head of the costume department for Western Costume Company, Los Angeles, Feb. 5, at Hollywood, by Rev. Neal Dodd. Mark-Murphy and Loretta Kennedy Jan. 31 in New York. Bridegroom is a K-A booker and bride is non-professional.

## BILLY CURTIS' RETURN

Billy Curtis, one of the old timers, is returning to activity as an agent after two years' retirement, due to illness.

He is opening an office with Harold Clement and Steve Carmine. They will handle independent stuff.

## WHEN COIN WENT, SO DID AVONNE'S HUSBAND

### 3 Chicago Divorces—Chaz Chase Paying \$20 Alimony—Helen Charlton Files Suit

Chicago, Feb. 7.

Avonne Taylor, former "Follies" girl, was granted a divorce in Superior Court from Louis Gress, musical director formerly with Flo Ziegfeld, on charges of desertion. She was represented by Ben Ehrlich.

When her bankroll flew so did her husband, Miss Taylor told the court. She related how she won \$500,000 on the stock market after her marriage in 1925, and later lost it in an effort to make it into several millions. Immediately thereafter Gress disappeared, she stated.

Chaz Chase, who married Jennie Feldman, also secured a divorce through Atty. Ehrlich on charges of desertion. Chase claimed he was framed into the marriage, and that after he did the right thing his wife ignored her vows. Ehrlich recommended no alimony, but the court compromised on \$20 weekly.

Helen Charlton, of vaudeville, has filed suit for divorce against Sidney Z. Charak, son of a New York furniture man, charging cruelty.

Mrs. Edwin Carewe will sue for divorce in Mexico, according to admissions made by the director in New York. Couple were married while they were on the wedding party of Bert Lytell and Claire Windsor in Juarez in 1925. Wife is known as Mary Alken on the screen. There are two children.

## PRINCE JOVEDDAH'S AD

Acquitted in Special Sessions of Misrepresentation

Prince Joveddah, 42, of 245 West 51st street, claiming to be a native of Thibet, and who describes himself as a psychology teacher and lecturer, was acquitted in Special Sessions of a charge of inserting a misleading advertisement in the New York "Times". At the same time Mrs. Olive Fink, 42, of 57 West 75th street, white, the Prince's business manager, and Max Frankel, 19, of 323 West 59th street, secretary, were also freed.

They were arrested on the complaint of Mrs. Bertha Morelles, of 600 West 183d street in December after Mrs. Morelles had answered an advertisement inserted by the Prince's organization for men and women to sell courses in psychology. Ad stated that salary and commission would be paid to those given the positions. Mrs. Morelles testified she was informed by Mrs. Fink that no salaries were to be paid, but representatives were privileged to have drawing accounts and would be compensated for each pupil brought in.

The Prince did not take the stand, but Mrs. Fink and Frankel, besides others, declared that the \$12 paid weekly to representatives was in lieu of salary. The Justices after hearing both sides decided that the defendants did not violate the law knowingly and acquitted them.

Prince Joveddah recently traveled in vaudeville and recently has given talks over the air.

## Ettleson Adds Dates

Emory Ettleson (Gus Sun-Billy Diamond) has taken over the Casino at Marshalltown, Ia., formerly booked by W. V. M. A. The house is now using two-day vaude. Other houses acquired by Ettleson for the Gus Sun-Billy Diamond circuit include Ft. Madison, Muscatine and Oelwein, all in Iowa and on a direct route and jumps.

## Irene Bostwick Hurt; Dancers Can't Leave

Irene Bostwick, 20, 100 West 58th street (Dario and Irene), dancer, was seriously injured when run down by a taxicab at 58th street and 6th avenue. She was removed to Hunts Point Hospital.

Miss Bostwick, who was to have sailed next Saturday for the Riviera to fill a dancing engagement with her partner, Borzani Dario, 131 West 58th street, was crossing 6th avenue when the taxicab hit her. The dancer was thrown several feet and rendered unconscious.

The chauffeur, James Curran, 929 2d avenue, with Policeman Milligan, Traffic C., carried her into a store and summoned an ambulance from the City Hospital. When Dr. Cohen arrived he found she was suffering from contusions of the chest, but refused to go to the hospital and went home.

Later she felt pains in her head and called Dr. Charles Rogers, Grand Concourse. The medico believed she had suffered a concussion of the brain and directed that she be removed to the hospital for further examination.

Miss Bostwick had just finished an engagement at the Montmartre club, New York, and was preparing for the European trip.

No arrest was made as the police said the dancer was at fault.

## ACT SETTLES WITH CONRAD

Dillon and Parker rehearsed with a Con Conrad vaude production which never opened and sued for \$500 on a two weeks' notice. They were awarded \$300, accepting \$100 cash and a note for the balance due Feb. 20.

The team has a new act, "In Life's Shop Window," which Phil Olin of Max Hayes' office is handling. Ben David and Sam Ward wrote it.

## MELSON, M. C., IN J. C.

Charles Melson will be m. c. for the new Stanley theatre, Jersey City, opening March 15. Melson closes Saturday at the Branford, Newark, with Nat Nazarro succeeding him as m. c.

## HOUSE CLOSES

The Cumings theatre, one of the oldest moving picture houses in Fitchburg, Mass., closed its doors indefinitely. The theatre is one of the four in same city operated by the Gray syndicate.

## KAHN'S REVIVING BAND

Roger Wolfe Kahn is reassembling his original orchestra for a tour of the metropolitan Fox houses. He opens at the Academy, 14th street, Feb. 9.

## Markus' Booking Mgr.

Jack Allen is now booking manager for Fally Markus Agency, independent.

Allen has been with Markus for a year and a half. Harry Lorraine and William Cloonan continue as bookers. All under the supervision of Fally Markus.

## ELDRIDGE EXPANDING

Harold F. Eldridge has reorganized his presentation department, Billy Smith, producer; Sam Harris, vaudeville manager, and Sam Flahnick, agent, are now associated. Two stage units are under production, with floor shows for the T'oulin Rouge, Atlantic City, and the Red Lion Inn, Larchmont, N. Y., underway.

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*Nan Halperin*

KEITH-ALBEE CIRCUIT



## PANTAGES BACK TO ACTS WITH FOX FILMS

Minneapolis, Feb. 7. Having played the last of its United Artists' pictures last week, Pantages theatre here will return to a permanent policy of six acts and a feature film. It will continue to devote most of its newspaper and other advertising to exploitation of its picture attractions except when it has some outstanding vaudeville "name," according to Manager E. C. Bostick.

Pantages uses most of the Fox product. Its ads are given over almost entirely to the picture with none of the acts mentioned. One line in fairly large type states there are "six vaudeville acts."

In conjunction with "The Dove" (U. A.) last week, and the other United Artists' offering which preceded it, Pantages used only a 30-minute stage revue, produced in each instance by Mr. Bostick and employing some of the acts booked for the house that week.

Practically every one of the United Artists' pictures jumped the Pantages average business 50 per cent. and more. Because of the stiff terms imposed by United Artists, it is doubted here if the house made a large profit. P. & R. now have the United Artists' pictures again.

## ILL AND INJURED

Uda Waldrop, San Francisco organizer and composer, went to Mary's Help Hospital to recover from slight injuries and shock sustained when an auto struck her and a fellow club member while crossing Bush street. Her injuries are not serious. Waldrop is well known in San Francisco and coast musical circles.

Charles Modlin Wood, pioneer opera impresario and singer on the Coast, is seriously ill of inflammatory rheumatism at his home in Los Angeles. He is 72.

Edna Arley Crawford (with San Antonio Siamese Twins) at St. Barnabas hospital, Newark, N. J., for appendicitis operation. Reported recovering.

Wells Hawks, now at 330 W. 88th street, slowly improving.

J. Maxwell Joyce, in a hospital, New York, with a broken leg and internal injuries received in an auto accident, is now in the recuperating home for St. Luke's, Westchester Co., N. Y.

Robert F. Hunter (Hunter stock) is ill in St. Joseph's Infirmary, East Park, St. Louis.

Harry S. Alward, vet circus p. a., confined to the Pan-American Hospital, E. 90th street, New York.

Mrs. Richard Spier, wife of the manager, underwent an operation for appendicitis at St. Francis Hospital, San Francisco, Jan. 31. Recovery is expected.

Chris Pender, manager, Billy Arnold's Revue, recovering from injuries received when hit by a taxi-car Jan. 24.

Wife of Joe Darcy is recovering from a severe illness.

George Johnson, executive of Mid-City Park, between Albany and Troy, recovering from a serious illness.

William Gaxton, in "Connecticut Yankee" at the Vanderbilt, underwent an operation on the throat Friday after the performance, and was able to play the Saturday matinee.

Ida Brown, badly injured in Chicago when a trolley and auto truck collided, is slowly recovering.

Leo Rosenblatt, son of the cantor and his business manager, entered the Mt. Morris hospital, New York, Feb. 6, to undergo an operation for appendicitis.

The wife of Edward Farrell, treasurer of Wallack's, was operated on for appendicitis at the Murray Hill sanitarium, New York, last week. Mrs. Farrell is employed in the Bascom ticket office in the hotel Commodore.

Marcia White, injured in a taxi accident in Harlem some months ago, has returned to New York from Chicago where she was under treatment by a plastic surgeon for facial injury incurred in the smash-up. She is hostess at Benny-Davis 54th street club.

## Shoolman Deal Cold; Coterie Is Hopeless

Boston, Feb. 7. Members of the Max Shoolman coterie, who subscribed to the deposit fund of \$400,000 through which Shoolman obtained an option for the purchase of the Poli circuit for \$22,500,000, admit the deal is cold.

The 12 subscribers apparently have accepted their losses, with another \$40,000 to be added as brokerage fee, from accounts.

Some of those subscribing were business associates and others relatives of Shoolman.

Despite any willingness, it is claimed, of Poli granting another extension of the option, first expiring Jan. 3 and renewed until Feb. 1, the Shoolman crowd seems to have given up hope of putting through their speculative deal.

Hartford, Feb. 7.

There has been no break in the relations between the parties in the Poli-Shoolman deal, and, despite the lapsed option which expired Feb. 1, the latter can buy the theatres, according to Charles M. Thayer, attorney representing S. Z. Poli interests in the transaction.

When asked what had prevented Mr. Shoolman from taking up his option Mr. Thayer said that he knew of no reason.

Lois M. Sagal, general manager of the Poli Circuit in New Haven, repeated the information given by Mr. Thayer and added that Shoolman could still buy the circuit, saying: "All he has to do is pay over the money."

Nathan Nirestein, real estate dealer, of Springfield, the broker in the transaction, spent two days in Boston conferring with Shoolman. He announced later that negotiations were still under way, and it looked "as though the sale would not go through." He further added that "no one realized the tremendous amount of work necessitated by the massive sale. He gave as one of the excuses for the delay the 'countless documents which must first be investigated and prepared.'"

No one would state whether or not Shoolman had forfeited his \$400,000 deposit as an option on the deal.

That deposit was placed in escrow in a Boston bank, with the provision that Poli would have to furnish clear titles for all of his properties or there could be no default claimed nor the deposit forfeited. This raises a point, it is contended, since Shoolman did not make a formal tender of the remainder of the purchase price by the expiration date of either option.

Whether it will be followed by a legal action to secure the money by Poli or Shoolman is not reported, pending the possibility through Poli's willingness of Shoolman getting his buy through.

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## NEW ACTS

Bill McCarver and A. R. (Racehorse) Williams, 2-act.  
Harry M. Perry and Jack King. Haggerty and McManus, 2-act.  
Cornish and Green, formerly Carter and Cornish.  
Gene Tennyson and Co., returned from Europe.  
Manning and Walsh, formerly Manning and Hall.  
Ota Gygi in act-production.  
Herman Levine in "Tid Bits of 1928" with 12 people.

## INCORPORATIONS NEW YORK

Sanders-Weiss, Inc., New York, musical comedies, 100 shares, \$100,000. George H. Sanders, Irving Weiss, Arthur H. Keller. Filed by Charles Rothberg, 22 Court street, Brooklyn.

E. G. Amusement Corporation, Broadway musical pictures, \$2,000. Katy Zwick, Ruth H. Holchikiss, Mollie Reich. Filed by Isadore F. Eisenberg, 2 Court street, Brooklyn.

Palace Theatrical Transfer Co., Inc., Manhattan, general trading, \$10,000. Philip St. Louis, Evelyn St. Leon, Tony Parker. Filed by Maurice W. Montebello, 175 Fifth avenue, New York.

J. R. Realty Corporation, Utica, theatrical pictures, 600 shares—100 shares preferred, \$100 par value, and 500 shares common stock, no par value. Edward S. Brown, Mary Lee Jones, Robert J. Morris. Filed by Edward M. Brown, National Bank Building, Utica.

Kohman, Cohen & Frazer, Inc., Manhattan, theatrical enterprises, 400 shares—200 shares preferred, \$100 par value, and 200 shares common stock, no par value. Richard Kohman, Mary Frazer, Martha Frazer. Filed by Robert Kohman & Frazer, Room 1065, 1650 Broadway, New York.

Vanally Productions, Inc., New York, theatrical enterprises, 550 shares, no par value. Joseph Vanally, Morris Katz. Filed by Henry Woot, 150 Broadway, Manhattan.

Johnson & Lowenstein Theatrical Enterprises, Inc., New York, seat tickets, 100 shares—50 shares preferred, \$100 par value, and 50 shares common stock, no par value. Harry Saks, Hechtelmeier, J. Gibson Frain, Philip Jacobson. Filed by Harry Saks Hechtelmeier, 1510 Broadway, New York.

Avon Amusement Enterprises Corporation, New York, theatrical enterprises, moving pictures, \$1,000. Sarah Zischow, Joseph Zischow, Joseph Schwartz. Filed by Irving H. Tanenbaum, 150 Broadway, New York.

J. Henry Lee Corporation, New York, motion picture productions, \$5,000. J. Henry Lee, Margaret Klein, J. Henry Jenkins. Filed by O'Grady & Moynahan, 261 Broadway, New York.

Beacon Attractions, Inc., New York, moving pictures, musical productions, \$25,000. J. Henry Lee, Charles E. Kahn. Filed by Charles E. Kahn, 67 West 44th street, New York.

"The Behavior of Mrs. Crane," Inc., New York, vaudeville and musical comedies, general theatrical, moving pictures, 600 shares—250 shares preferred, \$100 par value, 350 shares common stock, no par value. Eugene W. Parsons, Walter Parsons, Harry Sack. Filed by J. W. Fuller Thompson, 336 Madison avenue, Manhattan.

Adrianchuk Association, Inc., town of St. Armand, Essex county, race track, \$25,000. James La Tour, U. G. Cane, William H. Yoshier. Filed by Francis Barry Cantwell, Saranac Lake, New York.

## SILBER'S PARK PLAZA

Chain Vaudeville Agency, subsidiary booking unit for Universal houses, has dropped bookings of the Park Plaza, Bronx, New York, with Arthur Silber, Pantages agent, taking it over.

Sam Greenberg is owner of the Park Plaza.

## JOHNNY COLLINS' AGENCY

After several months association with the Alf T. Wilton agency, Johnny Collins has opened an independent agency of his own. Collins plans to book with the Loew offices.

## TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up. A full line of gold and silver brocade, metal cloths, gold and silver trimmings, rhinestones, sangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.

## J. J. Wylie & Bros., Inc.

(Successors to Sierman & Well), 18-20 East 27th Street, NEW YORK

## INDIE BOOKERS MAY NOW GET TOGETHER

Possibility of the organization of independent vaude bookers is in the air again. This latest attempt is seemingly more probable.

The latest move is prompted by the inability of most agents to collect commissions from houses on their books and with the idea at this time a reciprocal agreement among the better class of independents that one will not accept a "dumped off" house from another.

A meeting was called for the latter part of last week.

Remittances to bookers have been notoriously bad this season, they say, and with evening slim chance of collecting the outstanding moneys due.

Several previous attempts have been made to whip the independents in line for organization, but all flapped. Now that most are feeling it from a money angle the chance seems better.

## Vivian Breaks Troth

Los Angeles, Feb. 7. Vivian Duncan's engagement to Nils Asther, film actor, is off. Miss Duncan admits a parting of the ways, due to the pair having drifted away from each other.

They are still friends, however, says Miss Duncan, who with Rosetta is playing vaudeville out here at present.

## PAUL WHITEMAN The KING of Jazz.

## MARIE HARTMAN The Queen of Comedienne

BILLY HIBBITT and MARIE HARTMAN SOLIDLY BOOKED



Miss Marie Hartman World's Champion Comedienne

She has cards for laughs, spades for personality and all the natural points of ability.

The Hoyle of the Theatre BILLY HIBBITT BIG CASINO

## ? BEN BARTON ?

### AND HIS ORCHESTRA

PLAYING Keith-Albee-Orpheum

Direction WILLIAM JACOBS



Musicians played the good old songs because the customers always enjoyed them. Comedians tell the good old jokes for the same identical reason.

## ? WHO SAYS SO? BEN BARTON ?

"Sure Fire. Can't Go Wrong. Boys." —VARIETY.

## FRANK MITCHELL and JACK DURANT

A Positive Hit with "HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

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"PLAYING THE BETTER THINGS IN MUSIC BETTER"

# GUS C. EDWARDS

And His EDGEWATER BEACH HOTEL ORCHESTRA  
EDGEWATER BEACH HOTEL, CHICAGO, INDEFINITELY

EDGEWATER GULF HOTEL ORCHESTRA, EDGEWATER GULF HOTEL, BLOXI, MISS.

Direction GUS C. EDWARDS

JUST COMPLETED SUCCESSFUL ENGAGEMENT PALACE, CHICAGO



The Best Of All "Mother" Songs

# "BABY YOUR MOTHER"

by  
Dolly Morse,  
Andrew  
Donnelly, and  
Joe Burke

# "MY OH!"

GUS KAHN'S AND WALTER DONALDSON

What Are You Waiting For—  
"MARRY?"  
A Typical Walter Donaldson - Novelty Ballad!

Hot 'n Breezy!  
"WHAT'LL YOU DO?"  
by NED MILLER & CHESTER COHN

Another "Sam—The Old Accordion Man!"  
"CHANGES!"  
by Walter Donaldson

Better Than "When You Look In The Heart Of A Rose!"  
"MY HEART IS IN THE ROSES"  
by ALFRED BRYAN & FRED FISHER

"I FELL— The European Hit!"  
"HEAD OVER HEELS"  
The American Hit! —IN LOVE

THERE MUST BE—  
"A Silver" WALTER DONALDSON'S New "Blue"

"You can't go wrong  
with any 'FELT' song!"

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**GO HOME**  
*WALTER DONALDSON'S GREATEST!*

*Another "Sleepy-Time Gal!"*  
**"KISS & MAKE UP"**  
*by NED MILLER, AL BOGATE & CARL HOEFLE*

*A Glorious Fox Trot Song!*  
**"The SUNRISE"**  
*by LESTER SANTLY & CLIFF FRIEND*

*A Rag Ballad They're All Talking About—*  
**"WHEN YOU'RE WITH SOMEBODY ELSE"**  
*by RUTH ETTING, ABEL BAER & L. WOLFE GILBERT*

*Cute and Cunning!*  
**"Go HOME and TELL YOUR MOTHER"**  
*(THAT I LOVE YOU)*  
*by ABEL BAER, BENEE RUSSELL & IRA SCHUSTER*

*An Oriental Fox Trot Song!*  
**"SING ME A SONG OF ARABY"**  
*by FRED FISHER*

**Linin'**  
*Heaven* — *LYRIC by Dolly Morse*

A Charming Waltz Song!

**"A  
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*by WALTER DONALDSON*

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FROM YOUR  
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threaten an upheaval. Miss Coate's present handicap seems to be in the tempo of her opening songs, both slow.

The Hall and Dexter turns, followed by Greta on reels.

House is billing the time of the feature's last showing outside.

## ACADEMY OF MUSIC

(Vaude-Pets)  
An off butt for the names down here, but not so with business Monday night. House jammed as usual and a good show. Bright acts, Movietone and "The College Widow" (W. R.) for 50 cents.

Six Dauntless Shaws, opening, provided lively fancy and trick cycling, the two men handling the difficult stuff with the girls following, dressing and tumbling the balancing stunts. Fast and a good opener or closer for any of them.

Howard and a mixed colored team, followed with songs, chatter and dancing, the latter the mainstay. Howard's acrobatic eccentric stuff, followed by James C. Morton Co. lived things with Morton's broad clowning hitting the mark for yells. His dancing an asset also, as were the song and dancing by the mixed young couple of the act. Jockey Tony Francisco and the thoroughbreds, latter a band combination, followed on and also did well.

Marion Sunshine, assisted by Bob Leroy and male pianist, offered some fifty capers and a few songs, which, planted her solo. Miss Sunshine retains the piquant delivery that set her in musical comedy and has good support in the elongated Leroy. "Moods," colorful dancing flash listing nine, also scored. The featured dance team were superb in opening ballet diversification and follow-up adagio. Six dancing girls, followed by the precision ensembles with a tenor rounding out the cast.

Tom Smith, nut comic, had some what of a going, but, finally did, although never wowing them. Crandell's Riding School, combination of equestrian feats by man and woman, contrasted later with plants learning to ride with aid of hoisting apparatus, closed.

## AUDUBON

(Vaude-Pet)  
Apparently the class of bills hitting the Audubon theatre at 16th street and Broadway, is turning the house attendance trick. Biz there took on an upward trend on the first bill, which has the Fox Motetone to help it out, but the last few have been something else again.

At the Audubon the last half had several "names" that were worthy of individual bills. The show included Roscoe (Fatty) Arbuckle, Roscoe Ails and Katie Pullman and band, and George Le Maire and Rex Van. This triple act may insured business for the feature, "Gateway to the Moon" (Fox).

Show was started by Betts and Partner. The woman does the understanding and displays prodigious strength without apparent physical strain. The man is no featherweight which makes the woman's lifts by hand over her head seem all the more difficult.

Libby Dancers may be shy on the vocal thing but the style of numbers as presented for dancing department sold the act nicely. A bit of comedy byplay by the two men, the estyng a ballet dance got a lot of laughs.

The Libby act closed to big applause returns, the football number proving quite a hit.

Roscoe Arbuckle, aided by Franklin Bate, drew perhaps the biggest ovation tendered him since his eastern tour. In the act, there was so long and spontaneous all Fatty could do was just to stand there and feel good over it. His act started off a comedy inning that was not finished until the act had bowed off some minutes later.

The new blackface combo of Le Maire and Van is working smoothly now; the gags build right along in the steady laugher line. Van makes a perfect comedy foil for the straight slams of LeMaire and as framed is an 18-karat comedy sure fire.

Roscoe Ails, with Katie Pullman, Joe Rose, Dorothy Ellsworth, Ralph Fenton and the five-piece band, has a little show of his own that carries everything in the line of music, gags, dancing and revue "bits."

Roscoe, despite an injury to his left hand, painfully injured last week by a blank cartridge, one of the prop guns used in the finale, worked hard and accomplished a lot with his funplay and dancing.

In addition to the raft of stuff that Roscoe has in the act he inserted another "bit" for which he receives credit as having created. This "bit" is a hoke travesty or burlesque on the Silsbee scene with the eccentric being, comedy acting as one of the "twins." This "bit," decidedly funny, will develop into a valuable piece of stage property.

turn as master of ceremonies. Incidentally Arbuckle not only proved an important part and parcel of the "twins bit" but he appeared in another of the "twins" namely "One Word," where Fatty created a roar when he appeared from behind a screen in his BVD's and shouted for his pants.

Fatty and m. of c. fitted in like a glove insofar as working up to Ails as one-half of the "twins." Arbuckle first appears, making the audience believe the boys are the brains of the week there would be surprises and celebs presented each night as an additional feature. He introduces the famous Hilto. Twins and on walk Ails and a colored boy, in scanty feminine habiliment, a torso left from the start.

Then came an exchange of questions between Fatty and Roscoe, the answering being along the lines that Roscoe, being white, was born in the daytime; Ails chants a song, with Arbuckle then working up to a comedy doing a routine and the boys just how they were joined together.

Mark.

## 5TH AVE.

(Vaude-Pets)  
A mishap in the opening act when the duo of dancers in the Geraldine Imperio (New Acts) turn fall off an improvised stand on which they were doing a routine and the boys in the top tenor of the Cliff and Radcliff turn were two things which marred the show at the fifth Avenue Monday night. When the man and woman tumbled to the floor it looked for a moment as though one or both had been hurt, but each resumed.

And that singing in the two voices by one of the dancers, the boys and the Cliff and Radcliff combo was too great strain perhaps, but anyway the old pipes slipped and the comedians, who were in the act, when they hit into hooping they got away and the audience forgot the rest.

Comedy satisfaction in two of the turns. "The Fakir" and the Sullys. Thomas. Joseph E. Howard with his Chink plant managed to interpolate a few laffs with their exuberant dancing.

After the show started with the Geraldine Imperio trio, and Cliff and Radcliff appeared in the deuce spot.

Eva Clark, with Dan Casler and band doing a new turn (New Acts), Miss Clark not overdoing and the returns very much in her favor. The Casler band is to all appearances a modest outfit that knows its music.

On the screen, "A Texas Steer" (F. N.).

## AMERICAN

(Vaude-Pets)  
Nifty vaude first bill, banded across without a hitch. The act, which featured the bulls eye it looked like decorations for all hands. Percentage on an eight-act bill, 1000.

Rathburn Trio, featuring Vernon, last night's comedy act, opened. This turn (New Acts) has been dressed up, presented neatly, and makes a nice opener. Carney and Pierce (New Acts) are pop songsters with zeal and vigor aplenty. Songs just so-so, but their personality and delivery suffice to get them on the solvent side.

They got the act on the solvent side. The act, which featured the bulls eye it looked like decorations for all hands. Percentage on an eight-act bill, 1000.

With the plaid lingerie he brings out the shrieks. Jumping from one extreme to another, to still another.

The act, which featured the bulls eye it looked like decorations for all hands. Percentage on an eight-act bill, 1000.

Chinese commanded salves of applause with their gasp-creating, awe-winning feats of sensational dexterity. This turn, seemingly minus some of its original membership, now consists of six performers. Dressed and mounted lavishly the act moves at a gully, bidding to outdo the best.

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EDITH MEISER (1)  
Character Songs  
18 Mins.; Three  
Palace (St. V.)

Edith Meiser, out of productions, is out of her element for vaude although it's no limitation with the proper material. What Miss Meiser is doing is giving "ten production lyrics at pop prices, a not too great contrast for the main but markedly so in the type of stuff she retails.

Her songs, more in the nature of rhymed monologues, are Rodgers and Hartian in their character and may have been authored by the same team responsible for "Gaieties" and "Peggy Ann" in which shows Miss Meiser appeared. The nature of the entertainment, with strict attention required to 18 minutes of more or less familiar observation, but distinctively done in lyric form, does not make for good vaudeville.

Her "Missis" opener should be dispensed with for speed purposes. Her three songs would on certain feminine types, one on Queen Elizabeth, "the Virgin Queen," being tartly ray.

In total, while she was well received, Miss Meiser will find herself too limited. With straight vaude as it is, it behooves the comedians to widen her scope for wider appeal.

Abel.

"THE WEDDING GOWN" (8)  
Songs, Comedy and Dancing  
29 Mins.; Three (Special)  
Riverside (St. V.)

Despite the presence of Frank Hurst and Eddie Vogt, funsters, the revue does a nosedive through lack of material and lustreless dance routines.

Mildred Keates is only fair vocally but impossible as a hoover and not strong on appearance.

This is an attempt at a tabloid musical comedy, produced by George Choo. Words are by Earl McBoyle and music by Paul Yartin.

Hurst and Vogt double into this from their own act which precedes one turn ahead of the program. Both have booked jointly.

Action is in a ladies' wear store, the opening scene bringing on the owner of the store, Palmer Young, and the four assistants, Ada Marcus, Audrey Butler, Norma Butler and Lillian Martin. The girls are later used in a miniature fashion revue but the clothes are not flashy enough to create the proper impression.

Story centers round a girl who enters the store to return a wedding gown. Her boy friend had disapproved of the length. They quarreled and it was all over.

The boy friend, Hurst, stumbles into the store when the girl is in employment as a clerk for a gag. The girl, finding him there, plays hard-to-get and accepts the advances of an unknown gent who had been forcing his attentions on her.

Between songs the boy and girl make up. Danny Dore also featured in program billing.

Mark.

BEN BARTON and Orchestra (13)  
Music and Dancing  
18 Mins.; Full Stage  
Tower, Chicago (V-P)

This orchestra, reorganized, is as good an attraction for picture houses as it is for vaudeville. There are 11 men, including Barton, with two girls, one fiddling and the other dancing, completing the company.

The numbers are up to date and played with a number of good response. From this point on it's a mixture of comic slides and the pop stuff, the community singing getting continually louder. In closing, as the organ descends and the slides are used up, Keates always plays an particularly popular song, having the fingers rely on memory for words.

Keates has something possessed by no other picture house solo organist. Patronage at the Oriental, with Paul Ash on the stage, is young in the majority. Having a mob of kids to work on, Keates originally imbued in them the urge to sing as soon as he started playing.

When voices scattered all over the house start warbling the moment he bats off a note, it's not a tough task getting additional devotees to take up the operatics. None of that uphill sledding met with in a house full of diffident and conservative customers and none to start things moving.

And that's where he has it over on all.

Loop.

4 KARREYS  
Comedies  
13 Mins. Three  
State (V-P)

Contortion act that tops anything seen before. Three men and a woman open very Sarah in Oriental trappings. Men strip to ornate but wrapping abbreviated costumes, the woman assisting in full attire of very harem pantsome.

Two of the male trio do bend stuff that leaves the auditor somewhat in a cold sweat. Their twists and knots are indescribable. Formations in pyramids are unique in addition.

It rates as the last gasp in acts of this type, done with such precision and it does not offend in the slightest.

EVA CLARK and CASLER BAND  
Songs and Dances  
24 Mins.; Full (Special)  
5th Ave (V-P)

When last reviewed as a new act, Miss Clark was assisted by Dan Casler at the piano. This time Miss Clark heads a turn that has Casler still rendering musical accompaniment but doing it upon a more elaborate scale, a band of 12 pieces. And in addition to that background there are two youthful hoofers, Fillman brothers, who work hard, fast and skillfully.

By way of adding a little more variety to the act Casler permitted Johnny Sully and Muriel Thomas, who preceded on the bill, to come on for a dancing bit that cleaned up.

Act opened with young Sully introducing Casler. A topical number act then nicely followed by Miss Clark, who sang a pop number to advantage. Then the stepping brothers, who showed ability that can be bettered as they grow older. Casler then used his one-handed playing of a piano to a mild reception. After the Sully-Thomas insertion the band did another number. Miss Clark went into a ballad and followed with another.

She is an attractive looking woman, has lots of personality plus ability to wear clothes. Her second outfit is a pip. And she's there on voice too.

A novelty dance, the brothers affecting a monkey style, was capitally done. A brassy, crasy number for the finish resulted in an encore.

Any time vaude gets tired of Miss Clark, and that doesn't seem possible, she and the Casler orchestral layout can step into the picture houses. It's that kind of a turn.

Mark.

HENRI A. KEATES  
Solo Organist  
Oriental, Chicago

Circumstances surrounding Keates' sudden departure from the Oriental eight weeks ago were not explained. After four weeks of illness he resumed with Balaban & Katz, rotating as solo organist between the Uptown and Tivoli theatres. Milton Charles, a devotee of straight or an playing, was brought in but the Oriental from the Chicago and had some success as a novelty man. Now, Keates is back where he belongs.

As far as the younger generation is concerned, Keates is the originator and only thoroughly efficient exponent of community singing extant. When his song slides are flashed on the screen, words pour out of the mouths of the juvenile in overwhelming enthusiasm. So assured is Keates of his response, he ceases playing accompaniment for long intervals and grins at the customers while they shout at him.

Keates' present solo is titled "No Wonder I'm Happy." Rhymed slides tell the customers he's tickled to be back at the old stamping grounds, and it's up to them to show him they're glad to have him. He goes through a pop number to test them, with slightly weak returns. Then he works a burlesque song, having the girls plead for gifts from the boys, and the young gents shouting hearty denials. There's no interest now, a. Keates hits off another pop number to good response. From this point on it's a mixture of comic slides and the pop stuff, the community singing getting continually louder. In closing, as the organ descends and the slides are used up, Keates always plays an particularly popular song, having the fingers rely on memory for words.

Keates has something possessed by no other picture house solo organist. Patronage at the Oriental, with Paul Ash on the stage, is young in the majority. Having a mob of kids to work on, Keates originally imbued in them the urge to sing as soon as he started playing. When voices scattered all over the house start warbling the moment he bats off a note, it's not a tough task getting additional devotees to take up the operatics. None of that uphill sledding met with in a house full of diffident and conservative customers and none to start things moving.

And that's where he has it over on all.

Loop.

Through a sudden switch in bookings, with no change in billing on the part of the theatre, Variety's reviewer gave the Piccadilly Quartet credit for taking honors of the Fox of Washington, presentation bill when it could have been the Masters Quartet.

JOCKEY FRANCESCO and Band  
Dancing and Instrumentation  
18 Mins.; One and Full (Special)  
Academy of Music (V-P)

Francisco is a genuine jockey whose penchant for hoofing for the edification of the stable boys and jocks at Belmont Park sent him into the cabarets as a novelty attraction. This is his first stab at vaudeville. He is a diminutive youth of much personality and natural ability as a hooper.

Flanked by a seven-piece orchestra and girl dancer, the former jock has an act that hits on merit and novelty. Francisco features a couple of hot acrobatics and then wields the baton for the band, the latter pleasing combination. The girl dancer spaces Francisco's contributions and a tap is her outstander.

A screen trailer showing Francisco in action at the track prefaces the offering, the act going to a pad-dock setting for the music and dancing. Fast, entertaining and should get over. Big here. Edga.

GERALDINE IMPERIO CO. (2)  
Dances and Music  
15 Mins.; Full (Special)  
5th Ave (V-P)

Atmospherically and as to routines, music and clothes, this act decidedly and unquestionably Span-dee. What may have been expected to have been a stand-out was a dance atop of a table, or pedestal, which, used by the man and woman, cramped them to such an extent they both tumbled to the stage. The accident marred the turn and put the dancers at a big disadvantage. For a moment the picture was painful, but she came back and worked through.

Spice and flavor throughout was perhaps the most effective, a novel bit being the tambo number done by the three. Lady Geraldine is assisted by two men throughout, the men taking care of the musical numbers interpolated individually, one with the mandolin and the other with the piano. The latter also taking part in the dance routines with the woman.

Act seemed to please 'em here.

Mark.

BOBBIE ROWLAND (2)  
Songs  
15 Mins.; One  
Riverside (St. V.)

Bobbie Rowland is a female impersonator doing the average song routine with male accompanist. Billing and handling foil the mob pretty well until he goes into a "blues," in raspy masculine voice prior to the unwigging Monday night.

Were not vaude seemingly over-run with fem impersonation acts this season, Rowland would have better chances to capitalize this angle. As is, he gets over and did in deuce Monday night.

Edga.

BROWN-DEMONT REVUE (5)  
Songs and Dances  
14 Mins.; Full Stage  
5th Ave (V-P)

An all colored singing and dancing troupe with novelty supplied by one of the women disguised during the early section as a boy. The act has considerable pep, the other two women willing in for some of the approved hotsy tetsy stepping.

About the biggest asset is a boy who is an exceptionally clever tap dancer. His time and tapping are fast and perfect. Act stands up well in comparison to other outfits of the kind.

Mark.

## HOUSES OPENING

The Dyckman, 207th street, New York, which for sometime has been playing street pictures, expects to play five acts on a split week basis. Fulton, Mo., college town, has a Dubinsky Brothers (Kansas City) theatre. Vaudeville policy. Theatre cost \$60,000.

Walker, 1400 seats, catering to colored audiences in Indianapolis. Reginald Duvalle, musical director. Alben J. MacKenna and Donald F. MacCleave, of Poughkeepsie, N. Y., have added the Lyceum theatre, Pawling, N. Y., to their circuit.

The new Regal, Chicago, opened Feb. 4 with Dave Peyton as musical director; Fess Williams and orchestra on stage and The Right Quintet.

A. H. Schwartz theatre, under construction in Sheepshead Bay, Long Island, opening next fall. Combination policy planned.

New house in Lynhurst, N. J., opened Feb. 4.

Palace, Lorain, O., 2,500, opens March 15 with vaude. Built by Variety Amusement Co., Cleveland.



# COMPROMISE KILLS OFF IRON-CLAMAGE WHEEL

Firm Gets United Show Franchise and House in Wheel to Quit Opposition

The proposed new burlesque circuit, sponsored by Warren E. Irons of Chicago (Irons & Clamage) enterprises, has been eliminated by the acceptance of a new show on the Mutual circuit and the adding of the I. & C. house, Haymarket, to the combined Mutual-Columbia wheel.

The Haymarket, Chicago, starts its new Mutual policy week of Feb. 5 with the attraction, "Sugar Babies" as the opener. The new Irons & Clamage show, "Puss Puss," opens the same week at the Empress, Chicago.

Under the new arrangement the Mutual shows playing the Haymarket will remain in Chicago, but move several miles south to the Empress.

Definite steps had been taken by Irons to launch a new circuit and had even gone as far as to issue ads for burlesque performers as well as houses for a 40-house circuit.

I. H. Herk's deal on the Haymarket affiliation and a show franchise to Irons & Clamage changed the situation.

Warren Irons formerly had a show on the Columbia. He and Clamage have at different times operated burlesque stocks, having one in the Avenue, Detroit, which they operate on lease, as well as the one now running at the Haymarket, Chicago.

# MUTUAL AS TITLE FOR BOTH WHEELS

The merged Columbia-Mutual interests will operate as the Mutual Circuit for the remainder of the season, without adoption of the United Burlesque Circuit title until next season, if at all.

Conditions of the merged circuit are gradually working out to satisfaction, with I. H. Herk in full charge and keeping check upon both shows and houses.

Business has improved generally in both Mutual and Columbia wheel houses since the guarantee arrangement on shows went in, with producers equally satisfied.

# BIRTHS

Daughter to Mrs. Mary Dunston, formerly Mary Downes of "No Foolin'" at the Shore Road Hospital, Brooklyn.

Son to Mr. and Mrs. Edwin R. Berger in New York. Mother was formerly Charlotte Davis of "The Chiffon Girl" and "The Vagabond King."

Mr. and Mrs. Reginald Whalen, in New York, Jan. 31 daughter. The mother is a daughter of Tom Kirby of the Pat Casey office.

Mr. and Mrs. Leon Leventhal, in New York, Feb. 5, son. Mother is the daughter of Joe Leblang and the father the general manager of the Equity ticket agency.

# JUDGMENTS

Greencourt Hotel, Inc.; Burns Bros., \$1,359.  
Clarence W. Morganstern; M. Slade, et al., \$527.

Anton F. Scibilia, et al.; M. Lefkowitz, \$1,201.  
Edward Margolies and Ed Margolies & Co., Inc.; John Connolly & Co., \$810.

Macy-Masius, Inc.; Polygraphic Co. of Am., Inc., \$3,278.

# CANTON ON WHEEL

Lyceum, Canton, Ohio, will play United Burlesque wheel shows, beginning next week, with "Bare Facts" the first show.

# LID LIFTERS

Comedian Al Hillier, Second Comedian, Eddie Lyle, Straight, Joe Fortie, Don Gaudier, Prima Donna, Pearl Smith, Seabert, Gladys Smith, Subrett, Alaine Rogers, Ingenue, Judy Butler

High average burlesque troupe, made up by organization of consistently good personnel. Hillier builds the comedy, the Smith Sisters take care of the sex appeal, and Joe Fortie gives the whole affair a tone and background with some of the best straight playing seen in a Wheel show for many a month.

Not the least of the "Lid Lifters" assets is a brisk chorus. Lewis Talbot, who owns the unit, would confer a favor upon the circuit by revealing how he gets these 15 girls to go through a performance as though they liked it.

In a general way these details indicate the sum of the show's efforts. But a number of small details help greatly to put it over. A capable cast gives a fine example of team work. And the result is a fast performance, heralded by the active cooperation of the chorus.

Hillier is a genuine comedian, doing "Dutch" with a particularly complicated dialect that sharpens his gagging and adds to the playfully quiet lines in business, but some of his stuff is pretty broad in double meaning. However, it has the saving grace of spontaneous fun, and that does go for most of the modern comedies. Eddie Lloyd doesn't get much chance in the bits, working as eccentric without dialect, but his glibness in his specialty dancing and in a couple of blackouts. Gaudier is a juvenile of almost revue class in appearance, a nice dancer and agreeable singer.

Fortie is a real asset to a burlesque show. A suave feeder and a capable worker on his own. He leads the girls in a dramatic episode, and for once he made it stand out. Most of these things are crude, but this one is so well handled it gets over tenderly. Fortie starts a sentimental song in "one" and carries it into a special full stage set of a cabaret, where the song lyrics tell the story of a girl's double crossing a good fellow. The idea is really a lyric sketch, interesting and well done.

Another elaborate bit out of the ordinary is the auto sales room number. Comedian is supposed to be auto salesman, showing the various models to customers, the cars being the girls in their stunts. Dialog gives opportunity for some pretty blue lines, but brings individual girls to front like pickout number, always a popular bit with the mob.

Most of the body weaving and shape revealing is done by Gladys Smith, and remarkably well managed, considering the subterfuge of the girl and the Irish form model, whereas the gang likes "em plump. The girl gets over the handicap by playing "tenser" bits across the board, always being able to change of frank revelation, but threatening to go the limit. Once she did her hip waving behind a wrapping of newspaper and several times under shelter of a Spanish shawl. If she came into the open with her 100 pounds of girlish figure she'd have been blab, but coqueting this way she was a winner.

The other sister, Pearl, has the curves, but doesn't use 'em except in discreet stepping, leaving the way open for the girl to deliver. Alaine Rogers is another girl of opulent shape who doesn't go very far in sex exploitation, but leads several numbers in body weaving trunks and waist, which is considered all muffled up in burlesque. Judy Butler does the gracefully polite throughout, her department being the vocal one. She has a first-rate soprano for this grade of show, with a good clear high note. Besides she does a violin solo by way of specialty.

Most of the people have specialties of some sort and all dance well, the girls as well as the men. Rush.

# H. CLAY MINER TRAVELING

A trip south to be followed by a visit to Alexandria, Egypt, to see his son, was started this week by H. Clay Miner.

The southern trip takes in Havana and Florida. At Alexandria the younger Miner is in charge of an advertising campaign for General Motors, taking in several foreign countries.

# CHI "SHAMBLES" BIG; N. Y. SHOW HALTED

"Midnight Shambles," the show Fred Clark and Sidney Ansell contemplated for midnight performances at the Grand, New York, has been scrapped after two weeks of rehearsals.

Ansell, Chicago concessionaire, financing, is claimed to have soured on the idea and called things off, paying the company, including James Barton, contracted as an added attraction, two weeks' salary.

Chicago, Feb. 7. The Star and Garter theatre, one time Columbia stand and now operated by Sidney Ansell as a stock burlesque house, has inaugurated a special Saturday night business with the augmented company that takes in the Rialto theatre stock.

Through the dailies and one sheet stands the theatre is exploiting the name "Midnight Shambles" starting at 11:30 Saturday night and winding up at 3 in the morning. The combined companies include 64 chorus girls and 20 principals. The seating capacity of the house is 2,200. The admission prices are \$1.55 main floor, \$2.20 boxes and \$1.10 balcony. The house has been doing near capacity business each night, probably due to the people in the east all getting extra money for the extra show. The show is run on revue policy with Leo Stevens producing.

# Albany Off Wheel

Burlesque has passed into local oblivion with the announcement the Capitol will play only legitimate attractions. "Trivialities of 1928," booked for the last half of the week, will be the last United wheel show to appear in Albany.

Oscar Ferrin, manager of the Capitol, where burlesque shows have been staged the last half of the week for the last three seasons, has been urging the new policy for his house for some time.

# Wrestling in Ill.

Chicago, Feb. 7. Through the efforts of Joe Coffey, local sports promoter, the Illinois Boxing Commission has finally sanctioned professional wrestling.

Some time ago wrestling matches were staged in the Haymarket and Star and Garter burlesque houses as added attractions, with the affairs considered so "preconceived" they were ultimately prohibited. It is probable an attempt will be made shortly to install matches in eastern burlesque houses.

# Burlesque Changes

Donnelly and Lee have left "The Merry Whirl" to return to vaudeville. Phillips has replaced Marion O'Neill in "Kandy Kids."

Morris Wainstock leaves next Saturday to join the "Hello Jake" (Mutual) as company manager.

Joe Edmonson, long attached to the New York Columbia circuit, has become company manager of the Lena Daley show (Mutual).

# STOCK AGAIN AT MYRTLE

Stock burlesque has again supplanted the tab policy at the Myrtle, Brooklyn, N. Y., the new policy going in this week.

Company includes Billy Dollman, A. Green, Betty Harrington, Marie Boots, Jettie St. Clair, Phoebe Dunham, S. Callen, Anna Barber, Pearl Orall, Helen Hewitt, Gracia Palmer and Dody Dawn.

# DODY STAGING RUNWAY

Fred Clark has succeeded Dan Dody as manager of the runway numbers for Isabel Van and girls at the Columbia, New York.

Dody is on tour installing similar runway ensembles in other wheel houses, most of which will eventually adopt the feature.

# Midway Hip for Vaudeville

Chicago, Feb. 7. Midway Hippodrome, 63rd and Cottage Grove, will discontinue burlesque March 1 and install vaudeville on straight pictures. At that time a contract with the Musical Union expires and it can cut down the seven piece orchestra required for burlesque.

BURLESQUE ROUTES will be found on page 42 in this issue.

# 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

Vilma Banky is an example of a personage who has attained a position where publicity is almost automatic. The other day she appeared at the Burger office to buy a return permit, and most of the tabloids blew the story up to carry a cut. Here's where old publicity counts. Pretty much all the newspapers in the country have stock cuts of Vilma in their morgues, a big item in publicity. Frequently editors have stock of items in front of them, to be used or rejected according to whether there is a stock cut available. If there is a cut available the story runs. It goes on to say that Vilma's good distribution of photos costs in month by month free lineage.

Wild animal zoo attacks are always news. The story of Al G. Barnes being hurt by a frightened Zebra in his Los Angeles winter quarters was carried in A. I. from coast to coast. Barnes was reported in the hospital with bites and bruises.

Helen Wainwright Holland, swimming champion, even an annulment of her wild marriage to a Dallas organizer, one of those "dare" things.

Federal Judge Knox reserved decision in the plagiarism suit of Clara Lippman Mann against Edgar Wallace, author of "The Assassination of Charles J. Davis." "Ladies of Westchester." Court said he would read both MSS.

Guy C. Harrington, of the Lambs, applied for letters of administration on his dead wife's estate, but her relatives objected, claiming that an interlocutory decree of divorce obtained by the wife be made final. The court in Birmingham, N. Y., refused to make the writ final. The wife, Emma, Olga Harrington was killed in her New York apartment in December, apparently beaten to death. She was an actress.

An example of good publicity method occurs in the story of Mrs. Margaret Mann's elevation to a featured role in Fox's "Goddess of Love." Her Letters, "climax of a long career as an extra. Instead of being broadcast as a routine publicity item, it somehow got to the New York Globe, where it was an exclusive feature and went for a column of space. From here it was picked up in all manner of exchange columns, and the publicity contact frequently opens the way for an exclusive of this kind, and there is no better way of breaking a human interest story than to get it a single space somewhere.

High Hat club, 150 West 66th street, and Spirit of Paris, 63 West 11th street, will play a week of night clubs. Federal raids.

Cops and dry agents said they paid \$20 for a room in the Oxford club, West 51st street, which they later raided.

Martin Dwyer sues Thea Rasch, German aviator, for \$100,000, alleging he arranged flying stunts for her in America, got her movie contracts and prepared to get her theatrical engagements. Girl had sailed before filing of suit.

Roger Kahn's new Bellanca airplane, just delivered, has been getting more newspaper attention than the new Holland tunnel. A couple of the Wilmington du Ponts took a ride in it last week.

# LOS ANGELES

J. E. Koll, mule trainer with a circus, was granted a divorce from his wife, Grace Koll, by Superior Judge Eugene Baxter. Koll claimed that his wife called him a mule skinner. It made him very angry, as he is a mule trainer and there is a big distinction between the two, he says.

Mrs. Hope Phillips, San Francisco actress, was convicted of manslaughter in superior court for driving a car that killed a woman. She is facing a sentence of one to 10 years in San Quentin penitentiary.

Prince David Milvian, husband of Alce Murray, was placed for poisoning in the Santa Monica. The prince, who is a brother of Sergei Milvian, Olga Murray's husband, was charged with a murder.

Colleen Moore made good her promise to Dr. D. W. Dwyer, once widely ridiculed and written who died recently, to appear in a hospital after a lung-rue illness. Mrs. Moore offered to and him upon her arrival at the hospital prior to his death. After he had passed away,

she took upon herself the arrangements of his funeral and paid for the expenses. Eugene at one time made a preparation of a certain kind of perfume which he dedicated to Miss Moore. It still carries her label.

Traffic violations against a number of the picture colony came up in municipal court in one day. In Judge Valentine's court, Marshall Neilan, director, was ordered to come in on a bench warrant when he failed to appear to answer to a tag. The tag was given to Neilan, also failed to show, but was given another day, as it was his first offense. June Collyer, Vampira baby star of this year, didn't get off of easy. Judge Valentine fined her \$10 on a plea of guilty. Wallace Berry and Joseph Schildkraut both received slips to appear with bail. Chatterton was also notified to answer. Three others presented with tags for violations were Rowland V. Lee, director, Milton Sills and Pauline Haron.

Marie Dadds, picture actress, who does not want alimony from her husband, was given a divorce from Edward Dadds, a Universal employee, on ground of non-support. Actress agreed to accept \$15 weekly, however, for the support of their child, whose custody she was granted.

Charles Craver, musician, was freed of charges of failing to provide for his wife, a divorcee. His attorney brought in testimony indicating the past life of the mother was doubtful.

Harold F. McCormick, Chicago millionaire, denied impending rumors that he will divorce Ganna Walska, opera singer. Press claimed McCormick had been in Santa Barbara, where McCormick is visiting.

Appeal is on file in Superior Court of Tom V. Dalton and Robert Whalen who received a jail sentence and fine in connection with the "Hot Mama" show case. A hearing was set for Feb. 17 before Judge Hardy. Paid out 150 days and \$500 fine after conviction in Municipal Court.

Two separate suits were filed in Municipal Court against Lionel Barrymore and Jack Pickford. Broadway Florist shop is suing Barrymore for \$54.80 bill, while Brandstatter's hair salon claims Pickford owes \$207.25 for food.

Mrs. Helen Cooke Wilson was given an interlocutory decree of divorce from Harry Leon Wilson, novelist, at Salinas, Cal. Grounds were desertion. Superior Judge Treat had the case under advisement for several months.

Mrs. Wilson received a property settlement of \$86,000, approximately half of Wilson's fortune.

Albert Hay Malotte, former picture house organizer now conducting a school, was sentenced to jail for three days. He was held in contempt for failing to make alimony payments to Mary Jane Malotte, cabaret and vaudeville actress. She was granted \$150 a month by the court.

Boris Sapiro, 18, Lithuanian actor, was detained by immigration authorities at Los Angeles harbor to determine whether he was minor alien without visible means of support. Sapiro told the federal officers he was a friend of Emil Jannings and asked to get in touch with the German picture star. The boy arrived here from South America on the "Monrovia." He has no relatives in this country. Unless he can get someone here to vouch for him Sapiro will be deported.

Edward Faust and Charles B. Dwyer, owners of "Peter the Great," a dog, recently awarded \$125,000 from Fred Cynickas for the death of the dog, must go through another trial before collecting. Judge Marsh, of superior court, thought the claim was too large to be paid. He gave the verdict, ordering the new trial. The dog was killed three years ago during an alleged argument between the owners and Cynickas.

Sonograph Corporation, exploiting a new sound device to be synchronized with pictures, were given a permanent injunction by the federal court to issue \$1,000,000 worth of authorized capital. The company is a California corporation with capitalization of 50,000 shares at par value of \$20 each. The prospect is the invention of E. H. Foley, officer of the company are A. B. Slaton, president; A. A. Macpherson, secretary; J. H. Macpherson, treasurer; J. H. Kreider, treasurer; Charles W. Hutchinson, director.

As a consequence of the bankruptcy of the Sonograph Corporation, the company is now in liquidation. (Continued on page 42)

# THE TIME—SUNDAY NITE, FEB. 12

The PLACE PALM GARDEN 52D ST. AT 8TH AVE.

The GIRLS FROM ALL THE THEATRES WILL BE THERE

# BURLESQUE CLUB

BALL and ENTERTAINMENT

"DON'T BE SILLY"—BE THERE



## PRESENTATIONS—BILLS

THIS WEEK (February 6)

NEXT WEEK (February 13)

Shows carrying numerals such as (5) or (6) indicate opening this week on Sunday or Monday, as date may be. For next week (12) or (13) with split weeks also indicated by dates.

An asterisk (\*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

## GERMANY

## Month of February

**BERLIN**  
Scala  
MacTure  
Beate Branda  
Karliska & Riber  
Reinhardt & Sohn  
Thea Alha

3 Andrews  
Sprung & Tauc  
Winston's Girls  
Charles Revil  
Rasch Girls  
Luvau  
Kurtin Tr.

## PARIS

## Week of February 6

**Apollon**  
Jane Arsene  
Princes Tr.  
Oathorn  
Norman & Stanley  
Simone Azibert  
Plattier Bros  
Blanche Banchis  
Mlle Appella  
Petrossian  
Artola-Cohan  
Perrazano  
Rietier  
Andre Romain  
Stuart & Cameron  
Casino de Paris  
Maurice Chevalier  
Jack Forrester  
Pierrette  
Therese Dorny  
Bach  
Danielle Brogie  
Pasquali  
Diana  
Germeyne  
Maurice Fravilis  
Rocky 2  
Tiller Girls  
Ena Moguel  
Helle Nico  
Charlotte Martine  
Harem & Myrtill  
Andres-Meret  
Wood Sis

Welly Sis  
Dorchmans-Rogel  
Paul Gason Bd  
Moulin Rouge  
Jane Aubert  
Dolite & Billie  
Marthe Herby  
Rasch Girls  
Jackson  
Harry Plier  
Johnny Hugline  
Fowles  
Dandy  
Sandra Duncan  
Francis  
Friede Mde Bd  
Olympia  
Yvonne George  
Bernal  
Max Ruge  
Duliac  
Matina  
Mlle Goldvira  
Stoykov-Platonoff  
Carmila Garcia  
Tiller Girls  
Dony & Joe Rose  
Talamas  
Fowles  
Joe Blandy  
4 Makers  
Elliotte

## Picture Theatres

## NEW YORK CITY

## Capitol (4)

Walt Rosen  
The Capitols  
John Maxwell  
Lloyd & Brice  
Billy Taylor  
Fain & Dunn  
"Student Prince"

## Paramount (4)

English Girls  
Lou Kestoff  
Fred Tucker  
Sophie Tucker  
"Her Wild Cat"

## Manhattan Steppers

Tommy Hall  
Charles Huey  
Glenn & Jenkins  
Lou Kestoff Bd  
"Sporting Goods"

## Rialto (4)

Miriam Fox  
Paul Renford  
Alice Booth  
"Last Command"

## Rivoli (4)

Renee Wilde  
Oliver Huth  
Edward Molitor  
"Sadie Thompson"

## Boxy (4)

Less Ross  
J & G Trainor  
Joy Ray  
Eleanor Hake

## JUST ROSTER

Geo. Yeoman and Lizzie

Opening Atlanta Feb. 20

Joe-Lenny &amp; Smith-Ed

226 West 47th St. Suite 201

## Chicago, Ill.

## Aviation (3)

Ray Detrich Bd  
Swartz & Clifford  
M & J Jennings  
McCutcheon Sis

## Capitol (13)

Al Short Bd  
DeWinters & Henry  
Weir & Newton

## Chicago (6)

H L Spittany Bd  
Julius Juffano  
McCutcheon Sis  
"Love & Learn"

## Grandola (13)

Chas Kaley Bd  
Ruth Ross  
Sant & Clair  
Smith & Ullman  
(Two to fill)

## Chicago, Ill.

## Tivoli (6)

Frank Masters Bd  
Rudy Wiedoff  
Mae Win Ou  
"Love"

## Uptown (6)

Bonnie Krueger Bd  
Rainbow  
"London Midnight"

## Atlanta, Ga.

Howard (11)  
Public Unit  
Helen High  
Jerry  
Herrard & Henry  
"Temptation"

## Baltimore, Md.

Century (6)  
Willie Solar  
3 Meykors  
Helen High  
Nado Kondo  
Pearl Joy  
Hamon  
Aida Kawakami  
Goo Hirose  
Karl Fisher Bd  
Propper & Maret  
John & Mabry

## "Beau Sabreur"

(13)  
Jazz a la Carlo  
"Secret Hour"

## Garden (6)

G & H Miller  
Kurt Murray  
Vera Marsh Co  
Kait Co-Lorraine  
Ann Greenway  
Harry Carroll Co  
Chl "The Jazz Singer"

## Rigodone (6)

Howard Co  
Jerry Corvey  
Hunter & Percival  
Kait Co-Lorraine  
Page & Cortez  
"That's My Dandy"

## New (4)

Milton DeLong Roy  
"Grand Old Boy"  
Rivoli (4)  
Criticism Male 4  
"Smile, Boy Smile"

## Stanley (4)

Leon Navar  
Billie Tichenor  
Olympia  
Yvonne George  
Bernal  
Max Ruge  
Duliac  
Matina  
Mlle Goldvira  
Stoykov-Platonoff  
Carmila Garcia  
Tiller Girls  
Dony & Joe Rose  
Talamas  
Fowles  
Joe Blandy  
4 Makers  
Elliotte

## ARCHIE MORRIS

(Hubbard of the famous LILLY MORRIS) says: "Wilton, you haven't any idea how well known you are in London."

## CHARLES E. BRAY

(Many years with the Grimsby Circus) says: "The Wilton name is as well known in Berlin, Germany, as in New York."

## Which only goes to prove—

that satisfaction brings international results.

## Attractions Placed Anywhere

## and Everywhere—here is

## Show Business

## ALF T. WILTON

1560 Broadway, N.Y.C.

Bryant 2027-8

## NEW YORK CITY

## Capitol (4)

Walt Rosen  
The Capitols  
John Maxwell  
Lloyd & Brice  
Billy Taylor  
Fain & Dunn  
"Student Prince"

## Paramount (4)

English Girls  
Lou Kestoff  
Fred Tucker  
Sophie Tucker  
"Her Wild Cat"

## Manhattan Steppers

Tommy Hall  
Charles Huey  
Glenn & Jenkins  
Lou Kestoff Bd  
"Sporting Goods"

## Rialto (4)

Miriam Fox  
Paul Renford  
Alice Booth  
"Last Command"

## Rivoli (4)

Renee Wilde  
Oliver Huth  
Edward Molitor  
"Sadie Thompson"

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Less Ross  
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Joy Ray  
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Ray Detrich Bd  
Swartz & Clifford  
M & J Jennings  
McCutcheon Sis

## Peters &amp; LeBeau

"Shanghaied"

## Fun's (5)

Allan Rogers  
"The Jazz Singer"  
Stanley (5)  
Donald Brian  
"London Midnight"

## PITTSBURGH, PA.

## Grand (5)

4 Americans  
"Pat Leather Kid"  
Penn (4)  
Jack Powell  
Lanc & Voick  
Holly Hall

## Don Miller

"Gents Prefer B's"

## Capitol (11)

Walter Bastian Bd  
Stanley Perry  
Havens & Field  
Mills & Shea  
Mechan & Newman  
Tommy Wonder  
Grand Riviera (12)  
Mogk Watson Bd  
Conart & Mottio  
Bennie Green  
Madelyn Killeen  
Michigan (4)  
Murray Anderson  
Tommy Wonder  
"That's My Dandy"

## New (4)

Milton DeLong Roy  
"Grand Old Boy"  
Rivoli (4)  
Criticism Male 4  
"Smile, Boy Smile"

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## Capitol (4)

Walt Rosen  
The Capitols  
John Maxwell  
Lloyd & Brice  
Billy Taylor  
Fain & Dunn  
"Student Prince"

## Paramount (4)

English Girls  
Lou Kestoff  
Fred Tucker  
Sophie Tucker  
"Her Wild Cat"

## Manhattan Steppers

Tommy Hall  
Charles Huey  
Glenn & Jenkins  
Lou Kestoff Bd  
"Sporting Goods"

## Rialto (4)

Miriam Fox  
Paul Renford  
Alice Booth  
"Last Command"

## Rivoli (4)

Renee Wilde  
Oliver Huth  
Edward Molitor  
"Sadie Thompson"

## Boxy (4)

Less Ross  
J & G Trainor  
Joy Ray  
Eleanor Hake

## JUST ROSTER

Geo. Yeoman and Lizzie

Opening Atlanta Feb. 20

Joe-Lenny &amp; Smith-Ed

226 West 47th St. Suite 201

## Chicago, Ill.

## Aviation (3)

Ray Detrich Bd  
Swartz & Clifford  
M & J Jennings  
McCutcheon Sis

## Dare &amp; Yates

Masters & Grace Co  
Drake & Adams  
(One to fill)

## Gates Ave.

1st half (12-15)  
Al Libby Co  
Mardo & Wynn  
Harry Koler Co  
Van & Schenck  
Griffin 2  
2d half (16-19)  
Gaynor & Bryon  
F D'Amore Co  
Gordon & Pierce  
Helen Johns Co  
(One to fill)

## WASHGTON, D. C.

## Earle (4)

On the Farm Rev  
Ed Hyman Pres

## Melba

1st half (12-15)  
Horsebush  
(Others to fill)  
2d half (16-19)  
Ted & Al Waldman  
(Others to fill)

## Metropolitan (13)

Brooks & Barton  
Poster & Peggy  
Pleasant & Fulcom  
Fred Walton Co  
Flo Hedges Co

## Oriental

1st half (12-15)  
Gayer & Byron  
Dale Sis  
Buck & Bubbles  
Edith Gilbert  
Bernie Mignon Rev  
Mack & Aubrey  
Muller & Porter Co  
(One to fill)

## Fox (4)

Jack Stebbins Pres  
Meyer Davis Sym  
Leon Drussell  
Dunaway Ballet  
Opera & Juv Rev  
Brady & Wells  
Abbey Sis  
Zamou & Dollmar  
Clay Innian  
Styrol  
"Old San Francisco"

## Palace (4)

Public Pres  
Mildred's Fan Rev  
Baz & B. Rev  
Dorothy Neville  
Harry Burns Co  
Kramer & Hubert  
Aida Kaufman Girls  
Bernie & Emily  
"2 Flaming Youths"

## Joy Bells

"The Dove"  
Blatlo (4)  
"Merry"  
Roy Rommel Pres  
"The Spotlight"

## SAN FRANCISCO

## Gino Severi Bd

"Last Command"

## Oxford 2

1st half (12-15)  
Alvin & Kenny  
Garn  
Darrall & Robinson  
Paul Specht Orch  
Lowell  
Hil & Langdon  
Scotts & Vernon  
(One to fill)

## Lincoln 34

1st half (12-15)  
Howard & Forest  
Donnelly & Clark  
Frank Melino Co  
Marion Wilkens Co  
Louise Wright  
Dan Coleman Co  
Ruck & Bubbles  
Karl Rosini Co

## Boulevard

1st half (12-15)  
Edith Bohman  
Wilfred Clark Co  
Lander Bros & L  
Braille & Polio Or  
2d half (16-19)  
Lucas & Lillian  
Carney & Pierce  
Baldwin Blair Co  
Pearl Grimes Co  
Morton Stanley & F

## Commodore

1st half (12-15)  
Evans & Barrie 2  
Mina Rollins  
Webb & Hall  
Rah Ral Tommy  
Burns & Kissen  
Tibbo's Sema  
2d half (16-19)  
Ed Galt  
Jamison Sisters  
Connell & Jones & Z  
Glas & Collins  
Burke & Burke  
4 Unkers

## Delancey St.

1st half (12-15)  
Sumner  
Murphy Bros  
McCall & Keller  
Bert Gordon Co

## PHILADELPHIA

## WHEN

## PLAYING

Cy Landry  
Flora Hoffman  
Rasch Girls  
Grundy & Morley  
O'MAHIA, N.B.  
Riviera (11)  
Public Unit  
Lillian  
Jerome  
Hoffman & Seaman  
Miss Himmelman  
Hoffman, Girl's  
Oshkosh  
(11-12)  
Vera Walton  
Billie Hunk  
Art Linkin  
PHILADELPHIA  
Fun's (4)  
Round De Lay Rev  
Ward & Raymond  
Hinkle & Mae

## N &amp; W St Clair

1st half (12-15)  
LeMaire & Van  
N N N  
Victoria  
1st half (12-15)  
Betancourt Co  
Evelyn Cavalliam  
Homan & Grace  
Bobby Henshaw Rev  
Helen & Wynn  
2d half (16-19)  
Bob Anderson Co  
Poor Old Jim  
Lander Bros & L  
Melody  
BROOKLYN  
Bedford  
1st half (12-15)  
Lou Rella Co  
Stetall  
1st half (12-15)  
H. H. Tupper Co  
Margie Colton  
Lay & Payne Rev  
Ward & Raymond  
Bernard Weber Co  
W & B Ritchie Co

## COLUMBUS, O.

## Broad (13)

Paul Nolan Co  
Chas & L. Guard  
Fay & M. H. H  
Roder & Maly  
Rooney Bent & R3d  
Low Kelly Co  
May Joyce Co  
2d half (16-19)  
4 Karetys  
Burr Maly & Roon  
Zolaya  
Private Slack  
(One to fill)

## CORONA, N. J.

## Phza

1st half (12-15)  
Bob Anderson Co  
Beth Chellis Co  
Mohan & Shannon  
Gordon & Pierce  
Lester Lane Co  
2d half (16-19)  
All Girl Show  
(Others to fill)

## DETROIT, MICH.

## State (13)

Gautier Co  
Irving Edwards  
Ruth Elder  
Bob Nelson  
Rosen  
Metropolitan (13)  
Brooks & Barton  
Poster & Peggy  
Pleasant & Fulcom  
Fred Walton Co  
Flo Hedges Co

## EVANSVILLE, IND.

## Tivoli

1st half (12-15)  
Page & Class  
Smith & Strong  
Tina Types  
Royal Gascogne  
Gordon & Pierce  
2d half (16-19)  
Kruzes  
Edith Gilbert  
Bernie Mignon Rev  
Mack & Aubrey  
Muller & Porter Co  
(One to fill)

## HOBOKEN, N. J.

## Lyric

1st half (12-15)  
Russell & Holt  
Whitaker & Potter  
(Three to fill)  
2d half (16-19)  
Kramer & Hubert  
Aida Kaufman Girls  
Bernie & Emily  
"2 Flaming Youths"

## HOUSTON, TEX.

## State (13)

3 Harpers

## JAMAICA, I. I.

## Premier

McDonald 3  
Lorraine & Neal  
Cardiff & Wales  
Jean Granes Co  
Grace Edler & Bill  
2d half (16-19)  
Claude DeCar Co  
Walter & Frank  
Wilfred Clark Co  
Storey & Lee  
P Mansfield Rev

## ATLANTA, GA.

## Grand (13)

Chas McGoods Co  
Frank Mullane  
Gaudmish Bros  
Jetta Catlow Co  
Beeman & Grace  
Low Kelly Co  
Jack & Queens  
National  
1st half (12-15)  
LaFleur & Fortia  
Byron  
Old Jim  
Walton & Brandt  
2d half (16-19)  
Jerry & Grace  
Horn & Cooper  
Helen & Wynn  
Longin & K Rev

## Orpheum

1st half (12-15)  
Jordan & Grace  
Carney & Pierce  
G. Yeoman & Lizzie  
Smith & Lash  
Cavalliers  
(One to fill)  
2d half (16-19)  
Cahill & Mabell  
Mardo & Wynn  
Margie Colton  
Paul Specht Orch

## State (13)

3 Galters  
Peronne & Oliver

## BUFFALO, N. Y.

## State (13)

4 Hartlins

## PITTSBURGH

## Alidine (13)

Merry Go Round  
(Others to fill)

## PROVIDENCE, R. I.

## Carlton (13)

Dixon Riggs 4  
Primrose 4  
Meredith & Spier  
Faber & McIntyre  
Chas. Ahern Co

## TORONTO, CAN.

## Loew's (13)

1st half (12-15)  
Howard & Forest  
Donnelly & Clark  
Frank Melino Co  
Marion Wilkens Co  
Louise Wright  
Dan Coleman Co  
Ruck & Bubbles  
Karl Rosini Co

## CANTON, O.

## 1st half (12-15)

Howard & Forest  
Donnelly & Clark  
Frank Melino Co  
Marion Wilkens Co  
Louise Wright  
Dan Coleman Co  
Ruck & Bubbles  
Karl Rosini Co

## WHITE PLAINS



**KANSAS CITY, MO.**  
 Main St. (6)  
 Farish & Peru  
 Louisville Louisa  
 Stepping Feet  
 Chas Chase  
 Chas & Wells  
 (One to fill)

**MADISON, WIS.**  
 Orpheum  
 2d half (9-12)  
 Midget Co  
 Marand & Gorton  
 Saravoff Co  
 Wallace & May  
 Wilton Crawley

**MILWAUKEE**  
 Majestic (6)  
 Bobby Randall  
 3 Knight  
 Sub Deb Rev  
 Rudmann  
 (Two to fill)

**MINNEAPOLIS**  
 7th St. (6)  
 Agce & White  
 Violet Joy Co  
 Main & Pale  
 (Three to fill)

**ROCKFORD, ILL.**  
 Palace  
 2d half (9-12)  
 Tuto  
 Sparling & Rose

**THIS WEEK**  
 NORTON AND BROWER  
 State, New  
 JONES and HULL  
 Melba Brooklyn  
 GRANT and ROSALIE REVUE  
 Ortona and National  
 Direction  
**CHAS. J. FITZPATRICK**  
 100 West 46th Street, New York

**Interstate**

**AMARILLO, TEX.**  
 Fair  
 1st half (13-15)  
 (Same bill) plays  
 Wichita Falls 2d  
 half

**HOUSTON, TEX.**  
 Merit (13)  
 Ribbo LaColina Co  
 (One to fill)

**ATLANTA, GA.**  
 Ritz (13)  
 Gully & Jenny  
 Philson & Duncan  
 Dalley Peckman Co  
 Primrose Semon  
 (One to fill)

**AUSTIN, TEX.**  
 Hancock O. H.  
 1st half (13-15)  
 (Same bill) plays  
 Galveston, 2d half  
 Falls Reading & B  
 Sattelle Pratus  
 Henry Sargent Co  
 (Three to fill)

**BATON ROUGE**  
 Columbia (13)  
 (Same bill) plays  
 Alexandria, 14  
 Monroe, 15  
 Fine Bluff, 16  
 Shreveport, 17  
 Texarkana, 18  
 Jack Hanley  
 Maddock's Co  
 Rice & Newton  
 Peltree  
 (One to fill)

**BIRMINGHAM, ALA.**  
 Majestic (13)  
 Breckles & Bolla D  
 Bargent & Lewis  
 Kelso & Demonde  
 4 Camerone  
 Woodland Rev

**DALLAS, TEX.**  
 Majestic (13)  
 Marshall & LaRue  
 Hyman's Home & K

**HOWARD SLOAT**  
 BONDS FOR INVESTMENT  
 A. B. Leach & Co., Inc., 57 William St., N. Y.

Wayburn's Buds  
 May Usher  
 Walker & Dyer

**FT. SMITH, ARK.**  
 Jole (13)  
 Nougol Rev  
 Everett Sanderson  
 Cantor & Duval  
 Mandel Bros  
 (One to fill)

**FT. WORTH, TEX.**  
 Majestic (13)  
 Hartum & Saxton  
 Musical Conserv

**Orpheum**

**CHICAGO, ILL.**  
 Palace (13)  
 Hermanos Williams  
 Boyde & Della  
 Lovemore & N  
 Dave Appolon Co  
 La-Della-Della  
 Eugene O'Brien Co  
 N & E Newell  
 (One to fill)

**State-Lake (13)**  
 Anna Nelson Co  
 Olive Olsen  
 Patricia  
 Narrone & LaC Rev  
 Pastana  
 Tolo  
 Geo Dormonde Co  
 (Two to fill)

**3 Browns**  
 (Two to fill)

**ST. LOUIS, MO.**  
 Grand (6)  
 Fast Steppers  
 Stanley House Co  
 (Three to fill)

**ST. PAUL, MINN.**  
 Palace  
 2d half (9-12)  
 Clifford & Marion  
 Brown & Lavello  
 Geo Schroed  
 (Two to fill)

**SIOUX CITY, IA.**  
 Orpheum  
 2d half (9-12)  
 Rob Rully Co  
 Senn & Dean  
 Sydel & Spottie  
 Countess Sonia Co  
 (One to fill)

**SO. BEND, IND.**  
 2d half (9-12)  
 West & McGinly  
 Joe Fong  
 (Three to fill)

**SPRINGFIELD, IND.**  
 2d half (9-12)  
 Manly & Baldwin  
 Barry & Whitledge  
 Spottie Rev  
 Chilton & Thomas  
 (One to fill)

**MILWAUKEE**  
 Palace (13)  
 Claude &  
 Pulton & Mack  
 Larry Rich Co  
 Niece & Club  
 Rich & Cherrie  
 (One to fill)

**MINNEAPOLIS (13)**  
 Harry Wainman  
 Murray & Oakland  
 Olsen & Johnson  
 Mijares  
 Peter Higgins  
 (One to fill)

**OAKLAND, CAL.**  
 Orpheum (13)  
 Peggy MacKenzie  
 John Mele  
 Wanner Bros  
 Alexander & Peggy  
 Moss & Pegg  
 (One to fill)

**OMAHA, NEB.**  
 Orpheum (13)  
 Ryan Sis  
 Michon Bros  
 Harry Carey Co  
 Brown & Whitaker  
 Senna & Dean  
 (One to fill)

**PORTLAND, ORE.**  
 Orpheum  
 Coward & Bradd'ck

**Keith-Western**

**CLEVELAND, O.**  
 Read's Hipp  
 1st half (13-15)  
 Main & Class  
 Van De Velde Tr  
 Johnny Barry Co  
 Carlton & Bell  
 Geo McClellan  
 2d half (16-19)  
 Louis Bros  
 Zella Bros  
 Roman Tr  
 Under the Palm  
 (One to fill)

**DETROIT, MICH.**  
 Grand Riviera (13)  
 Bernio Green  
 Cogert & Metto  
 (Three to fill)

**FT. WAYNE, IND.**  
 Palace  
 1st half (13-15)  
 Bobby Randall  
 West & McGinly  
 (Three to fill)  
 2d half (16-19)  
 Jime & Barry  
 London Parle & N.Y.  
 Pat Henning Co  
 (One to fill)

**GREEN BAY, WIS.**  
 Palace  
 2d half (16-19)  
 Barber & Jackson  
 Warner & Cole  
 Henry Catron Co  
 (Two to fill)

**HAMMOND, IND.**  
 Parthenon  
 2d half (16-19)  
 Hudson Rev  
 (Others to fill)

**LEXINGTON, KY.**  
 Ben All  
 1st half (13-15)  
 Toby Wilson Co  
 Country Club Co  
 (Three to fill)  
 2d half (16-19)  
 Edna W Hooper  
 (Others to fill)

**MUNCIE, IND.**  
 Wyssor Grand  
 1st half (13-15)  
 Robinson & Pierce

**Keith-Albee**

**NEW YORK CITY**  
 Broadway (6)  
 Roger Ingersoll  
 Billy H. n  
 Correll Sis  
 Lorna Wynn  
 Fred Allen  
 Shirley Dahl  
 Large & Morgmer

**3rd Ave.**  
 2d half (9-12)  
 Jean LaCroso  
 Vox & Walters  
 R & L Gillette  
 Walter Jorgers  
 (One to fill)

**Coliseum**  
 2d half (9-12)  
 4 Serenays  
 Josephine Drayn  
 Sessou Hayakawa  
 Bob Albricht  
 Ledv

**81st St.**  
 2d half (9-12)  
 Cecil Alexander

**Toney & Norman**  
 Nazimova & Rose  
 Mary Joyce  
 (One to fill)

**Franklin**  
 2d half (9-12)  
 Truico & Bd  
 Eddie Conrad  
 (Two to fill)

**Hamilton**  
 2d half (9-12)  
 Frank Furon  
 Golden Violin  
 A & E Standman  
 Sunlight E Nelson  
 Tarnan

**Hippodrome (6)**  
 de Cardoue  
 Mills & Goodwin  
 Chain & Archer  
 Catalini  
 Sylvia Clark  
 Ruiz & Donita  
 Browning & Br'ken  
 (13)  
 Howard Ponies  
 Du Pont  
 Wright Rev  
 Bob Albricht Co  
 (Three to fill)

**Jefferson**  
 2d half (9-12)  
 Louis & Winthrop  
 Miss John  
 Jim McWilliams  
 Vera Sabini Co  
 (One to fill)

**125th St.**  
 2d half (9-12)  
 Sheldon Hett & L  
 Joynor & Honkins  
 Hayden Manny  
 Walter McNally  
 Stan Kavanagh  
 Deno & Rochelle

**SEATTLE, WASH.**  
 Orpheum (13)  
 Barrio & Mann  
 M Montgomery  
 Peter Higgins  
 Walter McNally  
 Stan Kavanagh  
 Deno & Rochelle

**VANCOUVER, B.C.**  
 Orpheum (13)  
 Tom Davis 3  
 Jack Benn  
 Sunshine Sammy  
 Bestor's Oreh  
 Cardini  
 Beverley Bayne

**WINNIPEG, CAN.**  
 Orpheum (13)  
 Anderson Bros  
 Frankie Heath  
 3 Melvin Bros  
 Tiny Town Rev  
 Will Halligan  
 Countess Sonia Co

**Regent**

**2d half (9-12)**  
 Dales  
 Joe Young Co  
 Bedini & Arthur  
 (Two to fill)

**Riverside (6)**  
 4 Giltone  
 Frakson  
 Marg Severs Co  
 Leas & Vogt  
 Wedding Gown

**FAY'S PHIL.**

(FULL WEEK)  
 Booked by  
**FRANK WOLF, JR.**  
 Colonial Trust Bldg.  
 PHILADELPHIA, PA.

**Clark & Bergman**  
 Hal Neilman  
 Solly Ward Co  
 Jones & DeWynn  
 (13)  
 Lily Murray  
 Maude Earle  
 Eddie Lambert  
 Cora  
 Gaultier's Dogs  
 Mosconi Bros  
 Sammers & Hunt  
 (One to fill)

**Royal**  
 2d half (9-12)  
 Apollo 3  
 Anger & Fair  
 Te D'Arcy  
 (Two to fill)

**CONY ISLAND**  
 Tilyon  
 2d half (9-12)  
 Brilante  
 Mary Marlow  
 Conlin & Glass  
 Gamby-Hale Co  
 Wayburn's Buds R

**RAK ROCKAWAY**

**Strand**  
 2d half (9-12)  
 Frank Sinclair  
 Non Hairner  
 Frankel & Dunley  
 Snowy Court & J  
 (One to fill)

**BROOKLYN**  
 Albee (6)  
 Corlin & Foster  
 Teck Murdock  
 Dooley & Sales  
 Fred Hurd & Co  
 S'io Kicks  
 (13)  
 Interservice  
 As We Were  
 Dwyer & Sayre  
 Dwyer & Sayre  
 Jim McWilliams  
 (One to fill)

**Bushwick**

**Jack & Jill**  
 2d half (9-12)  
 Neely & Herman  
 Original  
 Tancin & Ray  
 Walter Wynan

**Flatbush**  
 2d half (9-12)  
 Jack & Jill  
 Neely & Herman  
 Original  
 Tancin & Ray  
 Walter Wynan

**Greenpoint**

**2d half (9-12)**  
 Clair  
 Davis & McCoy  
 Moran & Wiger

**BOSTON, MASS.**  
 Gordon's Olympia  
 (Seccally Hall) (6)  
 Mason & Dixon  
 Tabor & Green  
 Nichel  
 Mystic Mirror  
 Al Rhuma & Margie  
 J C Mack  
 Chas Hill

**Gordon's Olympia**  
 (Wynch St.) (6)  
 5 Janusley  
 Kaye & Sayre  
 Marie & Ann Clark  
 Edwitt & Crow  
 Leah & Vandrgriff  
 Arthur Jarrett  
 Wills' Elevator  
 1st half (13-15)  
 Allen Cornfield  
 Jerome & Ryan  
 Jack Russell Co  
 Ingels & Davis  
 Fisher & Hooters  
 Corine Tilton  
 Brown Derby Orch  
 (One to fill)

**AKRON, O.**  
 2d half (9-12)  
 Lymn McGinly Co  
 2d half (16-19)  
 2d half (16-19)  
 Sully & Haughton  
 Geo Beatty  
 McGinlin & Evans  
 Elsie Johnson  
 Vivian Walters  
 Revel Tros  
 Aschulic & Sarge  
 (One to fill)

**New Boston (6)**  
 Krugel & Robles  
 Howard's Ponce  
 Tanner & Palmer  
 Mosconi Bros  
 Buddie Beryl  
 Elroy Sis

**BRADFORD, PA.**

**2d half (9-12)**  
 Rob Hall  
 Billy Champ  
 Bailey & Phil  
 (Two to fill)

**BRIDGEPORT, CT.**  
 Palace  
 2d half (9-12)  
 Hevan & Flint  
 Lane & Stanley  
 Reed Hooters  
 John Staniford  
 Charlotte Worth  
 B & O Nelson

**ALBANY, N. Y.**

**2d half (9-12)**  
 Homer Lind  
 Fred & Daley Rul  
 Carl & Inez  
 Boyd & King

**ALBANY, N. Y.**  
 2d half (9-12)  
 Record Co  
 Cecil & Yan  
 (Three to fill)

**ALBANY, N. Y.**  
 2d half (9-12)  
 Harry Wolf Co  
 Rescor & Balfour  
 Haver & Atras  
 Ibahe Ent  
 Thos J Ryan  
 Schubert

**CAMPDEN, N. J.**

**2d half (9-12)**  
 Castle of Dreams  
 Joy Bros & Gloom  
 John Landick  
 Mathews & Dyer  
 Ted Shaw

**CANTON, O.**

**2d half (9-12)**  
 Rnblo Sis  
 Sidney Marion  
 Dalmacio Holbrook  
 Jim Harry  
 Sunny Jarman

**2d half (9-12)**  
 Al Weber  
 Bud Carrell  
 Tachting Party  
 W. H. & Kaufman  
 (One to fill)

**CINCINNATI, O.**

**2d half (9-12)**  
 Land of Clowns  
 Gerald Griffen  
 Joe Roberts  
 Ross Wye Co  
 (One to fill)

**2d half (9-12)**  
 Al Weber  
 Bud Carrell  
 Tachting Party  
 W. H. & Kaufman  
 (One to fill)

**ATLANTA, GA.**

**2d half (9-12)**  
 Adole Verne  
 Ted Thomas's Bd  
 Al K Hall  
 On the Air

**ATLANTIC CITY**

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**ATLANTA, GA.**

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**ATLANTA, GA.**

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**ATLANTA, GA.**

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**2d half (9-12)**  
 Cabaret Dogs  
 League of Ymprien  
 Lane & Harper  
 (One to fill)

**HARTFORD, CT.**  
 Capital  
 2d half (9-12)  
 Gossips of 1927  
 (Others to fill)

**COLUMBUS, O.**  
 Keith's  
 2d half (9-12)  
 Vaughn Comfort  
 Paris Fashions  
 Vol Hart  
 Van Haven  
 Vaneesi  
 (One to fill)

**DAYTON, O.**  
 Keith's  
 2d half (9-12)  
 On Tour  
 Harry John  
 Chas & E. Earl  
 Wm A Kennedy  
 Herbert Faye Co  
 Wills' Elevator  
 1st half (13-15)  
 Allen Cornfield  
 Jerome & Ryan  
 Jack Russell Co  
 Ingels & Davis  
 Fisher & Hooters  
 Corine Tilton  
 Brown Derby Orch  
 (One to fill)

**INDIANAPOLIS**  
 Keith (6)  
 Beecoe & Quene  
 Emmett O'Mara  
 Fisher & Hooters  
 Corine Tilton  
 Brown Derby Orch  
 (One to fill)

**1 Swift**  
 Jack Lee  
 Jess & Cantor  
 Joe Dooly Co  
 Casino & Junitia

**ITHACA, N. Y.**  
 Strand  
 2d half (9-12)  
 A's Here

**AL GROSSMAN**

100 West 46th Street, Bryant 4573  
**BOOKED THIS WEEK**  
**EDWARD J. LAMBERT**  
 THE AMERICAN FASHION PLATE  
 Can Do the Same for YOU

**WILBUR, N. Y.**

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**JERSEY CITY**

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**ELMIRA, N. Y.**

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**ELMIRA, N. Y.**

**2d half (9-12)**  
 Joe E Howard  
 Shirley & Allen  
 (Three to fill)

**2d half (9-12)**  
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 Shirley & Allen  
 (Three to fill)

(Continued on page 63)



**CHIN-LEE CHIN'S**  
49th St.—Broadway—14th St.  
Dining—Dancing—No Cover Charge



# GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

## At the Palace

Palace program says that in the Mid-Season Bill next week, "the high standard of the winter will be maintained." Any fur dealer will tell the world that as a winter this one has been a failure.

Warling's Pennsylvanians are making overtures out of popular songs and making new friends in their new territory this week.

Edith Meiser, delighting everyone with songs of the past and present, had a gown that was as beautiful as the blue taffeta. It was first a robe de style with a large bow of yellow at the right hip, and its short tight sleeves were slit. Then Queen Elizabeth made big puffed sleeves necessary as well as the stiff lace collar, flaring, and came to match. When the upper skirt was removed and the lower one dropped and an enormous feathered hat and boa added Miss Meiser became the Gibson Girl. A disappointed audience got no encore.

Tex McCool shouldn't tell trade secrets. He said he laughed when he saw the audience coming in. Marjorie Tiller, with Ted, was attractive in a soft white crepe frock with a red rose perched on her shoulder. Slipper bows of the same color would be a big improvement on the pink ones just used.

Medley and Dupree, who have no first names according to the program, were entitled to the laughs they got. The girl is very pretty, more so in the green lace frock with tiny roses scattered over it than the one of black velvet, whose rhinestone trimming across the bodice ended in a hip ornament and strings of the stones from it.

Marion Barclay's fine voice seemed in the wrong spot in an opening act. Rhea and Santoro, whose curtain bows must have satisfied any act. A white lace costume of Mile. Rhea's was lovely and the black satin white feathered hat a good way of bringing out that fact.

## Shin Kicking Out Here

"Dimpled Darlings"—and did they have room for dimples!—will go into burlesque history for two reasons. There was no policeman in it and it had the most girls, judged by the scales. They were all pretty and quite lively, proving the Columbia stage is well built.

Nora Ford left nobody in doubt that she has a pretty figure. She and Dolly Beranger, the Isabelle Van's girls appear in modest in spite of the new colored lights that have been added to the edge of the runway.

Isabelle was a vision in a cap of stiff green tulle and silver spangles and long green and silver skirt with not much between. Her left arm was much bunched.

Her girls appeared once in white taffeta and again in two colors of the same material, both costumes having real skirts. They had to do something to distinguish themselves from the chorus so they dressed.

The Columbia has only one thing to recommend it as an assignment: it's the only theatre where a woman doesn't have to profit by the old proverb, "A knick in the shins is worth two gentle hints." Regardless of how obvious the reason the fact is rare enough to entitle the theatre to a bronze tablet.

Three times in two hours the "shin kick" made the goal—an empty seat—at another theatre on Broadway.

## As to "Cradle Song"

As famous as Eva Le Gallienne has become it was probably natural that the crowded lobby failed to recognize her in a seakins coat, her hair all on end from the wind and trailed by a shaggy pup. She carries her honors lightly. The usual full house saw "The Cradle Song," for which a handkerchief is as necessary as a ticket at the old 14th Street theatre. The simple charm of the story and the delightful playing of Miss Le Gallienne and Josephine Hutchinson have made people go often enough to learn the lines.

Strange, too, when there are no sensational disclosures of any kind, no slapstick or lipstick or even liquor, just a little gem in a most dilapidated setting.

## At the Paramount

Sophie Tucker must create her picture public so her next appearance there should receive a warmer

welcome. Her gorgeous ermine and sable coat Monday covered a green crepe gown, the color of which matched the lining of the coat. The uneven hemline of the gown was achieved by a fullness at the right side hanging longer. A single loose panel hung from back of the left shoulder and diamond earrings and several bracelets completed her costume.

Six English Tiller girls wore men's formal dress clothes with top hats and canes, and appeared in the finale in fantastic black and gold costumes and high feathered hats. Scarlet velvet curtained the stage, once with silver strands and again plain.

## "Buck Privates" Help

Joseph Cherniavski and the Colonians—why didn't they call them Colonists?—are doing a lot to bring 53d street to the picture public in spite of the heavy billing outside, which usually makes people skeptical.

The Colony assumed a martial appearance with ticket takers in khaki, bugler mingling with the auto horns outside, and aviatrix uniforms inside and satin inside.

All for "Buck Privates," and it needed the help. Everything is blamed on the war, so making Lya de Putti an ingénue will have to be too. Maybe the girls' curls and wear a uniform—more a Boy Scout's than an overseas veteran's. But she had her beautiful white satin wedding gown, pearly on bodice and edge of bonnet, ready on a moment's notice, giving a lesson in preparedness.

## A Lindy A-Horse

Sombreros will surely go out of style now with Tom Mix making our Westerns so high hat. "The Arizona Wildcat" is actually interesting and though even Tom couldn't make East and West meet he did bring the wild and woolly to the slick and silk of California. This last Kathleen Key unlock another wardrobe, this time for Dorothy Sebastian. Her white taffeta frock had lace sleeves open the whole length, caught at the wrist in a narrow band, and the skirt half covered with the same lace. The short cape that matched a darker silk frock was caught at the neck in a big bow and had a deep hem of heavy lace.

Cissy Fitzgerald would be exiled from California for wearing a mink coat in the daytime, a direct reflection on their sunshine, she since it was needed. Her black satin coat was lavishly trimmed with black and white monkey fur.

Would such a wealthy lady pay cash for stock, but of course there would be no sense in fighting for a stock and Tom Mix sure took the stars on high. He is the nearest one to Lindy on a Horse.

## AUSTRALIA

(Continued from page 2.)

In only one production for Empire Theatres. Both performers did well here, but, owing to nothing else in sight, they will be released when contract expires, in two weeks.

Leon Gordon will open here this year in "The Trial of Mary Dugan" for W-T. Gordon was a hit here last season in "White Cargo."

Williamson-Tait making big preparations for grand opera season in Melbourne in March with Toti dal Monte.

William Anderson is playing "Annie 100 Per Cent," with Nellie Bramley, at Royal, Adelaide.

"The Ghost Train" in Perth next week with Betty Ross Clarke. Miss Clarke has taken the show over from the Carrolls and will play it under her own management.

Fuller people are getting ready for "Rio Rita," which they claim will be the biggest musical attraction yet offered in Sydney. Gladys Abernethy will be featured.

Some of the big shows that made much coin here last season were "Rose Marie," "The Ringers," "The Terror," "Cradle Snatchers," "Edna," "Remondour," "The Ghost Train," "Don Tonight, Dearie," "Meet the Wife," "The Best People," "The Gollia," "Lady, Be Good," "No, No, Nanette," "Archie," "Sunny." The follies included "The Road to Rome," "Ruddigore,"

## Lya de Putti's Dances

Lya dePutti, the imported German movie luminary, has a strong fondness for New York and for this reason will not go to Hollywood for screen production. Which accounts for Miss dePutti's decision to break into vaudeville and ultimately into legit, the latter after her linguistic handicaps are bested.

The foreign actress has mastered the native tongue. That is the reason she is taking dance lessons for the purpose of doing a dance act and exhibit clothes, rather than the sketch which Edgar Allen Woolf was outfitting her with.

Woolf is understood to have been engaged to marry the star from the star for his preparatory services.

"Green Hat," "Rain" and "Oh, Richard."

Louis Bennison is claiming \$5,000 from Williamson-Tait for alleged breach of contract. Case will come up for hearing early this year in the Supreme Court of New South Wales. Bennison appeared here with Margaret Lawrence in "The Road to Rome," "Rain" and "Our Wife."

## Picture News

"What Price Glory" looks like a long run at the Prince Edward, Sydney. Extra sessions each day this week to come with holiday rush. Next will be "Scarlet Letter," probably followed by "King of Kings."

"Uncle Tom's Cabin" will go into a main city house for run.

Two British pictures will be screened here shortly, issued through Paramount under titles of "Huntingtower" and "The Flight Commander."

"Camille" now offered on general release in neighborhood houses after doing great business in main city theatre.

"Sunrise" here as "special" by Fox. Other attractions released by this exchange include "Mother Macree," "What Price Glory," "7th Heaven," "Cradle Snatchers" and "Woman-ise."

E. Silver has arrived to interest Australian capital for building a local studio for the manufacture of color pictures. Mother Macree, the various beauty spots of Australia.

Another Australian picture will be "shot" at an early date. The title of "Odds On" with Phyllis Gibbs, who recently returned from Hollywood after winning a beauty prize in this city.

Eva Novak is making personal appearances with the Australian made picture, "Romance of a Woman," in which she plays the lead.

Byron Bidwell will stage the program for the new Regent, Sydney, which opened this week under the direction of Hoyt's Theatres, Ltd.

Royal Commission dealing with the film industry in this country has finished its job and is preparing its report, with the layman left wondering what it has all been about and at a cost of \$250,000. The whole thing arose over a statement of a Senator that America had a stranglehold on the picture business of this country. Hundreds of witnesses proved the Commission's entire satisfaction that the statement was in error.

## LOOP'S NO PARKING

(Continued from page 1)

with officials to remove the parking ban.

Loop merchants already had a tough enough break through the opening of Sears-Roebuck community stores in neighborhood.

Actually at present there is little incentive for persons not in business downtown to visit the Loop. Neighbors have everything, including deluxe picture houses on a par with the city's best, and, have far surpassed the downtown section in number of amusement places.

Where the Loop has seven deluxe picture houses, the neighborhoods have 25. There are three Loop cafes and 18 in the neighborhoods. It is probable there are nearly 100 dine and dance places in the outlying districts. The daily carry regular advertising on 80 picture houses outside the loop, which is more than the city has enough to warrant the regular advertising expenditure.

Legit, the only straight Loop amusement, long ago lost out in competition with the horde of picture houses and their pop scales in this town.

# NELLIE REVELL IN NEW YORK

By NELLIE REVELL

Home again. That is, if one insists upon calling her room in a hotel "home." Which I do. And while my recent trip to Chicago, Detroit and Boston afforded no end of excitement—I can even say now—I was glad to be back in my own 12th floor southern exposure room of the Somerset.

Good, too, to be back in the corner seat at the Tavern and to see the smiling face of Frank Gerety. Glad, again, to be lunching with John Pollock, a custom of ours for more than 20 years; and to drop in at The Meeting House with "Daisy" Doran, and to meet there Hugh Dillman, erstwhile husband of Marjorie Rameau, but now married to the Dodge millions. He frequently escapes from her splendor of his newly acquired responsibilities and can be seen in this less pretentious eating place.

While there are ever so many reasons why I am glad to be home, I find myself missing some familiar faces. Joe Preberg, our host of the Somerset, is in Europe. Betty Brown, the best reader of my scribbling in all New York, is in California on a vacation. Lillian Putski, who knows what you like for dinner better than you do and who also knows how to cook it, is with Betty Brown; and I wish they would all come home.

In Boston last week, where I was the guest of Kay Dooley, I learned of many other old-time friends in whom the theatrical world is still interested. Mattie Williams, former Frohman, is running a rooming house in Boston; Carolyn Nichols, the leader of the Boston Vaudeville Orchestra, has also retired from the stage and has made her home in the Hub.

Phelps Decker, former scenario editor for Universal, was found dead Sunday in his New York apartment. He was the husband of Clarence Vance who, a few years ago, was one of the best singles in vaudeville.

That line in last week's Variety, "Over DeMille to the Poor House," reminds me that I have met the only man who ever said "No" to Cecil B. DeMille. Last summer, at a Writers' Club festivity in Hollywood, the toastmaster wanted to introduce the most unusual character in pictures.

"Come on, Mr. So-and-So," he said. "Tell the gentlemen how you once said 'No' to DeMille."

"It was this way," replied the man addressed, who, incidentally was no longer working for DeMille. "We were in the projection room looking at the day's flashes and Mr. DeMille said, 'Did you ever see such wonderful pictures?' And I stood right up and said 'No.'"

A veteran bootlegger padded into the sanctum of B. C. Whitney in Detroit a few weeks ago. The purveyor of forbidden waters were a look of a man in a new way to do the world many and great favors. "I've got a wonderful collection this year," he told Mr. Whitney. "Whiskies, wines, liquors, cordials—anything you want."

"Fine," said the magnate, "I'll take a couple of quarts of absinthe."

The bootlegger threw up his hands in horror. "Absinthe!" he yelled. "Man, I can't sell you that. It's against the law!"

## FREE "AD" FILM

(Continued from page 1)

Stanley concern, the firm is 50 requests behind on "Fine Arts in Metal," showing the making of bronze and silver ornaments by Gorham.

## Return Info

Along with the picture is sent a card asking the projector to write the reaction of the audience to the subject of people who viewed it. A checkup on these cards has shown that the average home audience is 30 people and that the subject was interestingly entertaining. The Stanley outfit estimates there are 110,000 home projectors in the country and is making 45 prints of every "Industrial" contracted for. The original print is on stand, and film, reduced to 16mm. size. The picture is despatched in three 400-ft. 16mm. reels, taking about 45 minutes to run off, the equivalent of about 3,000 feet of standard stock.

In the case of "Fine Arts in Metal," 2,600 of the original 5,000 feet taken and got it for nothing.

This style of commercial advertising has never been able to break into the theatres, hence the Pathé gratis footage and the theory that to get it into the homes would be almost a feat.

Future plans are to make one on the automobile industry, with one car selected as the exemplar, the turning out of a newspaper, one serving as the model, etc.

To get the films on board the trans-Atlantic ships, the Stanley firm pays the transportation company a service charge and another service charge is levied against the direct but semi-masked advertiser on a one-year basis plus the original cost of making the picture.

Stanley Co. has a list of every home projector owner in the country. It is using "Amateur Movie Makers," monthly magazine belonging to the organization of that name, to help circulate the field. The company's employees carried out a sample survey on the making of "Fine Arts in Metal." It held a strong plug, besides advertising copy, urging the reader to send for this free 16mm. subject. February issue had keyed follow-up ads, with the publisher exhibitor responsible for nothing other than postage, both ways, on a seven-cent package. "Movie Makers," January num-

ber was 66 pages and cover and its February issue ran to 138 pages and cover. A likely tip off on the interest being manifested by the amateurs in taking and showing their own films.

## "MARCHETA'S" PROFIT

(Continued from page 1)

Plaza Music Co., instituted action through O'Brien, Malevinsky & Driscoll.

When Vogel was with Sheridan, who operated the John Franklin Music Co., Vogel dug up a shelled song, "Marcheta," it had been purchased from Victor Schertzinger, the movie director, for \$50, all Schertzinger got out of it.

Vogel thought he had a good piece of property in "Marcheta," a personality for nascent song material that has since repeatedly reassured itself, and Sheridan told Vogel that whatever he did with the number he could keep 25 per cent.

Vogel admits payment of over \$10,000 on the song, which amounts Sheridan credited to Vogel in a special bank account. Sheridan told the then yammerer that if he gave it to him direct he (Vogel) would dissipate it, hence the "in trust" banking arrangement.

In this case, Vogel did not know how much was due him until after the discovery through a friendly bookkeeper that the \$150,000 mark was the net profit on the sensational ballad which Sheridan and Vogel popularized from a cubby-hole of an office, without professional staff, and solely through exploitation by voluntary singers, starting with a couple who bought their copies from the music counters and made their own arrangements because of their faith in the song.

According to Vogel's estimate, he asks for \$20,000 additional royalties for his share of the profits.

Resignation of A. G. Stollé, manager of the Riviera (Public), Omaha, Nebraska, of the month has caused much of the Henry Watts, of the Capitol in Los Angeles, will become a rival manager. Stollé, who had been manager of the Riviera, left Watts' place at the Capitol.

Hazel Kennedy from picture presentations is going to leave vaudeville.



# ON THE SQUARE

## A Bit Too Hard-Bailed

At a recent party for some show girls given by a young man about town who rather prides himself on being cynical and hardballed, one of the guests was a pretty youngster, formerly a chorus girl and now a "Follies" principal, whom he had never met before.

About two o'clock she started to go home—alone. When saying good night to her host, she told him with an air of great distress that her pocketbook was missing. When he offered to search for it, she told him not to bother, but that if it turned up later, to save it for her as it contained something of great sentimental value.

Figuring the story a new racket and the girl just another digger, he broadcast the incident among his friends, particularly impressed by the girl's cleverness in refusing to borrow carfare from him.

Several hours later, when the party broke up, one of the guests found the pocketbook under a pile of coats.

Opening it, the young man about town discovered a couple of dollars in silver and a string of prayer beads. All of which considerably revised his ideas about life in general and this young "Follies" girl in particular.

## Father, Daughter and Booze

An irate father who thought that, by tipping off friends in the prohibition department, he would stop his young daughter from cocktail jags on afternoons, may discover his daughter can find joints faster than enforcement can close up.

It almost caused one of the nicer places its privilege of continuing in business because the pater tipped on the place. The boys paid the restaurant a visit and mentioned the socially prominent man's name as the sesame. With the restaurateur not suspicious, the boys flashed a search warrant, but found nothing.

A half-hour later the daughter entered the place, stating she had escaped her nurse in a sanitarium to warn the restaurant man against her father's intended retaliatory measures.

## The Real Perfect Husband

Last week's Perfect Husband, who failed to supply ice water and cigarets to his wife, has been shown up as a small timer by a new claimant really out for the title.

This gent, famous and rather wealthy author, recently tried his hand at play writing, was married not long ago to a young actress with firm ideas about feminine independence.

The author could not induce his bride to accept money from him, either for support or as a gift, so he finally offered to bet her \$1,000 that a play he had just finished would be accepted for production within three months. She took the bet, whereupon he called up his agent and withdrew the play from the market until the end of the three months, without, of course, letting the wife in on it.

## Gunmen's Suite in Times Square

Despite the vigilance through which space was rented in the new Paramount building in Times Square, until that slightly edifice was looked upon as the class tenant holder of uptown, the police last week nabbed 14 gunmen and bandits, as they claimed, in two adjoining offices in the upper part of the building. Cops called them "The Diamond Gang," lead by the Diamonds so they said, who were concerned in the recent ganster shootings on the lower east side.

One of the men arrested when asked to explain the name of the "exporting company" sign on his door, said it had been suggested by the name inside his hat.

## Canyons of Times Square

Lower Broadway was once unique for its high wind currents created by sky-scrapers. Now Times Square has its own canyon. The currents around the Paramount building sometimes lift bits of paper almost to the top of the tower. Last week three large plate glass windows of the Paramount stores were smashed by the wind.

There is another new high wind spot at 45th and 8th avenue, created by the new Hotel Lincoln. Large sheets of glass were broken nearby through heavy wind pressure.

## Morehouse Luck

Ward Morehouse, theatrical columnist on the New York "Sun," was in a taxicab with Miriam Hopkins, actress in "Excess Baggage" when the taxi smashed into an "el" pillar last Friday. The taxi was damaged and Miss Hopkins was bruised. Morehouse, lucky anyway, wasn't hurt.

He took Miss Hopkins to her theatre, where the curtain was held five minutes while a doctor attended the actress.

## No Good Anyway

Which reminds us that a kid who appears in a few clothes in a night club thought up a new Scotch gag and rushed over to a flock of friends to spring it on them.

It was a terrible gag. One hard boiled newspaper man looked at the kid, and said:

"Even if you told that in the nude it wouldn't be good."

## An Individualistic Walk

Frank Orth may not know it but his stage walk is a replica of President Coolidge's street walking form. Frank may adopt his stage strut now for the sidewalks or agencies, for when done by either it's a very individualistic stride. Mr. Coolidge was caught in the news weeklies doing his stuff for the Cubans.

A girl who is the central nude figure in a Broadway revue went up to a farm over a week-end. Arriving at 6 a. m., after the night clubs closed, she wanted to go horseback riding, and did, for two hours. Later she discovered the inside of her riding pants had been a little rough. She is not in the show at this writing.

## "East Lynne" Billed on Broadway

As a publicity stunt the Times Square district "Show Boat" is plastering old-time handbills advertising "East Lynne" by the Cotton Blossom Floating Palace Repertoire Company. No allusion to the Ziegfeld musical or theatre.

Three young stick-up men entered a bookie's establishment and cleaned it out. They knew there could be no squawk. But one of the yeggs got funny. Leaving, he turned and asked:

"Hey; how about a good thing at New Orleans for tomorrow!"

## Name Your Choice

A new contrivance on Broadway is called the Sodamat. This machine, for a nickel, mixes any one of 12 different flavors and slides them out to customers in sanitary cups.

## Canned For Swearing on the Square

An excavation on Eighth avenue bears a printed sign on the fence stating that "loud" or "obscene talk" on the part of employees will result in the canning of same.

Percy Hammond is looking better. Mrs. Hammond has about recovered from a recent side splitting op, usually referred to as appendicitis.

Tony Franseco, favorite jockey at Havana and champion black-bottom dancer, has a jazz band in vaudeville.

Loring Smith, vaude actor, was in Australia so long that his child has acquired an English accent and can't get rid of it.

## EUGENIC GAGS

"Often a eugenic mother but never a bride."  
"What's your name?"  
"I haven't any. Eugenic babe."

## NEW WEDDING TWIST IN RITUAL PREFERRED

### Lewis Browne Tying 'Em in Quaker Style—Popular as Marrier for Literati

Lewis Browne, author of "This Believing World" and "That Man Hicne," and once a rabbi, is becoming a serious rival to the Little Church Around the Corner in the matter of performing marriage ceremonies, especially among the literati.

Within the past few weeks he has tied up several couples, either one or both of whom are known in the writing or theatrical world, among them Thyra Samter Winslow, author of "Show Business," and Nelson Hyde; Henrik Willem Van Loon, historian and author of "The Story of Mankind," and Frances Goodrich, actress; Patrick Kearney, author of "A Man's Man," and the adapter of "An American Tragedy," and Betty Penneck.

Browne uses the Quaker marriage ritual, with a new twist of his own. Instead of saying "until death you do part," the ex-rabbi says "until death of love you do part," which seems to satisfy the couples off with a more comfortable feeling. Another thing, it insures some pretty good publicity right at the outset for those interested in that aspect of the situation.

## BOOZE EXCUSE N. G.

70-Year-Old Man Said He's Bootleggers' Messenger—Held for Theft

One of the most novel excuses in extenuation of a theft was offered by Emil Cohn, 70, 300 West 45th street, before Magistrate Brodsky in West Side Court on a petty larceny charge.

Cohn was arrested by detective Flood, West 47th street station, at 44th street and 8th avenue. Marion Hillford, salesman from North Carolina, parked his automobile at 44th street and 8th avenue and started to visit a customer.

In his machine he left a grip with some samples. Suddenly he remembered he had forgotten to turn on the parking lights and started toward the machine. As he did he observed Cohn reach into the car and extract the bag. He nabbed the old man and held him until the detective arrived.

To Magistrate Brodsky Cohn said he was employed as a messenger by a big bootleg ring. He said it was his duty to sit in his room and when a certain automobile drew up to the curb opposite he received a signal and he went to the machine. He was to take the bag to a specified address and deliver the contents.

This particular bag, he said, was supposed to contain benedictine and chartreuse. He said the car was exactly like the one used to transport the liquor and he had made an honest mistake in taking the bag. Magistrate Brodsky was not impressed with the explanation and held Cohn in \$200 bail for trial in Special Sessions.

## Usherette Killed by Hotel Man's Bullet

Troy, N. Y., Feb. 7.

In one of the most mysterious cases which ever came before local police, Loretta A. Graber, 22, usher in the Lincoln picture theatre, met her death by the discharge of a gun in the hands of her alleged fiancé, David Ormsby, 28, hotel proprietor. Ormsby—who claimed the shooting was accidental, waived examination and was held in \$5,000 bail for the grand jury.

The tragedy is supposed to have occurred about two hours after Miss Graber finished her duties at the Lincoln, her lifeless form, still clad in an usher's uniform, found by police in a yard off Ormsby's hotel. Ormsby's version of the accident is that he and Miss Graber were talking in the hotel when he heard

# LOOPING THE LOOP

(IN CHICAGO)

## Joe Lewis' Explanation

For the overly curious mob, Joe Lewis has improvised a take it or leave it explanation of his recent "accident," which he expounds nightly at the Rendezvous cafe.

"I was in my room," says Joe, "when three good friends of mine walked in. They seemed pretty sad."  
"Whose songs are you singing, Joe?" they asked.  
"Folks songs," I answered. "You can't go wrong with any Folks song."  
One of the men shook his head. "Joe, he said, 'you oughta sing my songs, don't you think?'" And he pulled out a little knife and whittled on my face just a bit.

Then another of the guys butted in and told me I oughta sing his songs, maybe. I explained to him that you can't go wrong with a Folks song, but he didn't understand, and he whittled on this side of my face. The third guy fingered a little gat as he said he thought it was a pity I didn't sing his songs and he touched me on the head with the butt—just enough to put me to sleep. I woke up in the hospital a few days later.

"Anyway, I've learned something," concludes Joe. "You can go wrong!"

## Orpheum's \$36 Conference

Orpheum managers in Minneapolis, finding themselves unable to cope with the recent strike there of motion picture operators, wired the Chicago office for assistance. Chicago sent down a "fixer" or so.

While in that city the "doctors" stopped at a downtown hotel and incurred a \$36 bill. When Orpheum got the bill it called a conference, and decided that such extravagance should not be tolerated. The bill was paid by Finkelstein and Ruben.

## Winter Vacationists

Chicago showmen and their wives vacationing in Florida include Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Maurie Greenwald, J. J. Ruben, A. J. Balaban and Mrs. Sam Tishman.

Billy DeBeck, cartoonist, has also elected to do his vacationing in Florida. Johnny Jones and Aron Jones, Jr., are at French Lick.

## Worried at 33

Keith-Albee-Orpheum office attaches and affiliated agents are worried, due to the Orpheum-Pathe stock that they've been salting away in safety deposit boxes. The boys find themselves stuck at 33.

In discussing their mutual problem, they discovered that all tips came from the same Orpheum executive.

## Henry Endorses Joe

Joe Santley goes to the right sort of people for endorsements. To wit: "Henry Ford says Joseph Santley's merry musical comedy, 'Just Fancy,' is a great show." Advertising in Chicago papers.

## Tea-Dance Stuff

Two oily-heads peering in at the College Inn's tea-dance crowd. Says one: "Let's stay out; there's not a nifty gal in the place." Retorts the other: "Sap! And overlook our first chance to be a sensation!"

## Bigger and Better Billing

Theatres in this city go in extensively for elaborate fronts. Marquees, canopies and electric signs are continually becoming more brilliant. Combined with the heavy newspaper advertising in vogue, acts probably get bigger and better billing here than in any other city. Most Chicago theatres have enough lights to include ushers in the billing.

## Krueger's Physical Loss

Bennie Krueger, the stage band leader who took time off to attend the I. A. T. S. E. ball, likewise took time off later to recuperate. During one of those things that happen, Bennie found himself flat on the floor after greeting somebody's fist with his jaw. Then a foot connected with his teeth, and quite a few of them gave 'way. Vic Young took charge of Bennie's orchestra while the latter underwent an overhauling. Krueger will be okay.

## Discrimination in Chicago

Discrimination in handing out refreshments at a social function is apt to cause ill-feeling. This ill-feeling at a theatrical function is no minor matter.

A gent guarding the refreshment room at an annual event took pains to announce only members of the organization could get past him. Someone became offended and pulled a knife. A moment later the guardian was running toward the exit with a slit in his neck. Chicago has its moments.

## Tremont's Padlock Threat

Tremont hotel, 29 So. Dearborn street, once world-famous as the Saratoga hotel and cafe, theatrical rendezvous, is up for padlocking proceedings. Federal officers raided the hotel Jan. 28 and found liquor, arming three bell boys and an alleged "actor-bootlegger" whose name was not revealed.

The past few years the Tremont has been extensively patronized by outdoor show people. Frank Rihelmer, Abraham Rudolph and Albert Singer are the lessees.

## Gazzolo and His Boy

Frank Gazzolo, former lessee and manager of the Studcbaker, and one of the Loop's most familiar figures for years, has set his boy, Dudley, up in show business with one of those parental sendoffs that carry a kick for the old boys. Dudley's dad introduced him to Chicago with the following announcement carried at the top of two columns, full-page length newspaper ads, and says in part:

"Realizing the difficulty experienced going and coming, to say nothing of the higher prices incurred, by the neighborhood theatregoer in seeking theatrical amusement. I have taken over the Kedzie theatre and installed the Dudley Players, named in honor of my son, under whose management the theatre will be."

telling the police they had heard no shot.

Miss Graber had been married, but separated from her husband and resumed her maiden name. With her child, she lived at the home of her parents. When arraigned in police court, Ormsby was modishly dressed, his overcoat being of racoon. He had a newspaper over his face, with holes cut out for his eyes, so that newspaper photographers could not take his picture.

Ormsby is well known in sporting and theatrical circles of Troy, his hotel and cafe, near Proctors, being familiar to professionals.

The Lincoln's a first run movie house operated by the Stanley Co. of America, across the way from the City Hall.



# PALM BEACH

By SAM KOPP

Arrival here of the Marquis and Marquise de la Falaise (Gloria Swanson) put the latest Wilson Mizner story into circulation.

Bill was among the guests at a party given by Hank across the Palm soon after his arrival on the West Coast. Hank having heard of Wilson's quick wit and biting tongue, was rather nervous all through the dinner. Every time the Broadwayite and ex-Florida realtor spoke, the Marquis motioned him to lay off the blue. Finally, Mizner left off his host in friendly fashion, said, "That's all right, Hank; I have been through the same thing myself."

Ned Wayburn arrived today to supervise his school in the Palm Room of the Royal Poinciana, under the direction of Earle Thomas, business manager, and John Loneragan, second instructor. All sorts of classes are now running or in the process of formation. With Wayburn here, a production at the end of the season is being planned.

Meyer Davis, who during the past few winters has spent considerable time in Palm Beach, will not visit the resort this year, arriving on Feb. 15 with his family on a five-week West Indies cruise, according to Ben Abrams, his general manager.

## Difference in Nuts

Mizner, while selling real estate here, was hailed before a local judge to explain a land transaction at Boca Raton, land development south of Palm Beach.

The complainant charged that Mizner had misrepresented the land by claiming that the purchaser could grow nuts on it.

Mizner when called upon to explain his side of the story said: "Judge, this man is loco. I didn't say he could grow nuts on the property, I said he would go nuts on the property."

Joe Leblang left for New York today (Saturday) for the purpose of urging Lew Fields to come to Palm Beach for a rest and an appearance at the Kiwanis Club benefit here. If Lew comes down for a union with Joe Weber, now here, it will mark the 51st anniversary of their appearance as a comedy team. Al Joison and Maurice Schlesinger were in Leblang's northbound party.

## Society at Hotsy Totsy

Morton Downey, youthful tenor, is the night club hit of Palm Beach. Opening Monday at the Venetian Gardens, he drew capacity to the (Continued on page 62)

# John McNulty Drunk Again But Hops on the Wagon

John McNulty, actor, who plays the Sergeant in "The Road to Rome" made such an eloquent plea to Magistrate Francis X. McQuade in West Side Court—that the judge freed him and his brother, Peter McNulty, 32, salesman, of 451 West 44th street. The pair were arrested by Patrolman Costello of the West 47th Street station on the charge of disorderly conduct.

The actor gave his address as 451 West 44th street. He has been in West Side Court several times. Costello told the court that the pair were arrested on the charge of "speakeasy." A battle was on and both brothers were in it. They looked it in court after spending the night in the coop.

"Your Honor I am an actor. A good one too. I will, tell you what, show me immediately. I am the last time I was arrested in court the reporters broadcast the fact all over the front pages. I don't want that to happen again.

"Pete is my brother. He has reared a family of seven. He is a married man and has begun to educate. What happen, I don't know. But I don't want anything to happen to Pete. He will soon be in his honeymoon.

"If you free us I will never drink again. I will jump aboard the wagon immediately with me to join my company in Rochester." The court smiled. So did the spectators. The actor and his brother received a suspended sentence.

## STAG RAIDED

Dancers and Others Landed by Downtown Cops.

Following a raid on a stag given at a restaurant at 407 Pearl street on the night of January 27 last, Ruth Cromwell, 21, of 142 St. Ann's avenue, and Dorothy Kale, 25, of 413 West 92d street, both dancers, and Victor Sigler, 34, theatrical agent of Sussex, N. J., were each held in \$500 bail by Magistrate Macrery in the Tombs Court for a hearing Wednesday (today).

An additional charge was made against Sigler and George Tizard, 48, actor, of 21 Suydam street, Brooklyn, alleging the attempt to show an indecent movie film at the stag. Bail of \$500 each was fixed on this charge.

According to detectives of the Second Division, who conducted the raid, the restaurant was filled with over 150 men when the two girls appeared in nothing but a beaded girdle. The dance, according to the police, was suggestive, and they immediately arrested the two women. While searching the place, the police claim, they found the lewd picture film in the possession of Tizard and Sigler.

# LOVES DORIS NILES AND PINCHED FOR IT

Harold Van Horn Wrote Burning Letters—Trips to the Island No Use

After being convicted twice for annoying Doris Niles, dancer, of 290 West 57th street, Harold Van Horn, unkempt and shabby, of Woodcliff Lake, N. J., was committed to Bellevue Hospital for observation by Magistrate Louis B. Brodsky in West Side Court.

Van Horn was arrested on a warrant issued by Magistrate Brodsky. The defendant had just completed serving five months and 29 days for annoying Miss Niles. He was about to leave Welfare Island when Warrant Officer Daniel Fisher of West Side Court placed him under arrest.

Miss Niles appeared in court accompanied by two attorneys. The latter displayed fourteen letters of an amorous nature written by Van Horn to Miss Niles.

The letters were gotten off the Island amid malice, apparently, by a visitor. Van Horn admitted that he wrote the letters and stated that he loved the dancer.

Miss Niles told the court Van Horn came to the Capitol theatre about two years ago when she was playing there and would sit out the entire day's performance. At that time she first began to receive the objectionable letters. She said that the orchestra. He would smile and place a handkerchief to his face. Not long after he appeared in the hallway of her home and she had to summon a policeman when he refused to leave.

Arraigned before Magistrate Bernard Douras, Van Horn was sentenced to the workhouse. When he was arrested and sent back to the workhouse for another five months and 29 days.

Van Horn told the court he loved the dancer and thought she loved him. He said he worked at odd jobs. He told reporters that his arrest was just the way that the dancer showed her affection for him. Van Horn is short and has long hair.

# Chi's Auto Show Flops And Theatres Feel It

Chicago, Feb. 7.

A flop. That's what Chicago's auto show was.

In previous years the town has drawn crowds from far and near to its auto display. Chicago's showdom has come to count on the motor trade exhibit. Never known to flop before, this year's show disappointed everyone.

Small attendance, very few out-of-town, and an apparent lack of local interest. Hotels scarcely did a capacity business.

## EASIER FOR SOME

One Broadwayite commenting on another's seeming ease in dodging the legal hindrance, commented:

"I'd get married myself if I could neglect my wife so easily."

# JAMES REGAN HELD; STRUCK 2 WOMEN

47-Year-Old Man Assaulted Mrs. Florence Tysan and Her Mother

James Regan, 47, saying he is a restaurant man and who said that he owned property in Miami, Fla., was held in \$11,000 bail for the action of the Grand Jury by Magistrate Louis Brodsky in West Side Court. Regan was arrested on the charge of assaulting Mrs. Florence Tysan, 35, and her mother, Mrs. Sara Tysan, of 3115 Broadway.

The elder Mrs. Tysan is confined to her home in a serious condition. She has a possible fracture of the skull and several knife wounds. The younger Mrs. Tysan came to court with her head swathed in bandages. Regan was charged with felonious assault and violation of the Sullivan law.

According to a patrolman who captured Regan after a two-block chase, the assault was the result of jealousy on the part of Regan. The younger Mrs. Tysan came to her door to get a bottle of milk. As she did, Regan struck her over the head with a "billy" and began to slash at her with a potato knife, she alleges.

Mr. Tysan's aged mother heard the daughter's screams and went to her aid. Regan then began to beat the elder Mrs. Tysan and cut her. Regan fled to the street. The patrolman captured him after he threatened to shoot. A coil of rope and a knife were found on Regan. He said he intended to truss up both women to make them suffer.

Regan gave his address as 3120 Broadway. He stated to reporters that he has known the younger Mrs. Tysan for several years. He claimed that he met her while she was employed at the Martineau Hotel. He told the scribes that she did not give him her undivided attention.

# COLLEGE BOYS DRINK MORE NOW—JUDGE

Magistrate Louis Brodsky, in West Side Court took occasion to razz fraternity clubs when William Starley, 23, 24 West 48th street, Philadelphia, Lehigh U. student, was arraigned on a charge of intoxication.

Starley had been arrested by Policeman Ulsamer, West 47th Street station, at 8th avenue and 47th street, when, with his load, he refused to stop directing traffic. It was at the time when the theatres were breaking and traffic was congested.

The student pleaded guilty and said he had received his liquor at a local fraternity house. Judge Brodsky stated he would not ask him to reveal the name of the club but said it was time that some of the fraternity clubs were cleaned up and the bottles thrown out.

He then compared the days before prohibition to the present time. Formerly, he said, was unusual to find a youth around 21 brought in for intoxication. He said it is quite common nowadays and, unfortunately, many of them were college students.

After this lecture he suspended sentence when Starley said it was his first offense.

# Chicago Going After Its "Taxi" Academies Again

Chicago, Feb. 7.

Dancing academies of the "taxi" variety, where men pay 10 cents for half-manual dances with girl instructors, were denounced last week by Frank Peska, city prosecutor, as "feeder resorts for houses of questionable reputation."

Last week proprietors of three such places, said to be operating without licenses, were arraigned before Municipal Judge Holmes. All cases were continued for more intensive investigation.

# GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

## SISTER AND BROTHERS

Mrs. Auerback Charges They Stole From and Wrecked Her School

Charles Seaman, 42, 146 West 96th street, and his brother Nick, 33, 192 West 90th street, were held without bail for the Grand Jury when arraigned before Magistrate Earl Smith in West Side Court on charges of burglary preferred by their sister, Mrs. Dorothy Auerback, 63 West 48th street.

Mrs. Auerback conducted a school of elocution at the 48th street address and had employed her brothers. There was some disagreement when Charles and Nick were discharged. Dec. 4, Mrs. Auerback charged, she and her secretary, Mrs. George Ferguson, West 47th street station, and the brothers were arrested. They denied that they had taken the property or that they had wrecked the place as their sister testified.

Council for the two men waived examination and they were held without bail for the Grand Jury. Both brothers have criminal records. They intimated the place was a "speakeasy," but Mrs. Auerback and her secretary, Katherine Hill, denied it.

She said she also discovered that her paintings and piano had been damaged. She notified detective George Ferguson, West 47th street station, and the brothers were arrested. They denied that they had taken the property or that they had wrecked the place as their sister testified.

Council for the two men waived examination and they were held without bail for the Grand Jury. Both brothers have criminal records. They intimated the place was a "speakeasy," but Mrs. Auerback and her secretary, Katherine Hill, denied it.

# BRIDGE ROOM WOMEN DISCHARGED BY COURT

Alexandra Raymond and Mrs. Geo. Broadhurst Can Charge Each Player \$1 for Service

Miss Alexandra Raymond, 153 West 97th street, and her sister, Mrs. George Broadhurst, 2612 Broadway, were freed in West Side Court by Magistrate Louis B. Brodsky.

The women were arrested on the second floor of 329 West 72d street by detectives under Deputy Chief Inspector James S. Bolan, charged with keeping and maintaining a place for gambling. Sergeant Patrick Kennelly and Detectives Bill Shelly and Tom Weppier made the arrests. Shelly testified that he found about 24 men and women engaged in bridge. The detectives took the names and addresses of the players.

Attorney Arthur C. Mandel, 300 Madison Avenue, who defended the women in court the next morning, was playing bridge at the time of the arrest, he told the court. Shelly said that the game ceased after the arrest. He testified he saw no money on the tables. He said that the defendants stated they operated the game, charging each player \$1. The players are members of the club, called Alexandra Raymond Club, Inc.

A certificate of incorporation was hanging on the wall. The club has been organized since 1925. Mandel scored the detectives for making the arrest and asked the court for a warrant of oppression.

Mandel stated to the court that a uniformed patrolman was stationed in the premises following the arrest. The court directed Shelly to notify Inspector Bolan to remove the officer. The Raymonds formerly conducted a place in the Hotel Alamac. Mandel stated that Special Sessions had ruled when the Raymonds were arraigned before them that the game was not gambling, and that they could charge \$1 for service rendered for the use of the cards and other conveniences.

The defendants refused to give their ages, but told the scribes they were over 21. Magistrate Brodsky discharged the defendants under the same line of the Special Sessions have court, but the Raymonds had a right to charge for services.

Edward Goodman, former treasurer of 381 West 47th street, has been promoted to post of manager, succeeding Robert Hawkins, transferred to Keith-Albee's Riverside.

If you are planning to sit for a portrait you will hardly select your interpreter from the painters exhibiting until Feb. 14 at the Whitney Studio Club, 10 West 8th street. I wouldn't look like any of those 60 faces for all the berries in all the banks of the bourgeois world. Evidently the models were types picked mostly from our moronish midst and not sitters with cheek books and faces to be lifted and laquered into canvas perfection.

The artists are mean to their subjects, but no mean artists—witness the names: Allen Tucker, Edmund Archer, Henry Schackenberg, Reginald Marsh, Betty Burroughs, Angele Watson, Nan Watson, Ernest Plene, Katherine Schmidt, Yasuo Kuniyoshi, Alexander Brook, Eugene Speicher, Dorothy Vardin, Isabella Howland, Guy Fawcett, Dulliois—Niles Spencer, Raphael Soyer, Joseph Pollet, Gertrude Tiemer, Henry Strater, Richard Lahey, Carl G. Cutler, George Hartmann, Henry Mattson, Leon Underwood, Charles Downing Lay, Lincoln Rothchild, Sloan, Kenneth Hayes Miller, Blenda Campbell, Thelma Cuddip, Grosvenor, Van Vleet Tompkins, Mungo-Park, Davi Morrison, Henry Billings, Randall Davey, William Glackens, Georgina Klitgaard, Molly Luce and a few others, names not to be sneezed at in the world of art.

And the subjects were not picked from Broadway limbo shows, beauty contest winners or the fashion-plate handsome Harrys. Most of the posers were registering something or other—trouble, didadid, hate, discontent, surprise, jealousy, naïveté, pride—the baser and beastly emotions mostly.

Impromptu Parties Parties that just happen are the happiest. These formal, prepared, stiff and stuffy affairs are rarely worth the candle, even if it burns at both ends. But gatherings of kinsriffs that come about somehow still thrill me tremendously.

Kelly arrived the other night from the neighborhood of New Dorp with three gallons of red ink and planted all of it on Bill's studio floor. Friends in the building and out of it called without price or premeditation or special invitation. Terry and his Betty happened up, and I, too, with a nose for news and an aching tooth.

Dorothy and Mary and Slim and Nellie and Percy and Jerry and Ruth and Jacques and Joy came and stayed. Stories that were worth more than their weight in red ink were told freely.

Eventually food was suggested, and I invited the gang to my bigger floor. We piled into two sections (yes, Angela had her cats of their own) and continued jolting ourselves with such sandwiches as I can make on short order. Nobody passed out, no one fought, no one wept and there was nothing nasty, everything informal and many a hearty laugh with very little gossip but a few experiential yarns that were wickedly self-revealing.

Jacques Saint Anne, who edited the one edition of the "Bell Ringer," financed by Kathlee. Kirkwood four years ago, a magazine devoted to the downing of the K. K. K., is living until June at 1 Sheridan square. Here it was where Clivette handled out philosophy and other antiques years ago.

And back of this ramshackle structure, doomed to be razed this summer, is the new and remodelled 1 Sheridan square, the erstwhile factory and office building of eight floors. About 50 one-room-and-apartments with high ceilings, frigidaires and maid service have taken the place of spacious lofts for making candy, dental supplies and overalls.

Kid McCoy Puts Out Fire

San Francisco, Feb. 7.

Norman Kelly (Kid McCoy) broke into the fire tank at San Quentin in a blaze that started in a pile of clothing in the prison laundry. The "Kid" who is doing from four to 38 years for slaying of Mrs. Theresa Mors of Los Angeles, recently was in-charge of the prison fire department.



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## 15 YEARS AGO

(From Variety and "Clipper")

Montgomery and Stone and Elsie Janis in "Lady of the Slipper" at the Globe, topped the town with \$15,000; in the dramatic list "The Whip," English meller, was a sensation, doing \$25,000 to \$26,000 steadily.

The old Haymarket, night life rendezvous of 10 years before, but now selling only soft stuff, was offered for sale. The place stood at 6th avenue and 30th street. The adjoining property on the Broadway frontage was Daly's theatre, now closed by order of the fire department, also was on the market.

John Bunny almost as well known in Europe as at home via the screen, was offered \$1,250 for appearances in Berlin.

Louise Groody was recovering from an operation in the Deaconess hospital, Indianapolis.

Commenting upon the decline of road attractions, it was reported that the Metropolitan, Seattle, had been closed eight out of 12 weeks, while local picture houses were elaborating their shows, and drawing as much as \$6,000. The film places also were using large newspaper advertising space.

Arthur Hopkins' production, "The Poor Little Rich Girl" was making a solid success, doing about \$9,000 a week at the Hudson, New York. A No. 2 company was organizing.

H. H. Tammen, Denver promoter and publisher, said he had closed a deal by which Buffalo Bill would be associated with the Sells-Floto circus which he (Tammen) owned. This seemed to forecast the separation of Cody and Gordon Lillie, his partner in the wild west show.

The Pure Food and Drug bureau of the U. S. Department of Commerce issued an absolute ban upon absinthe and the states one by one put it in force, cutting out the nation's favorite morning-after nerve tonic.

## 50 YEARS AGO

(From "Clipper")

The news sensation of the day was a violent controversy going on between two popular Brooklyn preachers, Talmadge and Beecher. Talmadge, who continued to be a sensational lecture platform card for a decade, preached the fire-and-brimstone line of theology, while Beecher's beliefs were milder.

Stanley reached Paris on the way back from Africa, and "Cleopatra's Needle" (the obelisk that now stands in Central Park) was reported afloat and on the seas bound for New York. (The Great Eastern carried the monolith, a hole having been punched in the big ship's side to admit the obelisk.)

Turkey and Servia were at war and upon the opening of the British Parliament Queen Victoria read a speech of pacifism.

A paragraph is to the effect that Charley Ross has been found in Baltimore. (Charley Ross was the mystery of the day. The kidnapped child was reported discovered in scores of places, but he never actually came to light.)

They had a special line of violent crimes that are not much heard of in these days. "Body snatchers" were reported at work in Toledo, while 20 Brooklyn dealers were fined for watering milk.

The Pacific Coast baseball league was organized.

Joaquin Miller, California poet, sold his first play, "The Danites," to McKee Rankin.

## INSIDE STUFF

### ON PICTURES

Reformers in Washington, or those led by Canon Chase, have the opinion picture distributors and producers are really in favor of the Brookhart Bill. That is why, from the account, they withheld approval of the measure.

A joker in the bill as they read it is that with passage, the Brookhart measure would give the producers and distributors a longer time to readjust their business on the restricted block and blind booking than they would be certain of were they finally obliged to obey the findings of the Federal Trade Commission in the Famous Players ruling along the same lines.

The Brookhart Bill provides a period of six months after signed for the block booking clause to become effective and 18 months after on the blind booking. Another point the reformers make is that the p's and d's figure it is least expensive with the Brookhart Bill passage than it is to fight the Commission's ruling. In short the Chase group seem to calculate that the Brookhart Bill, in reality, will supplant the Federal Trade Commission as far as the picture industry is concerned.

If the independent exhibitors could think the same with Canon Chase, although they are not in love with reformers, the indie would send the Canon almost anything he could ask for, of course omitting flowers and booze. But they can't and the Canon might better keep his eyes off the A. P. more and devote a little time to read up on what he expects to talk about.

Taking the presentation angle on the picture house stage, St. Louis appears to have picked up a glancing view for "Old Ironsides" at the Missouri there this week. That is not a non-presentation test, as St. Louis may have been led to believe by its daily papers. If sent out by the Skourases, that was but press stuff.

"Ironsides" is a special now on its picture house run. An attempt was made to send it across as a \$2 road show. Probably playing under extra terms in the Missouri and with it longer than the customary program feature, the house threw out its stage show for this week, to meet both ends, in the expense and turn overs for the film's performances.

No reason against the Skourases doing that, but if "Ironsides" stands upon its own this week, another special or super would have to follow it next week and just as strong, and so on every week. It's understood in the trade that if the picture is strong enough it can fill the house, even a 3,800-seater like the Missouri, but the trouble has been there are not enough of such, and there is too much theatre competition, with the management wanting to do all of the business a house is capable of, with picture and presentation or picture only.

"Ironsides" had a \$2 showing in St. Louis which should be of much help to it at the pop scale. But it's no test, Tom.

Many editorials complimenting the attitude taken by Harold Murphy, Orpheum manager, and Bert Levy, manager of Universal's Columbia, Portland Ore., in refusing to accept newsreel prints, which exploited the capture of William Edward Holman, brutal murderer of Marlan Parker, were written in the local press.

As the news flashed across the country, informing the world that Hickman had been captured in Pendleton, Ore., 200 miles south of Portland, all cameramen rushed to the scene, most of them in specially chartered airplanes. Jesse Sill, Northwest cameraman for Metro-Goldwyn, came near losing his life as he was making the trip to Pendleton to get a few shots of the murderer. Others in the planes were unheard of for hours, owing to the unfavorable weather.

The theatres with the management of the respective houses refusing to exhibit the newsreels, claiming that would be bad judgment to exhibit the reels in public, as disorder might be created. The Circle, a secondrun downtown house in Portland, exhibited the pictures, and it was S. R. O. all week.

Alan Foster is building up an unique choristers' organization. He trains girls for acrobatic specialties mostly, on his novelty contrivances or in the usual stage number producing that calls for more than the conventional ensemble girl work of years ago. To ensure adeptness and harden the girls under his and Mrs. Foster's eyes during the apprentice period, Foster had them home over in Astoria, L. I., presided over by Mrs. Kay, where 30 of the Foster girls from out of town room and board while in training. Each is charged \$12 weekly, with that amount to be deducted in small sums weekly from their salary when regularly engaged. Girls accepted receive a three-year contract with a sliding scale starting at \$35 a week.

At present Foster has 64 girls rehearsing in his New York studio. All are intended for Foster girl acts with Public theatres stage units. He has seven of those acts now with traveling Public units and is producing one about every three weeks. The acts use from 12 to 16 girls.

Liberal censoring was performed upon the newsreels' views of the dirigible "Los Angeles" alighting at sea upon the specially contrived landing dock of the U. S. aircraft carrier, "Saratoga." An underline on the news weeklies said "released and censored by the Naval Department." Views previously of the "Saratoga" also had been censored, although enough of each was shown to make up the views.

The secret of the censoring must lie in or on the deck of the "Saratoga." What was actually censored with the "Los Angeles" was its final landing.

These are reported the first times anything have been denied the cameramen by the Naval Department. Several views of late of U. S. naval construction and maneuvers were thought extremely liberal in scope, almost to the extent that Germany has permitted the news reel and but recently to expose how she again has started to drill and train the future German army.

Making a newsreel special of President Coolidge's visit to Havana cost Metro-Goldwyn-Mayer, Fox, Pathe, International and Paramount \$50,000 or approximately \$10,000 each.

To bring the film from Havana to New York on fast train and air mail would have cost the five reels about \$300. The difference in money is about \$49,800 while the difference in time would have been about nine hours.

The first Coolidge reels to hit Broadway were by Fox and Paramount. Pathe has been claiming first appearance but the Pathe film was taken to Atlanta and developed there, not coming in time for Broadway showing until long after Fox and Paramount.

Through loss of the flyer Ben Mosely with his plane disappearing in a storm, M-G-M was obliged to buy a dupe of the Coolidge print from Pathe, it is reported. Pathe got enough out of this deal to wipe off the cost of the special airplane transportation and register a profit, from the report.

A new 4,000-seater Hollywood, in Detroit, holds claim to a "very room" for babies and their mothers. It also has a glass front, as previously reported in Variety of a Milwaukee house. The Hollywood besides has a "Nursery room" with individual cribs and a trained nurse in attendance.

The picture "Jesse James," Paramount, was held up in Ohio through censorship. Regarded as funny, as the same censors only recently lifted the ban on the Dempsey-Tunney fight film.

The girl friend from Canada is still after Variety, but cut it down to a page list rule. Sad note is that it looks as if she is simultaneously making a play for E. F. Albee.

## INSIDE STUFF

### ON LEGIT

Few authors have collected royalty from a play so long as Edwin Milton Royle, whose "The Squaw Man" dates back into the last decade. It was first produced the day his daughter, Selena Royle, was born, revived in 1922 on Broadway, and is still in use by stocks. The play was sold for pictures some years ago, and is again back on Broadway in the guise of the operetta, "White Eagle," current at the Casino.

Alexander Clark, Jr., went on as the movie hero in "Excess Baggage" for the first time last week although he has been drawing a salary since the show opened. Clark engaged by Bryant, Crimmins and Barbour on a run-of-the-play contract, but at the last minute was not permitted to go on, Herbert Clark (no relation), appearing in his place. The theory was that Alex lacked the necessary menace, which he must have picked up meantime.

Another pay but not play situation in the same show exists with Joan Marlon, who holds a run-of-the-play contract for the part of the daughter in the sister act. Doris Eaton was substituted during rehearsals, when they began building up the dancing angle of the role.

Jacques Cartier and Agnes De Mille have been booked by Bela Blau for a second dance recital Feb. 28, following their sellout last Sunday night at the Republic. Theatre is not yet announced, as Blau is looking for a larger house. At the first recital there were 31 standees and about 100 turnaways, most unusual for entertainment of this type. Mr. Cartier is in "Golden Dawn," doing his "Voodoo Dance." Miss De Mille is a daughter of William De Mille, picture director.

Late premieres especially musical shows are playing havoc with out of town attendance because of the late start and unusually long performance in getting the suburbanites out of the theatre in time to make trains home.

In several recent instances out of towners not clocking the shows were out of luck to make their trains, after seeing the entire show with the ultimate choice of remaining over night in New York or making the trip home by taxi.

The late shows have practically lost most of former Northern New Jersey trade because of no provision made by the Erie, Jersey Central or others for late trains nightly that would suit the theatregoing trade. Both Erie and Jersey Central run their final suburban trains at 12:20 p. m. Under normal conditions that would make one hustle. Several times the Erie has announced an after-theatre special to leave the terminal at 1 a. m. but this has never been adopted.

## INSIDE STUFF

### ON VAUDEVILLE

What has become of the "700 theatres" publicized by the Keith-Albee interests? E. F. Albee gives the lowdown in an advertised letter to the underwriters of the new merger stock, setting down a total of 211 theatres controlled by Keith-Albee, Orpheum and their associated companies.

Out of that total the Keith circuit actually owns 18 houses and leases 28. There are 115 in addition owned or leased or operated by companies "in which the B. F. Keith Corporation owns varying amounts of stock." In 19 of these theatres the Keith people have a stock interest of 50 per cent or more.

Fifty more theatres are credited to Orpheum, of which 14 are owned outright and five owned on leased land. That's a total of 32 theatres actually owned in fee by Keith and Orpheum.

This business of going to the bankers or investors has its disadvantages. Until Keith-Albee floated its bonds a couple of years ago, its earnings and profits were nobody's business. Now it is selling securities and it is forced to submit itself for public inspection, which cramps its showmanly style.

Albee's letter contains a record of the combined Keith and Orpheum earnings from 1922 to 1927 inclusive. Top figure was in 1924 when earnings were \$3,921,535. Figure for 1927 are not entirely available, but the estimate puts the total at \$2,600,000.

"The decrease in 1927," the statement from Albee says coyly, "is attributable to certain abnormal conditions last year which are not expected to continue or recur."

Eddie Conrad was the subject of a practical joke during his performance at Keith's 81st St., at the conclusion of his act, when he asks the nearby stage box occupant for a match, then a cigarette, topping it usually with a humorous request for a sandwich.

This gets a laugh always, but Sunday Conrad was surprised with a donation of an over-size onion sandwich, with the odoriferous vegetable dripping and oozing all over.

Conrad was nonplussed, but managed to ad lib, "I see that my friends think strongly of me."

A chief booker for one of the large circuit headquarters in New York discovered his net loss of time daily listening to useless agents averaged nearly two hours, besides costing him lunch. His first intention was to let-out the useless agents, those who called every day with the same lists that the booker was letter perfect in. He relented after giving the matter some thought, to decide he would delegate an assistant to interview that group of time wasters, having his assistant call his attention to anything any of the six or seven wasters might possibly dig up.

Which may also be tip off to the agents who know of this that they had better keep on their toes to hold their franchises.

Stories agree that the Loew booking office idea of annexing agents of the former big time to the Loew agenting staff has virtually been abandoned. In Loew's vaudeville houses it has been noted that the higher priced acts of no distinctive "name" value have failed to increase the grosses proportionately to their salaries. This brought about by J. H. Lubin and Marvin Schenk, the Loew vaude playing the Loew vaude bills in their customary manner, with the feature picture attachment.

Loew's vaude booking office has no bearing upon the Loew picture houses, those of the deluxe type with their stage shows now booked or produced through the joint production department of Public and Loew's.

Mrs. Osa Kirsch has had a letter written by her to Variety some time ago, reprinted in the Dear Mr. Albee's controlled papers. Variety threw the letter into the waste basket when received. Upon Mrs. Kirsch's request to know why it was not printed, she was advised that as the N. V. A. should help authors, her single case was no startling bit of information.

Of much more interest to the vaudeville players who support the N. V. A. would be a free and open election of officers, along with a financial statement of the club's standing on the coin-who has it and how much of it has he got.

While Mae Murray is on a picture house stage, she has made it a rule that no master of ceremonies may interject talk or announcements. It started when Miss Murray was at the Paramount, New York, but probably the same rule was in effect for her turn while she played the coast film theatre.



# VANITIES' SHOW GIRLS \$100 UP; STARTS WILD BIDS FOR BEAUTS

**Carroll May Snare Famous Broadway Glorifiers—  
Look for Keen Competition for Prize Lookers  
—Dancers to Get \$75 Minimum**

Earl Carroll is to produce another edition of his "Vanities." The way it is being lined up, the revue is to be regarded as the most important of the spring or early summer musicals.

The producer has definitely set a girl standard for the new "Vanities." Show girls are to receive a minimum of \$100 weekly and dancing choristers a minimum of \$75 per week.

It is assumed that by such offers the Carroll revue will attract many of the "lookers" that grace Broadway's musical comedy boards. He does not intend, however, to limit selections to the current prize beauts. Newcomers have the same chance at the exception of salary proffer. Just how high he will go to get some of the champ show girls of other revues is not stated, but there is liable to be some competition in that respect with other revue producers. That also goes for the dancers.

## Newark's Sunday Stock Stopped by Equity

A stock performance was given in Newark, N. J., Sunday night by the Charles E. Blaney players, but Equity called Blaney to account and warned him not to repeat the Sabbath stunt. Blaney complained that Sundays were necessary to the existence of stock in Newark and all had gone broke because the Sundays were out.

Blaney claimed the same Sunday privilege as Hoboken, close by, which has been an open town on Sunday for 30 years.

Under Equity's regulations no Sunday playing is permitted where it was not the custom prior to May 1, 1924, at which time the agreement was signed with the Managers' Protective Association.

## Pabst Closed for Safety

Milwaukee, Feb. 7. While the Pabst theatre has been closed because it has been found unsafe, the pillings under the house having rotted, other theatres in the downtown district bordering on the river front, where it is swampy, are safe, according to a report from the building inspector this week.

The Pabst is expected to be ready for opening in about six weeks. The only work necessary is the capping of the wooden pilings with concrete and replastering of the cracked walls.

Forced out of the Pabst theatre, the German stock closed its season Sunday with two performances at the Davidson theatre.

The Chicago Symphony Orchestra will use the Auditorium. Other concerts and recitals billed for the Pabst under the auspices of Marion Andrews or Margaret Rice will play the Davidson, smaller Auditorium halls or in the concert room of the new Hotel Schroeder, which opened last week.

## "Radio Murder" in Sq.

"The Radio Murder," given a stock trial last week by the Blaney Players at the America (formerly Miner's Bronx), New York, stood sufficient test to warrant its reproduction for legit by Charles E. Blaney.

Blaney begins assembling the legit cast this week with strong possibility that Cecil Spooner will star in the mystery show when it is brought downtown.

"The Radio Murder" is by Dana Rush and John Milton Hagen. Its authors have a plagiarism suit pending against authors and producers of "The Spider," alleging the latter play an infringement on theirs.

## O'NEILL STAGING ON COAST

Eugene O'Neill leaves New York Feb. 10 for Pasadena, Cal., to supervise the staging of "Tartarus Laughs" on the west coast and also to work on "Dynamo," his new play.

## "PATRIOT" AS OBLIGATION

"The Patriot," Gilbert Miller legit production which represents an investment of around \$100,000, an obligatory production on account of the film rights having been sold to Paramount for \$75,000.

The film version of "The Patriot" is now in production on the coast.

## Miss Hines and Authors Gain Point on Ziegfeld

Appellate Division in New York gave Florenz Ziegfeld double set-back Friday in two different suits. In one, Elizabeth Hines claims she has been damaged \$100,000 worth; the matter must go to arbitration. In the other, two authors, Irving Caesar and David Freedman, are asking royalties on the flop Ziegfeld production "Betsy."

Miss Hines alleged she was to have gone into "Show Boat" with a stop limit proviso of Jan. 24, 1923, that in case the musical didn't open by then Miss Hines would be assigned to another Ziegfeld production. She didn't open with "Show Boat" and has not been set for another engagement, resulting in her foregoing other managerial offers. Caesar and Freedman have been dragging their claim for accrued royalties on "Betsy" through the courts, and it has been ruled Ziggy must defend the issues.

## Chi's Bunch Really Don't Want "Racket"

Chicago, Feb. 7. Although recent announcement by State's Attorney Robert E. Crowe that presentation of "The Racket" would be barred in Chicago was considered just advance publicity, Crowe made his statement seriously.

"The Racket" in New York purported to be an expose of Chicago's gang life and its political connections.

While the play actually can't be barred, theatre managers here know that any house taking it on will have a tough time; also, that the house will lose caste considerably with city officials.

And the boys wouldn't want that.

## ACTORS TAKE "JOHNNY"

Show Going Out Again—Halted Before When Salaries Stopped

"Oh, Johnny," musical, recently closed by Equity when salaries were not paid, is about to make a fresh start with cast reported having taken over the piece.

"Oh, Johnny" had been out several weeks with financial troubles hovering over it from the start. Before leaving town Equity demanded a bond. Rehearsals were abandoned for several weeks until a bond was posted, covering chorus only and with principals waiving security.

The musical was produced by Louis Liguish with an under cover man reported financing.

## GAIGES' TRYOUTS

Crosby Gaige will soon join the managerial colony at Palm Beach, about Feb. 15. He has two tryouts scheduled for early spring—"Black Belt," by Wallace Thurman, colored, and William Jourdan Rapp, one of the Macfadden editorial staff; and "Lowdown," by Ferdinand McWher.

Both will be shelved until fall. Gaige may sail for Europe as soon as the tryouts are over.

## "SPRING 3100" PLAYING

Lefty Miller's "Spring 3100" is still playing. It was at the City. New York, last week. It was in the Bronx the previous week.

A report spread of its closing through a Miller misunderstanding with the author. Arisley Campbell. That has been patched up.

## Lyric's Lease in Danger; Oppenheimers Involved

Application for a trustee by the estate of E. B. Smathers has placed in jeopardy the lease of the Lyric, New York, operated by Jacob and Joseph Oppenheimer. It is at present housing Ziegfeld's "Rio Rita."

With back rent of the theatre unpaid and creditors demanding settlement for the recent alterations to the house, the matter may not be definitely settled until late this week. Indications are that a satisfactory settlement will be made.

It appears that the Oppenheimers went overboard in remodeling the Lyric to receive Ziegfeld's "Show Boat." The total cost is said to have been more than \$120,000. Changes in the lobby and a counterweight system back stage were among the improvements. There was construction under the stage while the lobby and entrance proper were changed.

Ziegfeld transferred "Rio Rita" to the Lyric and signed contract to follow it in with "Three Musketeers." The "Rio" engagement has been profitable, but the demands of the contractors who made over the house became insistent, while other indebtedness crowded the brothers.

It was stated the Oppenheimers sought a loan in order to satisfy the creditors and offered 50 per cent of the lease in return.

Benny Stein, treasurer of the Lyric, resigned Saturday after differences with the Smathers estate people, but remained in the Oppenheimer office. Frank Loomis has replaced him, with Tom Burke remaining the assistant.

## Woolcott Did Resign

Alex Woolcott did resign from the New York "World" following the order from H. B. Swope which kept him from reviewing "Strange Interlude" last Monday. Alex denied it Tuesday, last week, and said that he had no feeling in the matter. Everybody on the morning "World" but his immediate associates seemed to know—and talk about—a letter of resignation which Alex later wrote Swope and a commendatory letter back from Swope, which praised Alex but accepted the resignation.

This, presumably, means that when the Woolcott contract with the "World" expires, he will finish as its dramatic critic. He has long expressed a wish to escape the rigors of daily criticism. "The World," by reason of its plant's location, must print earlier to make the same trains which carry the "H-Tribune" and "Times" out of town.

The switch of critics for the Guild premiere seemed to have been generally understood as having come from within the "World," voluntarily.

## Ziegfeld Must Pay "Follies" Week's Salary

Flo Ziegfeld is all grouched up about the abrupt closing of his latest "Follies," called off last week on the day due to open in Philadelphia. Eddie Cantor's attack of pleurisy brought about the shut down.

Ziegfeld claims the closing cost him \$39,000 after a visit last week to Egypt where he was informed that the company would have to be paid a week's salary.

## Marie Saxon Off London

Marie Saxon has declined another starring engagement for a London-produced musical.

Producers are reported near-frantic for musical comedy leads of the type the English prefer. A scarcity is said to be clogging up other proposed shows for the English capital.

Miss Saxon lately closed with "The Rumberlins."

## H. THOMPSON WITH PAR

Harlan Thompson, the playwright, has undertaken one of those Menckiewicz-Paramount experimental tempers for the picture studio on the coast.

Thompson's agreement is reported for three months, with the usual option and bonus provision for accepted film scripts.

Marion Pulitzer (Mrs. Thompson) will leave with her husband for California within a few days.

## SHUBERTS' BRIDAL SUITE

James P. Judge and Charles Radde are collaborating on a musical "The Bridal Suite."

The Shuberts will produce it next month.

## Zieggy's Intimate Wire

Atlanta, Jan. 28.

Variety, New York: If Variety will again review "Rosalie" and write a criticism instead of the notice of a 42d street conversation, when I return I will see you about copy.

Why not give me a break and say Ziegfeld's two shows played to nearly \$50,000 each. Got half-million advance sale and I got lot of money to bet "Rio Rita" played to more than any other musical show, excepting, possibly, "Good News," but I doubt they paid government more than "Rio Rita" will.

Do "Show Boat" in London immediately. Arranged for new theatre in Chicago and another in New York. Turned down million cash and 51 per cent stock for my name to follow.

You don't get any of the real news.

Ziegfeld.

## "Taza" With 110 People Closed After Two Weeks

"Taza" spectacle with 110 people, independently produced, closed in Jamaica, L. I., Saturday after playing two weeks. It was slated for the Earl Carroll Feb. 20. "Simba" the animal picture has extended its booking there for two weeks from that date.

Tuesday the "Taza" management applied to Equity for a two weeks lay-off privilege, naming the Carroll date to follow.

Revision of the script is given as a reason for the closing.

The players were paid off by Equity through a salary bond. The bond was filed by Samuel Cherkos, an attorney, who is said to have withdrawn his interest. Mrs. Wilson, who starred in "Taza" and others are now reported in charge.

## Shuberts and Studebaker The Insult-Backed House

Chicago, Feb. 7.

Capitalist Insult, who has the Studebaker under lease and didn't know what to do about the Michigan avenue theatre his wife toyed with, has turned the bookings of it over to the Shuberts.

Bookings will continue with the Shuberts during the remainder of the Insult lease.

Dark, the Studebaker would have cost Mr. Insult about \$100,000 yearly; with his wife its manageress and producer, it could and did cost him much more.

George Kingsbury is managing the Studebaker for Insult. There is to be no change in house staff.

## "So Big" Musical

Another Edna Ferber book is likely to be seen as a musical comedy next season. It is "So Big," Miss Ferber's Pulitzer prize winning novel.

Jerome Kern, who first saw the possibilities of "Show Boat" as a musical comedy, is said to entertain a similar feeling toward "So Big."

## NEWARK'S SUNDAY STOCK

Newark, Feb. 7.

Empire Players, dramatic stock, opened on a Sunday matinee, Feb. 5, at the Empire. This is a new idea here, having stock on Sunday. Prices will be 25 cents to \$1, with a \$1.50 top Saturdays and Sundays.

A Johnny Mack, recently manager of Miner's Empire, will manage both the dramatic and company. Edward Southern, Hippo, dramatic editor of the "Sunday Call," will do the publicity. Helen Baxter has been engaged as leading woman, with Barbara Gray, ingenue.

## BALIEFF H. O. FOR 2 WEEKS

Los Angeles, Feb. 7.

Balieff's "Chauve Souris" will holdover at the Delmar for two additional weeks when the original four-week booking expires Feb. 13. It will depart for outlying communities at the end of its lead run.

"The Scarlet Lady," with Pauline Frederick, will follow the Russian troupe at the Delmar. The play is a new one by Zola Secus.

## Casino Stock Running

San Francisco, Feb. 7.

J. J. Leventhal is operating his dramatic stock at the former burlesque wheel Casino theatre here.

## MET'S BEGINNERS ARE NOT HIGH SALARIED

**About \$125 Weekly Lousie Salary for 2d Line Singers—  
Grace Moore's Start**

Another expensive musical comedy prima has left the legit stage and a fancy salary to go into the Metropolitan Opera Company for that \$125 or so they give their second line singers every week.

Latest is Grace Moore, debuting yesterday at the Met. Her age has been set in the publicity at 27. She has been around Broadway for over six years, appearing here first in "Up in the Clouds." Last in "Music Box Revue" and rated as high salary.

Reversal of her going into Met was the coming of Louise Hunter from the Met to Broadway, now starred in "Golden Dawn" at a good salary. She sang second leads at the Met.

Mary Lewis, formerly of the "Follies" and the Ponselle girls, Rosamund Garmella, who were once in vaudeville, are also fixtures at the big house down at 39th and Broadway.

Met gets the debuters at economy prices and plenty of publicity.

Miss Moore's matinee performance was in the nature of a benefit for the Misericordia Hospital, New York. The classic price scale of \$25 top appeared to have been stretched the wrong way. Ticket brokers held plenty of the \$25 coupons which they sold at any price over \$12.50. They were reported having paid \$10 each.

It indicated capacity was not anticipated as the lowered priced ticket sales started last week.

## NO CHICAGO DIVORCE FOR JEANNE EAGLES

Chicago, Feb. 7.

Jeanne Eagles is reported to have consulted Benjamin H. Ehrlich, the Chicago legal expert on divorces, looking toward a permanent marital remover certificate from her husband, Ted Coy.

The star of "The Cardboard Lover" at the local Adelphi, is said to have been advised by the attorney she could not obtain a divorce in this city through not having established a residence here.

## 'A La Carte' Represented Cash Loss of \$114,000

In the brief run of "A La Carte," Rosalie Stewart's intimate revue, had at the Martin Beck theatre, the musical lost \$114,000, representing \$54,500 in production and \$59,500 in production. This data results from Miss Stewart's efforts to recover \$6,000 as a balance from Martin Beck, who agreed to share 25 per cent in the profit or loss.

Miss Stewart is arguing in court that Beck's defense is a sham, the latter saying he will settle his share of the loss after everything in connection with the corporation has been wound up. Beck is credited with \$22,000, which he invested in the musical as a one-fourth partner, but allegedly owes a difference of \$6,000 out to \$28,000 which is his share of the loss.

## Judels Leaves Shuberts

Charles Judels, for the past four years general director for the Shuberts, resigned Sunday.

Judels claims the severance of relations was amicable and not due to any reported differences of opinion. Nothing stated, he might produce and again he might return to the stage as an actor.

## Squabble Over Terms Halts Ferguson Play

Production of "Carvers" by the Shuberts was temporarily halted. Ed in Ferguson, who was to be starred, wanted \$17,500 a week and 15 per cent of the gross over \$17,500. The Shuberts offered \$10 a week and 10 per cent of the gross over \$15,000.

The difficulty stopped the acceptance of a contract by the Shuberts and a contract by the Ferguson troupe, who was offered \$700 a week to be production manager and play the lead in "Carvers."



## 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 or 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 15th week) (M-882-\$5.50). Business generally eased off last week, particularly first half; element weather, house account; "Yankee" among money leaders; virtual capacity; over \$28,000.

**"A Free Soul"** (Klaw 5th week) (C-330-\$3.30). Appearance of William A. Brady on stage accounts for some business here; cut-rated, but takings satisfactory at \$3,000 and over.

**"And So to Bed"** (Blou 15th week) (C-605-\$3.50). Liked to string along into spring; business not exceptional but apparently profitable; estimated at \$7,000.

**"Artists and Models"** (Winter Garden 13th week) (R-492-\$5.50). Natural draw, house account; aid to box-office; show, however, not what it should be a bit more than \$20,000.

**"Atlas and Eva"** (Mansfield 1st week) (CD-1,041-\$3.30). Presented by Harry Delf, who appears in and authored play; first called "Six Feet Under"; opened Monday.

**"Behold the Bridegroom"** (Cort 7th week) (CD-1,041-\$3.85). Run in doubt, business having dropped off to even break; last week's week slightly over \$10,000, which is stop limit.

**"Broadway"** (Century 73d week) (CD-3,890-\$2.20). Final week; go on tour; last season's melodramatic smash and big winner; "The Shanghai Gesture," next week.

**"Burlesque"** (Plymouth 24th week) (CD-1,041-\$3.85). Error; agency buy extended with lowering of scale; still getting real money at \$11,000.

**"Cock Robin"** (48th Street 5th week) (CD-960-\$3.30). Downstairs draw; fair business and probably profitable, with recent takings between \$7,000 and \$8,000.

**"Cocolette"** (Maxine Elliott's 14th week) (D-942-\$3.85). Solid dramatic hit; no empty seat since opening; takings, developing \$19,000 by virtue of standees.

**"Division"** (49th Street 5th week) (C-704-\$3.30). Appears class draw; getting enough to get by; estimated between \$7,000 and \$8,000.

**"Dracula"** (Fulton 19th week) (D-914-\$3.30). Book thriller away out in front; does not cost much to operate and net each week by profit; over \$13,000.

**"Escape"** (Booth 16th week) (D-704-\$3.30). Not really big of late, but quite steady; approximately \$11,000 last week.

**"Excess Baggage"** (Ritz 7th week) (C-945-\$3.30). Getting good trade with agencies; developing call; ought to stick out season; last week over \$13,000.

**"Five O'Clock Girl"** (45th Street 18th week) (M-1,490-\$5.50). One of most consistent of big-money shows; heavy trade especially from Wednesday on; quoted around \$40,000.

**"Funny Face"** (Alvin 12th week) (M-1,400-\$5.50). Another musical just as consistent; getting \$38,000 and over right along.

**"Gawdy Bowers"** (33d week) (D-770-\$3.30). Doesn't appear to have chance; last week takings approximated \$3,000; financial trouble may force show off this week.

**"Good News"** (Chanin's 46th Street 23rd week) (M-1,413-\$5.50). Another musical show of the season; selling out since opening; close to \$40,000.

**"Happy"** (Daly's 63d Street 9th week). Closed recently at Carroll; resumed Monday, presumably with fresh B. R., but some of cast waived salary guarantee.

**"Hit the Deck"** (Belasco 4th week) (M-1,000-\$5.50). Another two weeks to go; last summer's musical hit; around \$21,000 of late; "The Bachelor Father," next.

**"Interference"** (Lyons 7th week) (D-957-\$4.40). Moved here from Empire last week; still getting profitable trade, though not quite as good as first stand; over \$12,500 last week.

**"It Is to Laugh"** (Forrest 10,105-\$3.30). Went off definitely Saturday; jerked to life after closing week; preview hit; maybe \$23,000.

**"Jimmie's Women"** (Frolic 20th week) (C-602-\$3.30). Hardy little cut-rater this; lighting room house for some time and making money at \$9,000.

**"La Gringa"** (Little 2d week) (CD-530-\$3.30). Opened Feb. 2; did not impress as having much chance for real money; more definite line this week.

**"Lovely Lady"** (Sam H. Harris 7th week) (M-1,051-\$5.50). Doing very well; using some cut-rates, but business bettering \$23,000.

about \$1,000 less indicated last week.

**"Manhattan Mary"** (Apollo 20th week) (M-1,168-\$5.50). Probably will last out season, but never shows likely to take edge off pace here; around \$38,000.

**"Marco Millions"** (Guild 2d week) (C-911-\$3.85). "Barrow" current this week; last week "The Doctor's Dilemma" (9th week) played under alternating system and to around \$20,000.

**"Mongols"** (Taken off at Mansfield Saturday after playing six weeks in all opened in Village; \$3,000, maybe; "Atlas and Eva" Monday.

**"My Maryland"** (Johnson's 23d week) (O-1,777-\$5.50). Estimated around \$18,000 with cut-rate aid; operetta rated among fairly successful musicals.

**"Paris Bound"** (Music Box 7th week) (CD-1,041-\$3.85). Extra matinee inserted Friday and nine performances weekly probably played through winter; again kept gross from going higher.

**"Porgy"** (Republic 18th week) (C-896-\$3.30). Going along to substantial business; not capacity, but quite up close with weekly pace over \$14,000 as last week.

**"Rain or Shine"** (George M. Cohan 1st week) (M-1,111-\$4.40). Presented by Al Jones and Morris Graessle; Cook starred well regarded out of town; opens Thursday (Feb. 9).

**"Revels"** (Shubert 11th week) (R-1,395-\$4.40). Good breaking even, but rated very good show; business holding to \$19,000 or bit more; date indefinite.

**"Rio Rita"** (Lyric 64th week) (M-1,134-\$3.30). Going ready to leave for tour; class musical show figures to be clean-out of town; recent grosses over \$30,000.

**"Rosalee"** (New Amsterdam 5th week) (M-1,702-\$5.50). Big ticket demand, and close to "Show Boat" for leadership; bettering \$48,000 on Monday.

**"Salvation"** (Lyceum 2d week) (D-957-\$3.85). Opened Feb. 1 with first-nighters not strong for show; first week around \$3,000; estimated between \$7,000 and \$8,000.

**"She's My Baby"** (Globe 6th week) (M-1,416-\$5.50). Bentrice Little draw here; business good; but not capacity; around \$27,000.

**"Show Boat"** (Ziegfeld 7th week) (M-1,750-\$5.50). Scale went to \$5.50 to Monday with expectation of weekly gross of \$55,000; last week at \$55,000 again nearly \$40,000.

**"So Am I"** (Comedy 33d week) (C-945-\$3.30). Not expected to stick; poor start, with notices unfavorable; estimated under \$4,000.

**"Strange Interlude"** (John Golden 18th week) (M-1,490-\$5.50). One smash from all indications; plays but six performances (no matinee) because show starts at 5; 30; Schwartz; opens tonight (Feb. 8).

**"Sunny Days"** (Imperial 1st week) (M-1,446-\$5.50). Presented by Hassard Shubert; version of "The Kiss in a Taxi," by Clifford Gray, William Carey Duncan and Jean Schwartz; opens tonight (Feb. 8).

**"Tales of the Alhambra"** (12th week) (M-1,111-\$4.40). One of musicals which should have gotten better break; fair business, but profit questionable; over \$20,000.

**"The Baby Cyclone"** (Henry Miller's 23d week) (F-946-\$3.30). Leaving for road after another week, opening on subway circuit; around \$9,000 now; "Our Betters" next.

**"The Command to Love"** (Longacre 21st week) (C-1,019-\$4.40). Downstairs draw; continues in good measure, with upper floors off for some time; estimated around \$14,000, satisfactory.

**"The Golden Door"** (Hammerstein's 1st week) (O-1,265-\$5.50). Likely to last well into spring; although performance creates difference of opinion; average takings over \$12,000.

**"The Ladder"** (Belmont 70th week) (D-517). With closing of "Broadway" this week, "Ladder," by serious conflict of giving tickets away free, becomes longest run show on list—but that doesn't mean anything.

**"The Madcap"** (Royale 2d week) (M-1,117-\$4.40). Didn't impress reviewers favorably and doubtful of run; on tour business good on strength of Milt's draw; \$11,000 in first week.

**"The Malones"** (Erlanger's 20th week) (M-1,500-\$5.50). Keeps on comparatively well with other musicals in present go; and should last into spring; \$26,000 and over.

**"The Mystery Man"** (Bayes 3d week) (M-1,117-\$4.40). Didn't impress reviewers favorably and doubtful of run; on tour business good on strength of Milt's draw; \$11,000 in first week.

## Shows in Rehearsal

**"Hot Pan"** (Provincetown Playhouse).  
**"Hoboken Blues"** (Playwrights' Theatre).  
**"The Wrecker"** (Guy Bates Post).

**"The Sharlet Fox"** (Willard Mack).  
**"Mulligan and Garrity"** (Donald Gallagher).  
**"Pepet"** (James W. Elliott).

**"Furies"** (John Tuerk).  
**"Napoleon"** (James W. Elliott).  
**"Single Fever"** (Paige-Janis Productions).

**"Roulette"** (Leon De Costa).  
**"Please Stand By"** (Gibbs Productions).  
**"Three Musketeers"** (Florenz Ziegfeld).

**"Our Betters"** (Messmore Kendall-Gilbert Miller).  
**"Gentlemen of the Press"** (Jackson & Kraft).  
**"Taza"** (William J. Wilson).  
**"The Medicine Show"** (Thomas McElphany).

## Minneapolis Legits

Minneapolis, Feb. 7.

**"King of Kings"** (picture) started slowly at the Metropolitan, but built up—it got around \$8,500 for the 14 performances at \$1.65 top night and \$1.10 matinee. Held over for second week.

The public did not take very kindly to "The Devil's Disciple," although the George Bernard Shaw play was given a splendid production by the Bainbridge Players (dramatic stock) at the Shubert. Gross just over \$5,000.

A tabloid musical comedy version of "Give and Take," by the McCall Bridge Players at the Palace, brought about \$4,500 into the box office.

Aided by boxing and wrestling nights, "Daisies and Peasants" grossed around \$4,000 at the Gayety, United burlesque wheel house.

**"The Optimists"** (Century Roof 2d week) (R-422-\$5.50). Off to light start; estimated \$9,000; first seven performances not impressive.

**"The Queen"** (C-379-\$3.85). Chance for moderate run; class draw, agencies reporting call for front rows; first full week approximated \$11,000.

**"The Racket"** (Ambassador 12th week) (C-1,067-\$3.30). Can go along into spring; making money; first week around \$10,000.

**"The Royal Family"** (Selwyn 7th week) (C-1,067-\$3.85). Still on in front with two close contests; little difference in gross of previous week; \$24,500.

**"The Shannons of Broadway"** (Martin Beck 20th week) (C-1,118-\$3.30). Making better run of it than first expected; holding to around \$10,000, more or less, but satisfactory.

**"The Silent Show"** (Morosco last week) (D-893-\$3.30). London mystery play reported presented by the Shuberts, although not so billed; opened Thursday.

**"The Girl of the Year"** (National 21st week) (D-1,164-\$3.85). Still prime dramatic favorite and runner-up for high gross among non-musicals; \$23,500 last week.

**"We Never Learn"** (Eltinge 3d week) (C-892-\$3.30). Final week; business indicator of name play, followed by "These Modern People" next week.

**"White Eagle"** (Casino 1,477-\$5.50). Closed Saturday after playing six weeks to closing business; averaged around \$13,000; house went dark for first time in seasons.

**"The Merchant of Venice"** (Broadhurst 4th week). Doing some business, but not exceptional; closing starting at \$18,000 and dropping to \$15,000 and under.

**"Sir Harry Lauder"** (Knickerbocker 5d week). Dated for four weeks here as starter for tour.

**"Taming of the Shrew"** (Garrett 15th week). New play. "Twelve" heard and will soon follow.

**"Caponsacchi"** (Walter Hampden's 3d week).  
**"American Laboratory Theatre"** (Repertory).  
**"Mask Maze"** with an all-colored cast, opens Monday.

**"Ten Nights in a Barroom"** (Triangle).  
**"The Prisoner"** closed at Provincetown Playhouse; will be followed next week by "Hoboken Blues," New Playwrights.

**"The Ivory Door"** still playing extra.  
**"Parisians"**, intimate revue, opens Edith Totten Thursday.  
**"Passing of the Third Floor Back"**, Davenport.

## Financiers in "Sally"

High finance in backing the road tour of "Sally" by George H. Nicolai, Joseph DeMitt and Jack Welch, was brought out in Mrs. M. (Madge) Hart's suit for 25 per cent. of the profits.

Welch's examination before trial, as well as that of the other defendants disclosed that the "Sally" Mrs. Hart went to invest \$2,500 in all \$10,000 for the road rights to "Sally."

What Welch did was to sell Mrs. Hart two-fifths of his own 25 per cent. interest for \$3,000. All Welch was to pay was \$2,500, so he was \$500 in on the deal and still retained 15 per cent. equity in the show.

Mrs. Hart got back \$2,400 on the venture, being still out \$600 on her original \$3,000 investment. Welch admitted that she was entitled to \$1,800 profit but Mrs. Hart insists her profit totals \$6,000, for which amount she is suing through O'Brien, Malevinsky & Driscoll.

Mrs. Hart has gone to Miami to dispose of some of that Florida real estate she acquired three years ago in the boom season and which has deflated in value. She is south on a mission of salvaging whatever she can out of it.

Carleton and Miss Sheridan made known their intentions to Chief Deputy Labor Commissioner Thomas Barker in connection with a group of wage claims yet unpaid for the local showing. These claims were filed by the stage coach. Actors were covered by an Equity bond.

The producers stated in writing to Barker they had hoped to have the re-financing of the play completed by now, but have found conditions in San Francisco in a peculiar state.

Carleton and Miss Sheridan go on to say that they would gladly pay off the standing wage claims now but admit being flat at present as they had thrown in their all in the show.

Will Carleton and Kenneth Sheridan, who produced "Joan of Arkansas" at the Figueroa Playhouse some time ago and flopped with it, may put the show on again in San Francisco with a change of title and some rewriting.

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## 2 DRAMAS IN CHI CLOSE TOGETHER

**"Cardboard Lover," \$22,000**  
**"Constant Wife," \$21,000**  
**"Peggy Ann," \$13,000**

Chicago, Feb. 7. Chicago legitimates are continuing their steady run, with little deviation from last week's figures. Perfect theatre weather helped.

**"The Constant Wife"** a sensation, easily leading the non-musical group. With the entree of the "Cardboard Lover" and Jeanne Eagels the "W" is experiencing some competition, but not to an uncomfortable extent.

Jeanne Eagels should enjoy a very successful four-week run. Chicago is a city faithful to its favorites.

Chf's seven musicals are all holding up well, and "A Night in Spain" is holding over for a longer run. The "Fannies" in third week, this enjoying increasing business.

"Peggy Ann" at the Selwyn lost a grand last week, but with the weather holding as it may take it up again next week. Glenn Hunter in "Behold This Dreamer" still problematical but bettering last week and may surprise 'em.

**Estimates for Last Week.**  
**"Constant Wife"** (Harris, 7th week) closed \$1,000 over last week's figure. Competition from the "Cardboard Lover" may be felt but not noticeably. Take near \$21,000.

**"Crisis Cross"** (Erlanger, 7th week)—Fred Stone and daughter, much advertised and publicized, carrying show to good steady business around \$22,000. Engagement extended to Feb. 25.

**"Cardboard Lover"** (Adelphi, 1st week)—Jeanne Eagels apparently a Chicago hit. Doing nice business around \$22,000.

**"Kongo"** (Central, 5th week).—Holding into its established groove at \$6,500, a bit better than last week.

**"Hit the Deck"** (Woods, 14th week). Still holding its own and doing remarkably well in face of stiff competition. Dropped \$1,000 below last week's figure. Advertising still must soon bid Chicago farewell. Did \$23,000.

**"Peggy Ann"** (Selwyn, 3d week).—Averaging nicely enough, with plenty of parties and spectators. Took \$19,000 and pick up two weeks more.

**"Two Girls Wanted"** (Cort, 7th week).—Leaving the Cort for the Princess Playhouse. A few doubting, looks good for a fair run at a weekly figure varying between \$10,000 and \$11,000. Hit the last first week at \$15,000.

**"Vanities"** (Illinois, 3d week).—Doing nice biz. Still pulling at the hotels and conventions and a reasonable resident business. Took \$21,000.

**"Just Fanny"** (Olympic, 5th week).—Business warranted this play extending its stay. Repeated figure of \$26,000.

**"Behold This Dreamer"** (Blackstone, 7th week).—Glenn Hunter, place producer, despite a few doubting, looks good for a fair run at a weekly figure varying between \$10,000 and \$11,000. Hit the last first week at \$15,000.

**"A Night in Spain"** (Cohan's Grand, 11th week).—Still pulling 'em in. Was booked to leave Feb. 18, but looks as though a holdover would be possible. "Good News" was set for the house but will go to the Selwyn. Doing around \$33,000.

**"Desert Song"** (Great Northern, 23d week).—Difficult to predict departure date. Oldest show in town and still hitting high and bettering previous figures. This week went to \$27,500, topping last week's take by \$1,500.

**L. A. GROSSES**

Los Angeles, Feb. 7. Operetta again dominates the town when a week of "The Prince of Pilsen" at the Shrine Auditorium grossed \$15,000 and "The Desert Song" at the Mason climbed in its second week to \$17,000.

"Connecticut Yankee" opened Friday at Mayan and in four performances got \$11,000.

Two Girls Wanted at the El Capitan went to \$6,200, substantial at \$125.

"Kongo" is building at the Orange Grove. Around \$5,000 reported for last week. A one-week engagement of "Oh, Mama" at the Morocco not so fancy at \$4,200.

Muscle Box holds "Who?" mystery play worth \$3,700 last week at the El Capitan. A show at the Hollywood (down-town) reopened with "The Triumph of Bachelors" and got \$2,700 in five performances.

The Individual "Who?" stand-out of the Belasco at \$28,000 in its third week.



# MANAGERS FINANCING SHOWS TO KEEP BROADWAY HOUSES OPEN

**Extraordinary Means Resorted to—No Other Solution to Present Dark House Problem—Some Grosses Went Up Last Week**

No solution to the problem of dark theatres on Broadway has been found. There is but one production.

When leading managers fall down in that respect they look elsewhere; but seeking isn't finding. The extraordinary measures now being used to develop success prospects by encouraging independents via financial backing. It is hoped to keep the number of tenanted houses down to a minimum.

Business seemed to ease off again last week, but in some cases there were better figures, and generally where a drop was noted it was for the in-between or mediocre attractions. Leaders held to form, generally speaking.

This week the number of attractions in cut rates jumped to a total of 30, not a record at this time of the season, but still a perceptible increase over the number for the past month. Some of the better shows, including several which arrived last week, are among the cuts. They, too, were accepted as buys by the agencies, but they do not always indicate strength.

"The Royal Family" held its position at the head of the non-musicals, topping \$45,000; in its position, "The Paris Bound" and "The Trial of Mary Dugan," both better than \$33,000; "Burlesque" eased off to \$19,000; "Coquette," the same figure, means capacity, however; "The Doctor's Dilemma" at \$15,000; "Fanny" and "The Command to Love" \$14,000; "The Merry Malones" at \$13,000 or slightly less; "Excess Baggage" over that and strong; "Escape," \$11,000; "Shannon of Broadway," \$10,000; "The Racket," about the same; "Behold the Bridegroom," bit under \$10,000; "Baby Cyclone," \$9,000; "A Free Soul," \$8,000; "Diversion," approximately \$8,000; "And So to Bed," \$7,000; "Jimmie's Women," \$6,000, with the others struggling downward to as low as \$2,000.

"Show Boat" and "Rosalie" are away out in front with each better than \$48,000 again last week; "Good News" still nearly at \$40,000; "Five O'Clock Girl" close to that mark; "Manhattan Mary" \$38,000; "Fanny Face," \$38,000; "Rio Rita," \$31,000; "The Merry Malones," \$27,000; "She's My Baby," \$27,000; "Merry Malones," \$25,000; "Connecticut Yankee," \$23,000; "Artists and Models," \$22,000; "Hit the Deck," \$21,000; "Take the Air," \$20,000; "Revues," \$19,000; "My Maryland," \$18,000.

## Interlude

"Strange Interlude" by far is the most lively fresh air in the theatres this holiday. It got over \$12,000 at the John Golden in six performances (no matinee). This figure is exceptional since a goodly portion of the house and the subscribers at this time, such tickets being priced at \$2.75 as against the regular lower floor scale of \$4.40. There were some discontented voices, but most were of the rave kind.

Nothing else which arrived last week started anything. The Optimists, the Century, the Casino de Paris drew but mild business, estimated at \$9,000; "Salvation" got \$8,000 in seven performances at the Empire, light trade coming after a week of notices. The Madcap around \$11,000 also in seven performances, not so good for a musical comedy; "La Gringa" at the Little was same and notices, but little business after midweek start.

Several entrants opening into the previous week are the same thing, although "The Queen's Husband" has a fair chance at the Playhouse. It got \$11,000 for the first full week; "57 Bowers" got very little at Wallack's; "So Air," at the Comedy and "We Never Learn" figured to be little better. The latter is due to stop this week and that may apply to the others.

Among the special attractions Max Reinhardt's German players closed with a rush, getting \$26,700 for the final week at the Columbia; "The Merchant of Venice" around \$15,000 at the Broadhurst.

"Broadway" ends a run of a year and a half, and the Century, which gets "The Shanghai Gesture" for a repeat (four weeks); "Mongolia" closed the Mansfield, which offers "Aldrich" for the week; "We Never Learn" will close at the Eltinge, which will present "The Modern People" next week; "The International" down in the Eltinge will make way for "Toboken Blues" (New Playwrights); "The Prisoner" stopped down there, too, last Saturday, while it is to

Laugh, revived for five days, stopped at the Forrest Friday night; "Hot Pan" and "Marriage on Approval" may be added to the few premieres of the coming week.

## The Buys

Three of the newer shows were added to the buys list, which jumped to 25 attractions. Two, "Salvation" and "The Optimists," did not start very well. The third, "Rain or Shine," does not open until Thursday, the deal being an advance buy. The list: "Many Faces" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "The Optimists" (Century Roof), "Good News" (Channing 46th St.), "Salvation" (Empire), "The Merry Malones" (Eranger), "The Five O'Clock Girl" (44th St.), "Rain or Shine" (George M. Cohan), "She's My Baby" (Globe), "Golden Dawn" (Grosser's), "Golden Dawn" (Knickerbocker), "Interference" (Lycium), "Rio Rita" (Lyric), "Coquette" (Maxine Elliott), "Paris Bound" (Majestic Box), "The Merry Malones" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "Excess Baggage" (Ritz), "Lovely Lady" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

## 30 in Cut Rates

No less than five of the newer attractions went into the bargain agency this week. All opened last week or this. A major musical was added, too, it being "Artists and Models." The list: "My Maryland" (Johnson), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Royale), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Madison), "The Wrong Door" (Hopkins), "Taming of the Shrew" (Garrick), "And So to Bed" (Bijou), "Atlas and Eva" (Mansfield), "The Racket" (Ambassador), "Interference" (Lycium), "Cock Robin" (48th Street), "Broadway" (Century), "A Free Soul" (Klaw), "The Passing of the Third Floor Back" (Madison), "Diversion" (49th Street), "The Mystery Man" (Baves), "57 Bowers" (Wallack's), "The International" (Playright), "Behold the Bridegroom" (Cort), "La Gringa" (Little), "Salvation" (Empire), "Happy" (Daly's), "Artists and Models" (Winter Garden), "The Optimist" (Casino de Paris), "Mrs. Dan's Defense" (Cosmopolitan).

## Playing Out of Town Contract Interpreted

A decision handed down by the American Arbitration Society is that an Equity contract amended for out of town use is to be construed in the light of the regular contract, with the exception that instead of a week's rehearsal out of town pay the actor must be notified within three and a half days.

Florence Johns was engaged to play the feminine lead for a Sanford Stanton production. In the addenda of the regular contract it was provided that Miss Johns would play the lead if the play came to New York, with the regular two weeks' notice provided.

Within three days of rehearsal Stanton notified Miss Johns that she did not meet with his approval in the role. Miss Johns applied for a week's salary.

Before arbitration Scaries and Gilmore, for Equity, contended that if an addenda had been added to the regular Equity contract the addition was a contract in itself and that Miss Johns there ore had a right to at least one week's salary. This contention was ruled against by the society.

Almer J. Ruben appeared as attorney for Stanton.

## Whiteside's New Piece

San Francisco, Feb. 7. "The Hindu" will be revived by Walker Whiteside for a special two-week engagement at the Columbia. Whiteside will then go on tour with his new play "Sakuntal." After whiplash into shape he will return to the Columbia for an additional two weeks starting March 12.

## BLUM'S 14-DAY SHOW

A record for Broadway legit production is "The Mystery Man," produced by Gustav Blum, at his Bayview Hotel. The script on a Thursday, signed for it Friday, cast it independently of an agency Saturday and pre-acted it 12 days after.

It opened cold at the Bayes as with all Blum plays, some of which are handicapped by critical prompt performance through lack of out-of-town break-in.

## F. FARNUM'S STAGE PLAY BOSTON BRODIE

**Chi Civic Opera Does \$100,000—'Sidewalks' Up to \$25,500—'19th Hole' Forced Out**

Boston, Feb. 7. One flop and generally high receipts for other houses marked the first week of snowless February. "Come Back to Erin," Irish-American comedy at the Arlington starring Franklin Farnum and a cast of Bostonians, went under Saturday night after two weeks. It was stated that all members of the cast had been paid in full. The piece marked Mr. Farnum's first venture on the stage after seven years of the movies.

"The Road to Rome," continuing at the Wilbur, ran close to capacity for the second week, an advance sales point to continued business at close to \$20,000. At the Colonial "The Sidewalks of New York" limbered up, \$25,500 and seems to be for a run. Nellie Revell spent a week with friends in the cast, saw a half dozen performances and drew a lot of attention to the show by her presence in Boston for the first time in 10 years.

The Chicago Civic Opera Company at the Boston Opera House ran capacity last Tuesday night and Wednesday matinee. Hit \$100,000. Greenwich Village Follies in last week dropped off two grand, but did not perform. "The Ambassador" at the Majestic built up from Tuesday on. Frank Craven picked up very well in his final week with \$30,000. Holbrook in "Jimmie's Women" at the Holbrook picked up from Tuesday on. "The Play's the Thing" started poorly, as did all shows last week, but picked up last four days. "The Road to Rome," Wilbur (third week), "Come Back to Erin," sell-out. About \$400 from SRO each week so far. Total of \$19,000. "Yours Truly," Majestic (first week), two weeks' run. "The Road to Rome" did well, closing at \$23,000.

"Four Walls," Holbrook (first week), Frank Craven in his final week with \$30,000. Holbrook in "Jimmie's Women" at the Holbrook picked up from Tuesday on. "The Play's the Thing" started poorly, as did all shows last week, but picked up last four days.

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## WEATHERLY, IN-INDIE

Ton Weatherly, resigned p. a. with Brady & Wilman's, is turning indie producer.

Weatherly was to have started an advertising agency but changed his plans.

The Peter Trenchy is the B. & W. publisher.

## WILLETS WITH "RIO"

Clarence Willets is with "Rio Rita," as company manager. Jack Dillon has been in charge since the play moved from the Ziegfeld to the Lyric.

"Rio" is due to go on tour late this month with "Three Musketeers" slated to follow at the Lyric.

## Future Plays

"Roulette," comedy, by Leon Le Costa, with Ruth Shepley and Peggy Allenby in the cast. De Costa is producing.

"The Man on the End," by Hild Dickey and Bolton Dunlop, sold to Albert Lewis for production.

"G... ..," by William Todd, accepted for production by new partnership composed of Richard Rohman, Lewis Cohen and Martha Frazee. Author will play leading role.

"God's Own Town," by David Wallace and T. S. Stripling, and "Wolves," melodrama, by John Hunter Booth, besides "Napoleon," are announced by James W. Elliott for rehearsal. "Town" will be produced in association with Wallace. Frank Merlino will direct it. Robert Milton will direct "Napoleon."

"Twelve Thousand," play by Bruno Frank, German writer, was bought by the Shuberts. Basil Sidney and Mary Ellis are to be starred. Clavier Players will produce at the Garrick. Zoe Aikens may do the adaptation.

"The Medicine Show" is in rehearsal again, with Thomas McElhany, author, backer. The show had been previously in rehearsal with cast on commonwealth basis and scrapped because of withdrawal of several of the cast.

"The Broken Wing," as musical, will reach production, per Ly. Andrews, Paul Dickey and Percy Wenrich are collaborating.

"The Radio Murder" will be given a stock trial at Miners, Bronx, next week.

"10 Nights in a Bar Room" supplants "Bare Facts" at the Triangle, Greenwich Village, this week. It is the third revival of the piece at the downtown intimate playhouse.

"By Request," by J. C. and Elliott Nugent, is next on George M. Cohan's production list. It goes into rehearsal in two weeks.

The New Playwrights, a group which describes themselves as an experimental theatre venture, will do "Toboken Blues" following the current "The International" at the Village house named after the group. The house was formerly known as the Cherry Lane.

"The Clutching Claw," mystery melodrama, by Ralph Ketterling, melodrama by Ralph Ketterling, with Barbour, Crimmins and Bryant producers. Cast includes Ralph Morgan, Minnie Dupree, Robert Middlemass, Ethel Wilson and others.

"The Step Child," by Sam Orange, Ray Mont Productions, Inc., sponsoring.

"Render Unto Caesar," previously announced for production by divers managers, will be produced by Brady and Wilman. Piece authored by Walter Ferris and Basil Rathbone.

"Grimaldi," by William Podmore, will reach production next week, the new producing team, Richard Rothman, Lewis Cohen and Martha Frazee.

"Marriage on Approval," by Michael Kallseher, has gone into rehearsal with Kallseher as producer. Cast includes Thyllis Povah, Lou Ripley, Emil Torrune, Larry Fletcher, Laurence Leslie, Pat Barrett and Helen Brown.

Paul Kayhan contracted to produce new play, name not announced, first work of Hendrik Van Loon. Summer try-out will precede Broadway showing in autumn.

"Please Stand By," comedy by Roger Huntington, Jr., to be produced by new firm, the Gibbs Co. Cast announced as Paul Taylor, Arthur Campbell, Raymond Bramley, Joseph Crehan, Harriett Ross, Gladys Moore, Carlo De Angelo, Stafford Cherry Campbell, Molly Hicks, Emily Hammond and Andrew Talley. Arthur Blodgett is general manager for the Gibbs Co., while Jack Hayden is directing the new piece.

## Almy Resigns, After 18 Years

Hartbury, Conn., Feb. 7. David Almy has resigned as press agent of the Lyric, Crown and Capital theatres. New London, his resignation becoming effective last Sunday. Mr. Almy had been connected with the three houses for 18 years.

## Rang-Tang Again

Walter Kammann is assembling a new "Rang-Tang" show for the road without Miller and Lyle. Kammann was in the original production.

# 'DIPLOMACY'S' PHILLY \$44,000

**Ames' Troupe, \$24,000—'Spider,' \$16,000**

Philadelphia, Feb. 7.

With generally better weather conditions legit business was slightly more regular and normal last week. Only two smash hits, though. The Erchanger being dark, due to the cancellation of "The Politics" booking, there were just three musicals, and two were of the light opera variety. Business of Winthrop Ames Gilbert and Sullivan company, in its fourth and final week at the Walnut, was again remarkable and reported at around \$24,000. Friday night was \$7,700, a little by boosting \$2,500 from the previous week, making about \$18,000. Its engagement here can hardly be considered a success.

"The Love Call" took a turn for the better at the Chestnut after being noticeably hurt by the storms of the previous week. Remberg opened at about \$22,000 and looked set to ride for another month or so. The third musical, "Yours Truly," at the Shubert, being the only light and girly show in town, responded a little better. After a week of the previous week, making about \$18,000. Its engagement here can hardly be considered a success.

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## So, "Abie" Closing

Miami, Fla., Feb. 7. "Abie's Irish Boy" closed Saturday after three weeks at the Temple. It was booked for Havana but canceled after the Cuban people demanded a guarantee. "Three other Abie's" continue on tour.







## 50 STOCK MGRS. IN NEW ASS'N

### Plan Meeting in Feb. to Fix Organization

More than 50 stock managers have either joined or signified intention of joining the newly organized United Stock Managers' Association, according to a statement by Lester A. Smith, organizer of the association.

Smith is canvassing the remaining 100 stock company operators and is planning to call a meeting of the stock men in New York the latter part of the month.

United has come into being after several futile efforts to organize the stock field. Its purpose, as laid out now, aims at exchange of ideas among the stock men and better royalty terms from the play brokers, among other things.

Smith has a tentative draft of by-laws and other regulations, which will be submitted for ratification at the forthcoming convocation.

Officers will be elected at the meeting and a \$10 yearly membership fee will be discussed.

Organization of the stock men is figured to cure many previous abuses in this branch and also curtail unfair competition angle that has prevailed in spite of the growth of the peculiarity of the resident branch of show business.

It has been felt by most of the reputable producers that organization was most desirable, the stock field being practically the only branch of show business without an organization.

## Ziggy's "Fun" Thought Starts Suit for \$3,000

F. Walter Rowe, Jr., U. S. Military Academy alumnus and a lieutenant in the U. S. Naval Reserves, has retained Victor K. D. Ross in a \$3,000 claim against Florenz Ziegfeld for assisting on the military drills and dances of "Rosalie." Rowe is a theatrical publicity man. He was with Vincent Youmans as office assistant before joining the J. Walter Thompson advertising agency. Rowe now has his own agency.

Because of his military knowledge, although an Annapolis man, Rowe was called in for the West Point regulation stuff. He accompanied the show and Ziggy to Boston, where the latter is said to have told Rowe he would pay his expenses and that Stanley Sharpe would take care of the rest. After the show's opening, Ziggy opined "I thought you were doing it for the fun of it."

### "Gri Gri" in English

"Gri Gri," Paul Lincke's operetta, which had its American premiere Jan. 26 at the Yorkville theatre, New York, in the original German, may be done in English. Andreas Fugmann is behind the German musical rep at the Yorkville.

A London production of the Lincke operetta is being negotiated for, and with Lincke's impending visit to America, the piece may be done in English.

### FIXING "QUICKSANDS"

"Quicksands," second production of Anna Held, Jr., which tried out the first half last week, laid off for additional rehearsals the last half of the week through special agreement of Equity. Layoff period is not permissible unless the production has played two weeks when Equity permits the layoff on the third week for fixing.

The piece resumed at the Westchester, Mt. Vernon, N. Y., this week (Feb. 6), and plays the Playhouse, Wilmington, Del., next week, with New York to follow.

### HAZZARD AROUND

Jack E. Hazzard, comedian and Greer-Neele-Williams man, came back to Broadway after a five weeks' siege with pneumonia.

Hazzard has been in virtual retirement from the stage in the past two years. He has been the critic for the Great Neck "News," that spot being a tryout point for purported Broadway productions.

Hazzard now contributes a column to the weekly.

### Maybe He Knows Now

An actress, engaged for a stock company, recommended an actor who had been in a production with her.

The actor was sent for and turned up. It's not known if the actor knew the circumstances.

But informed he was to play the lead in the opening bill opposite the actress who had recommended him, he said to the manager:

"Of course, you know Miss G— was only the understudy in the last company."

## Bouncing Check to Stage Crew Quickly Wound Up Play "It Is to Laugh"

"It Is to Laugh," the Fannie Hurst comedy which flivvered at the Eltinge and was revived last week under supposed East Side backing, finally closed at the Forrest Friday when Bill Lane of the stage hands union gave orders that the curtain was not to be raised.

The direct cause was a bouncing check given the crew on account, but up to the time of closing the takings were quoted at \$746 for five performances. The Shuberts were to get the first \$3,500, plus other expenses.

The show was originally presented by Barbour, Crimmins & Bryant, who tossed it aside quickly. The East Side bunch came up with a proposition to bankroll the attraction, claiming to have raised some-thing like \$20,000. There was to have been a large advertising in the Yiddish papers. The show was turned over to them for 50 per cent of any net earnings.

The stage hands were advised of the change in management and a bond was asked. Murray Agid, who was to have financed the "revival," gave a check for some \$230, or one-half of the crew's salary for the week, the union people taking a chance for the balance. The check came back, was re-deposited and bounced again. Then Lang spoke.

It was said the b. r. talked about was really something like \$2,500. The actors are understood to have waived the usual salary guarantee.

### Stock Leads Married

Denver, Feb. 7. Immediately following the Denham management's announcement that Victor Jory, leading man, would be succeeded by John B. Lital, Jory announced his secret marriage to Jean Inness, leading lady, Dec. 21, a small Wyoming town.

Jory, whose health has been failing, will spend several months resting up before undertaking further stock work. His wife will continue at the Denham. Lital comes from production work in Los Angeles.

### Low Fields' Daughter

Dorothy Fields, daughter of Lew Fields and sister of Herb, is following the family into show business. With Jimmie McHugh of the Jack Mills office, Miss Fields has written a unit show for Public, she doing the lyrics.

Miss Fields wrote the lyrics for the current floor show at the Cotton Club, including "Broken Hearted Blackbird."

### "Deck" Next in Boston

"Hit the Deck" is figured to close at the Belasco Feb. 26, going from there to Boston for a run.

Louise Broody, at present in Palm Beach, will replace the company in Boston. Her understudy, Florence Patti, will continue in the part until the Boston engagement, when she may take over Bobby Perkins' role.

### LA GALLIENNE REP ON ROAD

Eva La Gallienne's Civic Repertory company is due to take to the road about the middle of April. Six weeks of eastern time has been booked, the program as current to be presented.

Which this season "Cradle Song," which stood out in last season's program, was sent to the road for a time.

### Mrs. Harris' "Romance, Inc."

H. H. Van Loan, novelist, and Crane Wilbur are collaborating on "Romance, Inc.," which Mrs. Henry B. Harris will produce.

## CUT-RATE DAMAGE ACTION IS STARTED

### Leblings Served in \$100,000 Action by Doyle's Ticket Service

The formal complaint in the \$100,000 damage suit for conspiracy was served yesterday by Julian T. Abeles, attorney for the National Theatre Ticket Service, Inc. (C. Vincent Doyle) on Joseph, Hugh and Tillie Lebling, Matthew Zimmerman and the Public Service Ticket Office, Inc., the Gray drug store cut-rate consortium.

Doyle's National Theatre Ticket Service sets forth that it had evolved a system and built up good will and an organization for the sale of theatre tickets at cut rates at the box-office windows of certain attractions, charged with intimidating the producing managers with whom Doyle did business that the Public Service would refuse to handle tickets for such attractions at their cut-rate offices.

Several managers, it is alleged, fearing to ignore Leblings' threat, called off the dogs to the ticket service. Among other things the complainant alleges that Lebling's cut-rate ticket office is a monopoly.

Doyle had arrangements whereby retail merchants and other merchandizing syndicates would sell privilege tickets for cut-rate tickets at 10c each. This investment entitled a patron to half-rate on all tickets purchased at the box-office windows of the several attractions interested. The available shows at this cut-rate system of patronage were denoted in the daily paper advertisements through a peculiarly marked rule underscoring the name of the house, a cue to theatregoers that the house so marked did business at half-rates.

## Majestic, Paterson, Closed By Demands of Union

Piqued by the musicians' union's insistence that the Majestic, Paterson, N. J., engage six musicians, Harry Berg, house manager, will bow out of that theatre in two weeks. He closes the Majestic Feb. 18.

Berg took over the house as an out-of-town and pre-Broadway legit stand. Insisting that musicians were extraneous to dramatic attractions and citing the custom on Broadway, where legit houses have dispensed with orchestras, the union nevertheless insisted on the local custom of a band of six men per theatre.

### WASHBURN'S DIVORCING

Both Professionals and Married 13 Years—2 Children

Los Angeles, Feb. 7. Mabel Forrest Washburn, stage actress, filed suit for divorce from Bryant Washburn, film actor, married 13 years. They separated Jan. 16, last.

Mrs. Washburn charges desertion and mental cruelty. She asks for the custody of their two children.

A property settlement has already been made and no alimony is asked.

### Syracuse Wieting Sold

Syracuse, N. Y., Feb. 7. Sale of the Wieting block and theatre by trustees of the estate of Mrs. Mary Elizabeth Wieting Johnson, who died several months ago, to Dennis P. McCarthy, of this city, for approximately \$300,000, is announced.

The Shuberts, controlling the Wieting Opera House, with the lease having at least two years to run, were also in the market for the property.

Two other propositions are now said to be interesting the Shuberts. One is the Empire theatre, which for 10 years was K. & E. opposition to the Wieting. The other is the Empire House, old hotel, on the other side of Clinton Square from the Wieting.

### UNDERSTUDY'S CHANCE

Daniel Ifanes, understudy to Julius Bleeson in "Show Boat," and who stepped into his role when Bleeson became ill of appendicitis, is slated to have the same role in the London production.

### 3 Chairs for 3 Acts

How to attend a premiere and sit in choice locations without paying.

First act: Sit in Robert Coleman's ("Mirror") seat, as he is generally late.

Second act: In Kelsey Allen's ("Women's Wear") seat, as Gene is still out in the lobby talking.

Third act: Pick George Jean Nathan or Ann Dule's seat, as they generally blow after the second stanza.

## 5 SHOWS OUT

Three shows on Broadway suddenly closed Saturday, not unusual. The same thing is likely to happen this week-end. At that time, either trio is carded to depart or fold up.

"Broadway," presented by Jed Harris, leaves the Century after a fine run of 73 weeks. Most of that time was played at the Broadhurst, where it was established as last season's melodramatic smash. It topped the non-musicals for months, grossing \$24,000 and more weekly. It held over during summer and fall successfully, receiving a percentage of the house profits, a condition of the original booking, a six-week period that became indefinite. Lately the show was moved to the Century and cut-rate.

### "BROADWAY"

Opened Sept. 16, 1926. Nothing but raves. Woolcott (World) said: "An entertaining play." Hammond ("Herald Tribune") went the limit, saying "the most completely acted and perfectly directed I have seen in 30 years of professional playgoing."

Variety sent thr- of its near-critics, including Old Mr. Oscar Samuel from New Orleans. He decided "Broadway" was a hit. Jack Conway, "re-directed" Jed Harris and the show would "spend the rest of their lives counting up." Abel Green reviewing the "from the night club angle passed "Broadway" as authentic and okay. And even all that couldn't kill it.

"Mongolia," presented independently, was taken off the Mansfield Saturday after a flop engagement of six weeks. It opened in Greenwich Village.

"We Never Learn," presented by William B. Friedlander, will close at the Eltinge Saturday. It will have been on two weeks and three days. The play drew a sort of good mention, but very little trade, perhaps \$3,000 last week.

"The International," one of the New Playwrights' efforts will be taken off. It opened recently in the Village house named after the group of experimental playwrights.

"The Prisoner," another independent Village show, was taken off Sunday at the Provincetown Playhouse.

### "THE PRISONER"

Opened Dec. 28. Not covered by major critics. Variety thought it better than Village average but doubtful commercially.

"It Is to Laugh," brought from storage last week after closing at the Eltinge, stopped suddenly last Friday at the Forrest.

### Lyle Andrews' Drama

Lyle Andrews, heretofore identified as a producer of musicals, will make a try at sponsoring a non-musical "Life Is Real" by Elmer Rice which he will produce next month.

### PAULINE FREDERICK BACK

San Francisco, Feb. 7. After an absence of over a year Pauline Frederick tonight made her reappearance on the spoken stage, opening at the Gravy in "The Scarlet Woman," comedy by Zelda Searls and Reita Lebert.

### "Musketeers" Principals

Principals so far engaged for "Three Musketeers," Ziegfeld, are Denis King, Vivienne Segal, Lester Allen, Evonne D'Arle, Lewis Hector, Douglas Dumbrell, Harrison Brockbank, Delmar Poppin, Joseph McCauley, John Clarke, Reginald Owen.

## YOKEL'S ATTACHMENT LIGHTLY LIT ON \$189

### Way They Do Things Sometimes—Couldn't Collect \$330 From Flopping 'Silver Box'

When Alex Yokel, accompanied by Marshal F. J. Herrman, visited the Morosco Saturday night to levy a \$465 lien on "The Silver Box," the Henry Barrow show which closed Saturday at that house, the press agent found \$189 to attach. Yokel is suing for \$330 for services rendered by him, and \$150 for a printing bill which money he advanced personally on Barrow's behalf.

He also found that although up to Wednesday the attraction had only grossed \$1,800, \$1,500 of this had been given to Barrow. That was Ed Giroux, the Morosco house manager's statement. The show did \$4,700 the week, \$700 of this going for operating expenses, and the \$4,000 being split between the house and attraction.

Giroux is known on Broadway for his conservatism in advancing money. It surprised Yokel and his attorney, Samuel Schwartzman, that with only \$1,800 in the till, \$1,500 of this should be given Barrow on Wednesday, according to the receipt. This ante-dated Yokel's lien by two days.

### Yokel Wanted Out

Yokel wanted to halt the show Saturday night by attaching the scenery, knowing that Barrow needed that last performance to comply with the consecutive performance for the movie and stock rights.

David Finestone, general factotum for the Shuberts, told Lee Shubert of the press agent's plan and the latter issued instructions to protect Yokel as much as possible. It was also suggested by Al Woods and Lee Shubert that between them they owned the scenery, and not Barrow nor his harker, William Birns, the big antique and rent-me-out furniture man from 37th street. This left nothing physical for Yokel to attach.

So after it was all said and done, after the count-up, there was \$189 left which Sidney Kaye of the Shubert legal staff is holding for Yokel until it can be released by formal court order.

Meantime Barrow is understood to have gone to Saranac to recover his health.

## Reinhardt Returning; First Making U. A. Film

Max Reinhardt has severed relations with Universal in favor of directing a picture for United Artists. Reinhardt has not yet been able to choose a suitable book but has Fanny Hurst's "Luminous" under consideration.

Reinhardt wants Greta Garbo as the star of the production. Miss Garbo may be loaned by Metro-Goldwyn-Mayer for this purpose. She intends to sail for Sweden in March unless Reinhardt succeeds in finding a story that he can approve of when she will remain over to make the picture.

Reinhardt is coming back to New York next autumn with another production, having already secured an option on the Cosmopolitan without the knowledge of the Shuberts. The Shubert lease on this house expires in three months.

The international producer is understood to have already turned down over twenty scripts submitted by Universal and U. A. executives.

## Conrad "Baggage" Suit

Charles Conrad has retained Julian T. Abeles to sue E. L. Barbour and Lester Bryant, and Barbour, Crimmins & Bryant, Inc., producers of "Excess Baggage," for a one-third interest and for a reversionary right to protect his (Conrad's) interests. The complainant, formerly of Barbour, Conrad & Bryant in several legit production ventures, alleges he withdrew from the combination; that they refused to make the necessary arrangements; and also that Conrad was instrumental in aligning a "limousine" as the financial sponsor in the new corporation. Having not been formally bought out in the partnership, Conrad is of the opinion he is entitled to a third of "Excess Baggage." Barbour, Crimmins & Bryant's hit at the Ritz, New York.



## PLAYS OUT OF TOWN

## Greenwich Village Follies

Boston, Feb. 3.

English edition of G. V. Follies staged by J. C. Hoffman. Sketches by Harold Aldridge. Music by Ray Perkins. Lyrics by Max and Nat Jari. Follies starred by Charles, Juke, dances by Ralph Reader. Ensemble ballets by Jan Cyra. Arnold Johnson, musical director.

Blossom Seeley  
Benny Fields  
George Street  
Arthur Brown  
Eddie Shubert  
The Merediths  
Grace Hinkley  
Laurie Lee  
Sheila Hargre  
Mats and Tills

Dr. Rockwell  
Bonnie Hlane  
Ben Dora  
Eddie Lambert  
Florence Misen  
Graham Tyle  
Jans and Whalen  
Annie Trilgard  
Sylvia Carol  
Arnold Johnson's Band

What a pip show this ought to be. As it now stands, nobody is satisfied except the people who pay to see it. They seem to like it, so maybe it's good, regardless of the paternalistic apprehensions of the Shubert outfit which seems to be benevolently worried over the affairs of Bohemians, Inc.

Dr. Rockwell, at present, is the bright spot. He is doing all his old banana stalk and other comedy classics of vaudeville days, but in

addition is a howl as in, not only during stage changes but in working from the right proscenium box kid-ding acts.

This show opened in Newark, Jan. 17, in apparently a chaotic condition. During the two weeks in Boston hectic measures were taken to cut for a planned New York opening. It was then decided to make some cast changes and play Philadelphia before Broadway. A judicious move as the show is building and looks like a popular musical. It's got to be that with the nut it is carrying.

Arnold Johnson's band, formerly a California night club outfit, is carrying the music. Johnson works unobtrusively, the band is good, and their imitation of what you get from a radio while idly turning the dials is going big with audiences. Other than this the band minds its own business and does not intrude into routine.

Blossom Seeley is working hard and needs to with what she is given to put over. Her one big scene is a spiritual revival, "Kickin' a Hole in the Sky," set in a negro church with the chorus hidden in pews. She works up to a que frenzy in which she finally drives the devil

out of the church. Okay and will stay in.

There are two well-staged ballets, using Florence Misen, formerly soloist with the Chicago Opera Company, and production numbers are fair, one being a bridge parade and the other a Little Boy Blue and Mother Goose setting.

Outstanding sketches are Dr. Rockwell's a rough schoolroom yokum bit and a synopsized travesty on "The Trial of Mary Dugan," in which the time-honored jazzing of all action is done surprisingly well, particularly in a town that has not seen the original, Cohan's revue.

The two novelties are Mitty and Tills, dancers who are not going across despite featured billing, and a weird team of three youngsters billed as "The Graham Dancers" who do classical freeze posture dances that some of the house laughed at but the majority went goofy over. They are different, and are about the only spot on the bill where the public gets what it thinks Greenwich Village revues should have.

Out here, where they still believe in Paul Revere's ride, even the \$4.40 patrons think that this "Follies" should reflect what the yokel looks for and never finds in the village, and every year Jones and Green are getting further away from the profitable illusion. But these three kids have it and the hand their grotesque interpretation receives proves that the public wants to be Bohemianed by the Bohemians, Inc.

The score simply isn't, but costuming and chorus are up to standard. Libbey.

## THE SHOWDOWN

Seattle, Jan. 29.

Three-act drama written by Olga Printzlau, presented by Henry Duffy, management William B. McCurdy; direction, Louis

Don Kelly	..... Eddy Waller
Ellen Kelly	..... Collins Macne
Private Peter Linden	..... Richard Ellers
Miss Ruth	..... Francesco Rotoli
Sergeant "Nelly" O'Brien	..... Howard Miller
Jerry Martin	..... G. Hubert Godfrey
Goofie	..... Edward Gimmner
Kitty	..... Marion Sterly
Sammy Nichols	..... Thomas L. Brower
Prizzy	..... Kenneth Siles
Buck Stevens	..... Perc Templeman
Hal Carewe	..... Albert Lovelov
Oscar Broadbent	..... James E. Nichols
Morgan	..... Arden Fesholt
Chuck	..... Jack Wilhelm
Rose Cady	..... Leona Powers
Joe	..... Robert Keefe

Looks as though Olga Printzlau has a success that's going to make the grade on Broadway, where early

production is said to be planned. It needs some polishing, there being an over-abundance of language in some spots. The dramatic value of silence and pantomime could well be marshalled in several tense moments.

The theme is powerful, running the gamut of emotional reaction. It has organic unity and orderly progression that hold interest at knife edge. More than this, it has the elements of real greatness and one is inclined to compare it with such war opes as "What Price Glory."

A comic strain crops out here and there, but melo holds sway and in the main thoughtful, masterful philosophy prevails. It's a man's play in that it deals almost entirely with men, women taking minor,

though effective roles. Its appeal is universal. This man's story is loaded with religion; rather odd, since men are said to be getting away from the church in this age. It's nicely loaded and it takes hold down deep. It preaches faith in a way that is easy to take. The playwright knows her Bible, too.

After-war problems confront cripples confined in a base hospital. That so much of heart interest is developed with such delapidated human material is astonishing. Peter Linden has faith. He is an optimist and cheers up the others although he is chair-ridden.

A peculiarity is that he writes Scripture on bits of paper, throws them out of the window or hands them to the boys. They scoff, but

## HARRY PUCK

IN

## "MADCAP"

At the ROYALE, New York

## PRESS COMMENT

N. Y. "TIMES"

"Harry Puck performs his part in the proceedings agreeably, and as an extra mural activity has arranged the dances with skill."

N. Y. "SUN"

"Harry Puck played opposite Mitzi in a pleasantly natural manner. He it was who staged the clever dancing of the well-trained chorus, one of the best features of the entertainment."

N. Y. "EVENING JOURNAL"

"In fact, before the final curtain fell the 'Stop-Go' number had taken its place with ONE OF THE BEST CHORUS BITS OF THE YEAR."

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MESSRS. SHUBERTS' "LOVELY LADY"

and Under the Name of

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As a Permanent Feature of Publix Presentations

A New Group for Messrs. Shuberts' "UNDER THE RED ROBE" is Now in Rehearsal

New Ballets, Acts and Groups Are Constantly Formed

Chester Hale Pupils in Constant Demand and Placed



soon the texts play a big part in the story.

Sgt. O'Brien has hate in his heart; all shot to pieces in the war, he had lost his wife, located in the same town; he is a hard-bitten, bottled and rails against religion, women and everything. He thinks his wife has been unfaithful and suspects a second. Carewe. A third soldier presents the problem of getting back his old job.

A "dictionary" contest is unique and breaks a good one when he huris this at the helpless Peter: "When I look at you I wonder why they hang you." Prolonged applause after second and third acts. Howard Miller rises to his best in the heavy role assigned to him. Entire company capable.

## WHO?

Mystery melodrama in three acts by John P. Jewett. Produced by the author. Staged by George Rankin. Music Box, Jan. 30, at \$2 top. George Rankin. Ruth Saville. Dr. De Former. George Cleveland. Mr. Wise. Herbert Jones. Jasper. John De Weese. Stranger. Howard Macy.

Another spooky thriller patterned after others of the ilk. The author, a San Francisco boy, whose father owns the States restaurant there disposed of a pretty good sized bankroll in getting his brain child started. The parent kicked in with the finances. Lou Graf, brother of Max Graf, picture producer, was declared in on the show, the angle being that brother Max is cying it off the screen. Doubtful, however, for that purpose. For the stage, the same in its present shape.

It needs plenty of doctoring in dialog, situations and what not. The plot is admittedly baffling. But that goes two ways. It out-hokums itself to the extent of even becoming sheer farce at times.

Too many stage waits and not enough concentration in planting punches. Staging is also decidedly crude. Becomes so tangled up in the plot that the average brain will soon tire in trying to place each individual. Too bad more attention was not paid to details. "Who is the Weasel?" That's the sticker. That shadowy individual is the nemesis of Dr. De Former, who calls in the police to help nab him before he does away with everybody and everything. The doc himself does not look to be any too Kosher, and the cops have their suspicions. Action takes place between midnight and morn in the study of the doc's home, which overlooks a body of water from a cliff. The doc is the first person introduced. He is moing around in darkness, adjusts things here and there, picks up the telephone receiver, listens in, nods his head knowingly, and finally does a vanishing act. Enter Mr. Wise from headquarters accompanied by Jasper, the doc's colored houseboy. Radio in the room begins to talk of its own accord and messages of the Weasel are tuned in. Evident that something terrible is going to transpire before long, but what it's all about no one seems to know. Things begin to happen in a way so defy description. The doc reappears to keep on bobbing in and out. Connected with this business is a Waller, lady crook, and her boy chum, Frank Host, also a dabbler in nefarious dealings and accused by all of being the Weasel. After that everybody plays hide and seek with each other. Of course, there is the mysterious stranger. This guy pops out from anywhere. Persons in the room running afoul of him are stabbed, knifed and shot, chloro-

formed, and when apparently dead are brought back to life again. "Then came the dawn." Also the debate.

In the course of a few short minutes everything is put in shape, every one is discovered to be some one else and pick your spots. As for the Weasel, he is somebody, but try and find out.

For a short and this one is not so good. A possible exception would not point directly to any one in particular. Ruth Saville as the femme schemer stands out—in the opposite direction. Her role should be important, but not the way she handles it. The job of both directing and acting must have been trying on George Rankin. His crook on the stage spells more like a yeg who got his info on the racket in a correspondence school. George Cleveland plays the doc with some astuteness, but fails to put it over in the right spots. Herbert Mayer starts out okay as the "wise" Mr. Wise, but then falls into line with the rest. The colored servant of John De Weese evoked some comedy passages, but not enough to offset the rest. Howard Macy is the stranger and remains that way.

Show is in the Music Box for two weeks only. Providing it gets a break the producers intend to arrange for some more time, either here or in another house. It doesn't matter.

## QUICKSAND

Hartford, Conn., Feb. 1. Good old long arm of coincidence works rather hard in Warren F. Lawrence's new melodrama, "Quicksand," given its first performance here at Parsons' theatre. It is another of those plays with a lawyer whose happiness depends upon a verdict he fights to obtain in a murder trial. But the play puts a new twist in the case, in that after the lawyer has won he isn't any too

happy. He finds that the man he has saved from death is the crook who caused the conviction and execution of an innocent boy, the lawyer's younger brother, and that the criminal's wife, with whom he has fallen desperately in love during the progress of the case, is the woman who was used to lure his brother to destruction.

This turn is prefaced by a four-scene first act (one being a cut-back showing the murder) and a divided second act, the second scene, of which is in a court anteroom just before and immediately after the verdict is brought in.

The lawyer's love for the accused man's wife is changed to hate in an instant, and he plans to give her up to the police. In the last act he nearly kills her in his rage, only to be overcome with pity, and he attempts to aid her escape. As the play now stands the woman returns to accept her punishment, and there is imminent another trial in which the lawyer may show his skill as a defender, with a satisfactory contingent fee in the offing.

Early scenes are commendably brief, the writing being terse and direct and the characters carefully drawn. Granting the possibility of the coincidence that brings the people responsible for his brother's shameful and undesired fate into the hands of the trial lawyer, there is excellent drama in the situations. It is possible that the author may experiment with some changes in his last act and that later audiences may get some other slant on the future of the principal characters. However, the local version held the attention of those present closely, and there was plenty of applause at the close of the play.

Anne Forrest is admirably cast as the heroine of the story. Seth Arnold portrays a homely, rather commonplace and sensible young doctor with the humor of entire seriousness and the value of sincerity. To him fall most of the lines that lighten

the melodramatic tension. He obtained, and earned, that much desired actor's reward of a burst of applause following a quiet exit.

Robert Ames plays the young lawyer whose skill and perseverance serve to free the man whose life he gladly would have seen for cited. At times he seemed rather young in the character, but his performance had his usual ease and naturalness. Minor characters are very minor indeed, but efficient.

Play is rather simply mounted in several scenes, but needs no more elaborate environment.

## PARIS

Atlantic City, Feb. 7. Take the engaging personality of Irene Bordoni, combine it with the versatility of Irving Aaronson's "Commanders," add a capable cast, a fair plot, good comedy and you have "Paris," which, in this instance, is a synonym for a corking night's entertainment. It opened at the Apollo last evening to an enthusiastic audience.

In this production, described as a musiccomedy, Gilbert Miller has the makings of a hit, although the plot is not one that requires any great mental exertion to fathom. However, it is sufficient background for the clever lines and efforts of the small but competent company. Action of the play takes place in the life of the Parisian stage. His mother, just over from America, frowns on the alliance and refuses to sanction it. Guy Pennel, Vivienne's partner, realizing that her marriage would interfere with his own stage career, begins a little plotting of his own. Mrs. Sabbot, given a first drink of brandy to revive her from attack of illness, suddenly acquires a taste for firewater and, with this

little start, commences to change her entire viewpoint of life. She becomes a night rounder, and is abetted by Guy, who sees in this a chance to break up Vivienne and Andrew.

Andrew, noticing the complete change in his mother's nature, reverts to his own quiet self and endeavors to induce his mother to do the same, without avail. With a flirtation being carried on between Mrs. Sabbot and Guy, Vivienne awakens to her own love for him. After breaking her engagement with Andrew, she is acquainted with the far-reaching merrits of Mrs. Sabbot and Guy. Poignantly a collapse at this disclosure, she discovers that it was all a frame-up between the two as a subterfuge to discourage her own affair. With this turn of events, Vivienne and Guy acknowledge their love and fall into the inevitable clench. Arthur Margetson lent admirable support to the star and a bit of the comedy in the role of Guy, the flirtatious dancing partner.

Louise Glesser Hale scored a personal triumph as Mrs. Sabbot. To her falls the main burden of the comedy. Pleasing performances were also given by Eric Kalkbush, as Andrew, and Elizabeth Chester. The songs are written by Cole Porter with "The Land of Gaiety" and "Don't Look at Me that Way" striking the popular fancy.

Aaronson's "Commanders" proceeded to wow with their half-hour on the stage and lent the added punch that served to bring the show from mediocrity to much higher levels. This versatile band immediately got over with their jolly singing and dancing.

Plenty of work to be done, as the first act is entirely too long, with the final curtain not down until

# P. DODD ACKERMAN

## DESIGNER

## ART DIRECTOR

## OF STAGE SETTINGS

My "La Gringa" settings have attracted much attention.

The critics (and the management) think they are good.

Mr. Percy Hammond in particular.

In preparation, "Kidnapper," for Mr. Lee Shubert and Mr. Max Marcin. More to come.

## P. DODD ACKERMAN STUDIO

140 West 39th Street  
NEW YORK CITY

Wisconsin 0646

BEN GLICK, Manager



ABE  
LYMAN

And His

Brunswick Recording  
Orchestra

with

"GOOD NEWS"

at

Cass Theatre, Detroit



11.30. However, from the beginning of the second act on, it traveled at a steady clip.

"Paris" goes from here to Philadelphia for a month's run.

Yince.

## I LOVE YOU

(CIRCLE)

Dallas, Tex., Jan. 24.

Revamping the old "Circle stock company" left over three weeks ago by Matthew Melkjohn and Percy Dunn, Joseph D. Miller introduced new trouble with William Le Baron's three-act comedy, "I Love You."

Dorothy La Vern and Milton Byron were supported by a cast including James Donlan, Patricia Snowdon, Marian Howard, Josephine Hudlow, Ross Forrester and Boyd Cummings. Byron and Donlan easily topped the affair, which did not move the opening night audience into ecstasies.

Miss La Vern made a weak showing, probably due to the fact that the liberties have been sold on the idea of having a flapper for a heroine. Her role was against her, too.

Story has a complicated plot, featuring a big butler and a girl who thinks his cash can buy anything. He finds love and an electrician who is riled on labor troubles and keeps things in a mix-up. Byron did the electrician, and Ross Forrester the butler. As the doughboy James Donlan furnished the bigger portion of the laughs.

## JOAN OF ARC

New London, Conn., Jan. 27.

Dramatization of Mark Twain's "Joan of Arc" Presented by Paragon Productions, Inc.

Joan.....Clara Clemens  
Louis de Conte.....Leah  
D'Arc, Joan's father.....William Franklin  
Robert de Beaudricourt, Governor of  
Yaucou.....Robert Noble  
French Soldier.....Daniel E. Grant  
Baumgardner.....Robert Noble  
English Officer.....Jack B. Daniels  
Charles, Dauphin of France.....Perry Ivins  
Count de Vendome.....Daniel E. Grant  
De la Tremouille.....Leah

La Hire, field marshal.....Perry Ivins  
English Soldier.....Robert Noble  
Machon, the court recorder.....Ralph Sprague  
Cauchon, Lord Bishop of Beauvais.....Courtney White  
Father Ladevenu.....William Franklin

The sentimental value of the name Mark Twain, coupled with the personal appearance in the title role of his daughter, Mrs. Clara Clemens Gabriellowsky, may be enough to carry this production on the road. It should have a draw if not lingering too long in one locality.

With Mrs. Clemens appearing on the side at civic meetings for a publicity plug, the show has fared pretty well so far.

Joan of Arc is too cumbersome from a physical standpoint for convincing presentation. Four acts and 14 scenes, with rarely a duplicate, so that to speed up act changes they use drops for the acts almost entirely. With the royal throne in a king's castle a limp cloth for a background, you have to use a lot of imagination.

Company of 11, with seven doubling and half of the spectators' job is keeping them straight. These few difficulties prove foes of concentration so much of the impressiveness otherwise possible is lost.

Historically a few players strive for effectiveness. Mrs. Clemens, while not a great actress, puts a deal of truthness into the Maid of Orleans part, inspired by her father's understanding of the character when he wrote the book. She

## Nothing More Friendly

Los Angeles, Feb. 7.

Recently a stage star brought suit for a divorce against her husband, now in pictures and formerly with her in legit.

About 10 days ago a friend happened to step into the house and saw the couple with their arms around each other going down the different complaints filed by the wife.

The husband seemed to object to many of the allegations, asserting "Why did you say that when you know it wasn't true?" And the wife said: "Well, as long as we are being divorced I think that the complaint I made against you should be one to hold water in court."

is a bit mature and her voice husky for the opening scenes, which show the maid's early life, but as a military camp follower, with the cross as her standard, she gives quite a remarkable performance.

Perry Ivins in the difficult role of imbecile King Charles clicks. Theodore Flecht deserves credit for the devoted lover role. He made the most of what he had.

Ralph Sprague gave a good picture of the blasphemous field marshal. The others were of minor significance or poorly handled. Bailey.

## PLAYS ON BROADWAY

(Continued from page 48)

second act curtain and then slumps sadly, while the authors explain what it was all about. From the middle of the second act an expert dancer can come near solving the mystery.

Here's the start: Young man comes home to Park avenue apartment pretty drunk to find a dead man on his davenport shot through the heart. He summons a pal from upstairs. Pal seems to know something. Police come and start inquiry. Hero's fiancée comes in also. She appears to know something, but keeps it to herself. Everybody is off while hidden police watch entrance of hero's Japanese valet. Jan looks at dead man in gloom, then switches lights on and off twice; meanwhile peering from window as though signaling somebody outside.

Finally, man visitor from Chicago arrives, making it plain that he knows a good deal about what has happened, but won't tell. In the end, he unexpectedly confesses to the killing, although the audience knows he had nothing to do with it.

On that curtain was laid the basis of a sizzling mystery. Only it doesn't go on from that point. Instead, it is talked to death for the next half hour, the only thing that happens being the comedy supplied by two Japanese servants. This is funny, and the two real Japs do some of the best acting in the cast. Everybody is examined and examined and everybody ties the situation into new complications. The trouble is that instead of the auditor getting interested in a real situation, it just becomes a game of watching playwrights clumsily trying to keep the customers from guessing the answer. It's just a trick play, artificial and make be-

lieve and nobody is a living character. This may have been as much the fault of indifferent players as inept writing, or it may be that a theatrical play served to make stacy actors more so.

Anybody who doesn't never create or maintain an illusion. At the second act curtain, when everybody has been put under arrest, and a new person is accused (mild employed by heroine), lights go out and there is a pistol shot. Last act takes up action where it left off, and when lights go up again, the maid lies motionless through the heart with the same gun that killed the stranger.

Suffice to say that the explanation is laboriously made in the final act, which has no action whatever. It might as well have been told in a curtain speech for all the interest it creates. The outcome is allowed to leak earlier because the authors have been clumsy in leading the attention away from the right character, while still keeping that character in sight.

George Lessey, police inspector who conducts the inquiry, is the only player who is convincing. All others are merely actors playing artificial parts painstakingly. Rush.

## PARADISE FOR TWO (YIDDISH)

Musical comedy in two acts, co-starring Aaron Lebedev and Samuel Goldenberg. Produced by Aaron Lebedev. Book by Joseph Latsiner and William Siegel. Lyrics by Jacob Jacobs. Music by Alexander Charnetzky. Dances arranged by Chaim Jonah. At the National, January 14. \$2.75

David Gottlieb.....Samuel Goldenberg  
Sholem, his father.....Simon Wolf  
Leah, his cousin.....Leah  
Brundel.....Yetta Zwerling  
Fanny.....Bella Meisel  
Leah, her sister.....Bella Nadolny  
Chane Tripple, their aunt.....Betty Jacobs  
Morris, her husband.....Eli Eisen  
Chaim Jonah.....Jacob Jacobs  
Benney.....Max Wilner

From the viewpoint of the patron of a national theatre, to whom entertainment in any other language is but meager fare, this production supplies approximately three hours of continued, uproarious laughter, skillfully blended with a slight touch of melodrama.

This is one of the fastest musicals produced on the East Side in several seasons. There are more laughs than in the average musical comedy hit on Broadway. The comedy situations are handled in manner surprisingly clever for productions in this district. The melodramatic color, though delivered with restraint, is effective.

With the two stars accounting for about \$1,200 weekly, and a cast of approximately 35, the house is working under a terrific nut in the neighborhood of \$12,000 a week. It is doing capacity business with Mollie Picon's "Some Girl," the only other musical on the street.

Opening is slow. The usual set of Yiddish chorus girls, looking more like ludicrous caricatures than actual players, squawk noisily at intervals. In this case the chorus boys should get first mention. Two are pot-tummed gents, a third is bald, while the fourth wears his stiff shirt front crumpled half way over his belt. "Boys' look as if they averaged well over 40. They are probably all relatives, so it must be okay.

However, they aren't the only relatives. Betty Jacobs is related to Jacob Jacobs, half owner of the house, through a legal ceremony of long standing. Bella Meisel, prima donna, admits a husband in the person of the famous Russian pianist, who also wrote the music.

The only principal who doesn't seem to have any blood ties in the show is Goldie. In the first half, Goldie, playing in Yiddish stock in Harlem for the past three years, is on the East Side for the first time in his life. She led several numbers gracefully, putting every ounce of her 90 odd pounds into her vocal numbers. Given flashier, more appropriate clothes, and better spotting she should register more effectively. She has appearance and stage presence not yet fully developed. Her hoofing effort, to be sure, is burlesque, should be confined to private showings.

Aaron Lebedev leaves a poor impression at the beginning. Getting into stride with the tempo, he soon outstrips his co-starring partner for results as a musical comedy ace, stealing the show in the last half. Goldenberg is badly in his proper sphere. A big draw as a dramatic actor, strong enough to carry his audience with him into musical comedy, he can attempt anything without danger to his office. Lebedev can wear clothes, delivers capably through a pair of powerful pipes and hoots like a No. 2 act. They refuse to recognize their limitations in this part of the world.

The hit of the show is the rendition of "The Little Old School" with Hebrew singing variations, by Lebedev and Goldenberg. The roof-splitting response that greeted this attempt should prove that the producer's occasional flights into English are not a mistake. There is, however, a question as to the advisability of chanting sacred hymns on the stage by men not wearing

## IRVING FISHER, JR., EXTRA

Irving Fisher, Jr., is an extra in the George Arliss "Merchant of Venice" company. Fisher, pere, is an illustrious college professor, at Yale.

headgear of any kind; a violation of good taste and Hebrew custom. As a whole the production harbors a strong cast. Jacob Jacobs and Betty Jacobs are a team of expert funsters, dispensing carloads of broad and clever wit adjusted to the likes of their customers. Bella Meisel, prima donna, is more or less satisfactory. Simon Wolf and Max Wilner are assets.

Story is about a wealthy bachelor, disappointed in his first love, falling for another gal half his age. The

author tells him the girl is unattached and frames the match, though she knows Fanny and Laibke have been childhood sweethearts. The gal becomes engaged to Gottlieb because his wealth would pay for a cure for her lame sister.

Mori.

Patricia Spence Sick and Broke Patricia Spence, a chorister in "Good News," is reported ill in a Detroit hospital, where the show is playing. She is understood to be without funds.

The case has been referred to Chorus Equity and the Actors' Fund notified.

Mrs. Sallie Cohen-Rice and daughter, Gladys Rice, the singer, are on a vacation tour over Florida for a few weeks.

## NEW YORK THEATRES

### Ziegfeld's 3 Masterpieces

NEW AMSTERDAM Th. W. 42d St.  
Erlanger, Dillingham & Ziegfeld, Mgrs. Dir.  
Mats. Wed. and Sat.  
ZIEGFELD PRODUCTION  
MARILYN MILLER  
in "ROSALIE" with  
JACK DONAHUE

LYRIC THEATRE MATINEES  
ZIEGFELD'S INCOMPARABLE  
RIO RITA

ZIEGFELD Th. 54th St. & 6th Ave.  
Mats. THURS. and SAT.  
The All-American Musical Comedy  
SHOWBOAT  
NORMA TERRIS HOWARD MARSH  
EVA PUICK SAMMY WHITE  
EDNA MAY OLIVER  
and CHARLES WINNINGER

48th St. Th. E. of B'way  
Eves. 8:30. Mats. Wed. and Sat.  
GUTHRIE MCCLINTIC Presents  
"COCK ROBIN"  
A Play by  
PHILIP BARRY and ELMER RICE

"Blithely blood-curdling."  
—Herald Tribune.  
HORACE LIVERIGHT Presents  
New York's Newest Shudder  
DRACULA  
FULTON Th. 46th St.  
Mats. Wed. and Sat. 2:30

THE SHANNONS  
OF BROADWAY  
with JAMES and LUCILE GLEASON  
MARTIN BECK Theatre 45th St.  
Eves. 8:30. Mats. Wed. and Sat. 2:30

ERLANGER'S Th. W. 44 St. PEN 7803  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
THE GREATEST LAUGHING SHOW  
AND DANCE SHOW ON EARTH  
The MERRY MALONES  
with GEORGE M. COHAN  
and 150 DANCING COMEDIANS  
278 GOOD SEATS AT \$1.10

GLOBE Th. 47th St. & 6th Ave.  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
CHARLES DILLINGHAM Presents  
BEATRICE LILLIE  
in a New Musical Farce Comedy  
SHE'S MY BABY  
with CLIFTON WEBB  
JACK WHITING and ULA SHARON

HAMMERSTEIN'S Th. 34th St. & 53 St.  
Tel. Columbus 8389  
Arthur Hammerstein's Music Play  
"GOLDEN DAWN"  
with LOUISE HUNTER  
and a Brilliant Cast  
Libretto by OTTO HARBACH and  
OSCAR HAMMERSTEIN, 2nd  
Music by SAMUEL JOHNSON and  
HERBERT STOTTLART

VANDERBILT Th. W. 48th St.  
Low Fields and Lyle D. Andrews Present  
THE MUSICAL COMEDY CLASSIC  
MARK TWAIN'S  
"A Connecticut Yankee"  
Adapted by  
FELIX ROOKER and HARRY

### ARTHUR HOPKINS Presents

PAULINE LORD  
in "SALVATION"  
By Sidney Howard & Chas. McArthur  
EMPIRE THEATRE  
Eves. 8:30. Mats. Wed. and Sat.

MADGE KENNEDY  
in "PARIS BOUND"  
By Philip Barry  
MUSIC BOX Th. W. 45th St.  
Mats. Wed. and Sat. 2:30

"BURLESQUE"  
A Comedy  
PLYMOUTH Th. W. 45th St.  
Mats. Thursday and Saturday 2:30

EUGENE O'NEILL'S  
Strange Interlude  
JOHN GOLDEN Th. 68th St. E. of 7th  
Dinner intermission of one hour at 1:30

The Theatre Guild Presents  
Week Feb. 6  
"MARCO MILLIONS"  
working under a terrific nut in the neighborhood of \$12,000 a week. It is doing capacity business with Mollie Picon's "Some Girl," the only other musical on the street.

PLYMOUTH Th. W. 45th St.  
Mats. Thurs. and Saturday 2:30

LYCEUM Th. W. 46 St. Eves. 8:30  
Mats. Thurs. and Sat. 2:30

By Roland Portwee and Harold Dearden  
Lincoln Birthday Mat. Monday, Feb. 13

7th Ave. and 50th St.—Under Personal Direction of S. L. ROTHAUF (Rock)  
"Love Me and the World Is Mine"  
MARY PHILBIN, NORMAN KERRY,  
Betty Compson, West, Simpson,  
Henry B. Walthall  
"PANTASY KENNEDY"  
Ballet—Ensemble—Kew-Falls  
Kentucky Jubilee Chorus

CAPITOL Broadway  
Doors open at 11:30 A. M.  
First Time at Popular Prices  
RAMON NOVARRO &  
NORMA SHEARER in  
"The Student Prince"  
ON THE STAGE  
"DREAM GARDEN" a Revue  
CAPITOLIAN, WALT ROESSNER, Others

MARK STRAND  
B'way at 47th St.  
RICHARD BARTHELMLESS in  
"The Patent Leather Kid"  
MARK STRAND SYMPHONY ORCH.

WILLIAM FOX Presents  
SUNRISE  
with Symphonic Violoncello Accompaniment  
An F. W. Murnau Production  
colorizing  
JANET GAYNOR & GEO. O'BRIEN  
Also Fox Movietone News  
Times Square Th. 42d St. W. of W'way  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
SUNDAY MATINEES AT 2

SEE AL JOLSON in  
"The Jazz Singer"  
TWICE DAILY  
WARNER THEATRE 27th

## PLAYERS IN LEGITIMATE DIRECTORY

### EDNA LEEDOM

STARRING IN

### "LOVELY LADY"

At the Sam H. Harris Theatre, N.Y.

### CLAIRE NOLTE

Feminine Lead

(Billie Moore)

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Curran Theatre, San Francisco, Now  
Management JED HARRIS

### MARIE SAXON

CARE VARIETY, NEW YORK

MISS

### BOBBIE TREMAINE

Featured Dancer in

### "Just Fancy"

GARRICK, CHICAGO

### GARDINER HART

JUVENILE

### "HIT THE DECK"

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### "TAKE THE AIR"

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### ELIZABETH MURRAY

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### "SIDEWALKS OF NEW YORK"

En Tour

IF YOU DON'T

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# SOCIETY ACCEPTS THEREMIN, WHO PICKS MUSIC OUT OF AIR

Public Demonstration at Met.—Freak Concert Attraction—Makes Melodies Out of Squeaks—Demonstrator Rates as "Russian Edison"

Professor Leon Theremin, Russian physicist, gave a public demonstration Jan. 31 of his "Music from the Ether" invention at the Metropolitan opera house, New York. He thrilled a capacity audience that filled the spacious auditorium in expectation of a musical novelty.

Under Arthur Judson's recital management, Theremin should clean up as a freak platform attraction in the larger concert halls. The picture houses then might go for him like a visiting fireman for a covert charge.

Prof. Theremin's invention, simply explained by a commonplace parallelism, is a variation of the everyday occurrence when one's hand touches the knobs of the average radio receiving set. The human body's natural radiation causes the speaker of the receiving set to squeak. What Prof. Theremin has done is to control this ether squeak and graduate it into musical volume.

By making magical passes in the

(Continued on page 56)

## Press Rules Milwaukee's Air; Has WGWB, WISN

Milwaukee, Feb. 7.—George W. Browne radio station, WGWB, forced to close due to the low wave allotted and tying up a huge sum in apparatus has been taken over by the Wisconsin "News."

Wisconsin "News" recently took over the School of Engineering station, WSOE, and changed the call letters to WISN. It will hook up WGWB on the same call letters. This gives the newspapers here, "Journal" and "News," the two major stations in Wisconsin.

Only one other station, WHAD, operated by Marquette University, now exists here and it is drowned out by the other pair.

## No Lucky Strike Hour

Reports of a Lucky Strike radio hour are cold, despite the attempts of an organization to sell the American Tobacco Co. a broadcasting entitlement.

The reason given by Lucky Strike is that they were among the pioneer radio advertisers, as well as pioneers in other forms of advertising and exploitation such as sky-writing and testimonial ads.

Hence, they do not repeat on themselves or their competitors in publicity stunts.

# DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY  
(Variety's Correspondent at Mount Vernon, N. Y.)

MT. Vernon, N. Y., Feb. 4.—P.W.X., Havana, Cuba, shows great strength these nights and once in is staying in. Caught a half hour's program from the Seattle Biltmore played by Victor Arden and orchestra, well selected presentation of latest American numbers. A corking good unit.

The Maytag feature, commercial at WHF, Chicago, clicks. May and Taz, piano and vocal, offer a neat program advertising the machine company.

Wayne King and his orchestra handled things well at WOK, Chicago. Gordon Brothers sang and danced. Talk off and old.

WSTL, Portland, Me., strong, singing the WEAF program. Also WJL, Detroit. Likewise from the latter station the Hollywood fifteen, features at a local theatre, not badly received.

Jack Donny's orchestra was in the good good shape at the Mount Royal, Montreal, through CHCF, Montreal.

WJAN, Jacksonville, Fla., heard only with program by Gatcher and orchestra.

WJAN, Chicago, heard but not heard to have a radio

## 'Satevpost' and Radio

Radio and the "Saturday Evening Post" are being discussed by advertising men and radio sharps. The deflation in the "Satevpost's" advertising gross and the increasing popularity of the ether form of exploitation are given as the reasons.

Whether under instructions or in line with the best deemed advertising campaign, copy appropriations for the "Satevpost" seem to have fallen off in favor of new radio "time."

The stunt of getting a daily free ad in the radio columns of the national press is the best selling idea of it, in addition to the actual radio broadcasting. The constant mention of Hoover Sentinels or Stromberg-Carlson Hour, among the many others, which tips off the advertiser, vacuum cleaning, the Hoover, and the Stromberg-Carlson radio set, without any charge whatsoever, is a daily free ad in every radio program in every daily newspaper.

## Morris-Adams Bureau

William Morris and John T. Adams, head of the Wolsohn Musical Bureau, concert management, will form a separate corporation on Adams' return from Paris for the booking of commercial radio talent. Motion A. Adams of the Morris agency and Adams have a booking hook-up as the Adams Art Service, Inc., for radio talent, but the growth of the business will result in a separate entity.

Adams sailed Feb. 3 on the "Paris" for France, on secret business.

## No Time Saturdays

With the National Broadcasting Company's "time" oversold on certain days, curiously enough Saturday at no time has WEAF, the major station, got a commercial hour.

The N. B. C.'s twin station, WJZ, has two commercial hours Saturday in the R.C.A. (Walter Damrosch and N. Y. Symphony) hour and the Philco Hour, which are the most popular features from WJZ.

This refutes the WEAF radio advertisers that Saturday is not a stay-at-home time, with everybody coming to town all over the land.

# CONGRESS PLAN AIMS AT AIR COMMERCIALS

Another House Proposal Is to Limit Amount of Jazz in Programs

Washington, Feb. 7.

Senate Interstate commerce committee has approved the Watson bill continuing the Federal radio commission for another year. Senator Dill's amendment to limit all licenses to six months was incorporated in the measure which kills, should the bill pass, the present right of the commission to grant licenses for two years.

Radio question is again beginning to work itself to the floor with many proposals set to be put forth as amendments. These include one from Senator Smith of South Carolina to limit the extent to which "jazz" orchestra programs may be broadcast.

Another question in connection with control of programs, which is expressly denied the commission because of the censorship angle, is being discussed. This to control the amount of advertising. Congressman White, sponsor of radio legislation in the House, has a plan to control this by classification of the various type stations. Chairman Sykes, of the commission, is backing the Commission in this suggestion during the hearing that direct advertising programs be confined solely to the daylight hours.

Committee and witnesses all agreed that advertising stations consistently offering good programs should not be disturbed. That policy, it was pointed out, has prevailed during the past year.

Meanwhile Wired Radio, Inc. of New York City, has applied for a license to erect a New York transmitting station in Manhattan. J. D. H. Connick, representing the company, stated that several large companies had agreed to jointly combine points and that shortly wired broadcasting would be on the air.

The alleged tie-up between Commissioner O. H. Caldwell and the National Broadcasting Co., and his acceptance of \$7,000 from the McGraw-Hill Publishing Company, combined with a controversy on the floor between Senators Wheeler (D), Mont., and Couzens (R), Mich.

Senator Wheeler said this was "buying off" the commissioner. Senator Couzens said it was the same as a "retainer fee" paid to a Senator when acting as an attorney.

## Loew-Hearst Radio Hook-Up Called Off

Loew's is understood out of the radio network hookup with Hearst, although retaining a Hearst alliance over WHN, New York, which station is Loew-controlled.

Its legal department talked Loew's out of the proposed network when finding that the wire line charges for the network would come too high and that the linked stations refused to underwrite the tolls.

Paramount's proposal for an ether hookup with Columbia Broadcasting System also had much to do with this change of plans.

## Listen-in Charge

Washington, Feb. 7.—With a list for membership from the listeners, the China Broadcasting Association is being formed, reports the American trade commissioner at Shanghai to the Department of Commerce.

Purpose of the fee is to pay for programs and the rental of a station for certain hours weekly. This to improve the standard of broadcast programs in China.

## Alwyn Bach in New York

In a move to bolster up the WJZ announcing staff, Alwyn Bach has been switched from WJZ and WJZZ, Boston, to New York.

Bach has a long, belated, throughout New England on the announcing rep.

## Agency After Radio Accounts

Chicago, Feb. 7.—Morton A. Milgram, of the William Morris office was in Chicago to look up commercial firms for radio advertising programs.

# REPUBLICAN CONVENTION IS BRINGING OUT RADIO OPPOSISH

Columbia and N. B. C. Will Send Out K. C. Proceedings in June—Columbia Getting Edge in Boston—Columbia's Net Now 17 Stations

## Morning Ballyhoos

Dr. Royal S. Copeland, former U. S. Senator from New York, is said to be getting \$25,000 a year for his Monday morning radio ballyhoos for endorsed pure food products. The Royal S. Copeland Hour on WJZ is underwritten by a food trade industry combination which pays for the facilities, radio "time" and, Dr. Copeland to plug themselves.

Dr. Alfred W. McCann via WOR is doing a similar stunt. The a. m. radio spiels are great with the housewives and have proved their commercial value, it is claimed. The Radio Household Institute, contracted for by Young & Rubicam for WEAF, intermittently exploits baking powders, cooking spices and essentials, etc. The Betty Crocker Home Service Co., plugging the Washburn-Crosby Co. manufactured Golden Meal Flour, is another etherized household sales talk.

## Another Broadcasting Stills

Close on the heels of Dr. R. F. W. Alexanderson's demonstration of broadcasting still photographs by radio, utilizing the National Broadcasting Co. facilities, WOR performed a similar stunt with a Cooley Ray-Poto receiving apparatus.

This photographic transmitter via radio through the ether is the invention of Austin G. Cooley. While the tests were similar to Dr. Alexanderson's, the apparatus differs, excepting that the average radio set can be used in either case. Dr. Alfred N. Goldenith, chairman of the board of engineers of the General Electric Co., at whose home, 450 West End Avenue, (82d street), the WEAF tests were received, was situated 25 miles from the Bellmore (L. I.) broadcast central of WEAF. The WOR tests were received in Queens Village, at a distance of approximately the same mileage.

## Colony's 4 O' Clock Sundays

Joe Wolf, temporarily supervising the Colony, New York, for Universal, has arranged for a Colony radio hour over Station WABC on Sundays at 4 p. m. Well acts as announcer.

# CONTINUOUS RADIO

Early a. m. dance music from the small outlying New Jersey stations permits for a constant marathon of radio entertainment from 6:45 in the morning until after midnight. It is possible at the present schedule to tune in every hour and half-hour, so that something comes through the air from sunrise to long past the witching hour.

Earlier of the jazz purveyors is the I. R. Nelson Co., radio dealers, station, WEAZ, Newark, N. J., which offers an hour of dance music from 7 to 8 a. m. off phonograph records.

The 6:45 setting up exercises through WEAF and WOR precede WAAM by only 15 minutes, but for jazz, the Newark station has the record.

At 3 p. m. WEAF broadcasts a hamme or charity talk; WOLB, Paterson, has dance records broadcast 9 to 10; WGL, Elm, 10 to 11, followed by WAAT, Hotel Plaza, Chicago, and a "ramped" dance program before noon.

## Afternoon

From noon the larger station, WJZ, the Woodside Radio Labor Corp. station, WJWL, Four Island City, is another early bird, but not consistently, splitting its time with several other stations by

Kansas City, Feb. 7.

Looks like the Columbia Broadcasting System is out to give the National Broadcasting Co. stiff competition. Both chains will broadcast the Republican Convention from Kansas City in June. It will be an announcer-for-announcer set-to for the purpose of commanding the most attention.

This will be the first time announcers have been thus brought to the fore with so much national prominence in view of the political aspect of the broadcast theme.

The Columbia chain has KMBC (Midland Broadcasting Co.) on its network, giving it 17 stations, as against the NBC's elastic 14 to 28, or more for extraordinary ether events.

Columbia in selling its "time" will not add anything to the advertiser because of the additional station.

## DeForest's Tube Decision Against R.C.A. and Others

The De Forest Radio Corp.'s legal victory by injunction against the Radio Corp. of America, and others, handed down Monday in Wilmington (Del.) Federal court, is expected to show a strong stock market reaction for De Forest. The curb stock has been a "tip" of several weeks' standing on the strength of the outcome of the litigation. It was up to 3 3/4 Tuesday morning.

The R. C. A. is enjoined from enforcing its agreement with the General Electric Co., Westinghouse Co. and about 25 other corporations in which the R. C. A. prohibits those whom it licenses from using, buying or selling any radio tube but those made by the Radio Corporation of America.

The court ruling is that this arrangement would give the R. C. A. a monopoly on the tube industry and is a violation of the Clayton and Sherman acts against restraint of trade.

With De Forest's products afforded an open market, the curb stock reaction was thus anticipated.

## PIERCE, PACIFIC ANNOUNCER

Sun Francisco, Feb. 7.—Jennings Pierce, for four years announcer at KGO, Oakland, has been appointed chief announcer for the Pacific Division of the National Broadcasting Co.

At KGO, Pierce served in the capacity of announcer and singer.

order of the Federal Radio Commission. WWJL broadcasts on a 199.9-metres, the lowest wavelength.

The same Jersey stations are forced to broadcast long after midnight through practically no "circulation" during the height of the evening's ether programs, the larger stations either drowning out everything or commanding the most attention on merit.

## Must Mention Cans

The use of phonograph records is not prohibited where it is so announced. Federal Radio Commission recently ruled that the "ramped" source must be mentioned. Heretofore the hinterland stations, indiscriminately announced Paul Whiteman or George Olsen, creating comment as to how these artists could be in several places at the same time, much less play in Paterson or heard out from such a small station.

The announcer's further carried this duty by to a degree where they addressed the pseudo-audience as Paul and George, and kept talking until the music was under way.

To compound the scratch of the music, the station was amplified and possibly desirable, lending the illusion the band cut in on the announcer's spiel, and not vice versa.



## INSIDE STUFF

ON MUSIC

### Song Writer Yearns for Acting

It's not generally known that Walter O'Keefe, author of the DeSylva, Brown & Henderson novelty song hit, "Since Henry Made a Lady Out of Lizzie," was formerly a South Bend "Tribune" columnist. He's also a Notre Dame alumnus. O'Keefe can write but has a stage yearn. O'Keefe has been around in the nite clubs singing his own novelty ditties.

### Organist vs. M. C.

When masters of ceremonies write songs, it's kinda tough on the organist. Particularly when the master of ceremonies stands kluda high with the bosses and when the organist has been getting bux on the side for plugging songs for publishers. So now there's a bitter conflict on in Chicago between an organist and an M. C.

The M. C. demands that his songs be the only ones "plugged" and the organist sees a considerable cut in the accustomed side-money.

### Freak Saxophonist

Phil Fabello, now bandmaster and presentation feature at Loew's 7th Avenue, New York, returned two weeks ago from South America with reports of a sensationaly freak Portuguese saxophonist who hits three notes higher and two lower on his reed instrument than any other known saxophonist.

The Portuguese youngster's freak elasticity is the sensation of South America, and Fabello contemplates importing him north.

(Continued on page 56)

## Spending \$100,000 on Par's Organ School

At an estimated cost of \$100,000 construction of the new Publix organ school to occupy the entire eighth floor of the Paramount building has been started. This school will ultimately be in charge of Jesse Crawford, who will only perform in the downstairs theatre for his solo specialty, and otherwise confine himself to the tutoring of new circuit organists.

The heavy investment is because of the necessary sound-proof qualities of the studios, to be equipped with several organs. It will also be used as a recording laboratory for Crawford's Victor recording and Krumpholtz's Okeh studios, both of which, particularly the former, are a great free ad for the theatre.

Publix is hungry for desirable organist material and is constantly on the alert for suitable prospects. Rival circuits and independent houses are regularly reviewed with this in view. Morris Press has charge of this division.

## Copyright's 100 Percent Increase Bill by House

Washington, Feb. 7. Yesterday the House passed the Vestal bill, increasing by 100 per cent present copyright fees.

The bill now goes to the Senate, where Mr. Vestal believes it will be as favorably acted upon. Some opposition was voiced yesterday against the bill. Last session it was passed in the House, but did not reach the Senate.

### Google Vs. Forster

Chicago, Feb. 7. Burney Google, Spark Plug and the rest of the DeBeck comic family will appear this week in Judge Carpenter's branch of the Federal Court. They are to support the claim of their creator, Billy DeBeck, that in the publishing of "Horse Feathers," a popular song, the Forster Music publishers have infringed the copyrights of the King Features Syndicate.

### Cue Sheets for Organists

Los Angeles, Feb. 7. Hal E. Roach Studios with all of its pictures have been supplying musical effect cue sheets to the exchanges distributing them. These sheets in the past have been for orchestras only. Now at first run houses playing the pictures as well as at many houses which have no orchestras the same cue sheet is being made for the organists.

The Roach organization is the only one of the comedy concerns which scores its own pictures in this way.

### Warings in Paris

One week before opening for Keith-Albee at the Palace, New York, Warings Pennsylvania orchestra through the William Morris office to open in April at the Ambassadeurs, Paris.

K-A is paying the band considerably more than the figure first offered and without protection for an option.

The Pennsylvanians have played the Strand, across Times Square from the Palace, over and over.

## Publix's Musical Dept. Now in 2 Divisions

Nathaniel Finston's musical department of Publix has been divided into sub-divisions, creating two new posts for Irvin Talbot and Boris Morros.

Talbot is no longer conducting the Paramount theatre house orchestra, succeeded by Adolphe Dumont, but is supervising all Publix house orchestras.

Boris Morros is the supervising executive of the Publix stage bands and their personality leaders and masters of ceremonies. Morros, first musical director with Balieff's original "Chauve Souris" when his spurs on merit, first as a house conductor, then as a unit maestro and later as a field scout for personality bandmen.

The organists' division continues in charge of Morris Press, chief assistant to Finston.

### "The Tower of Fire"

Paris, Jan. 26. It is not often the Paris Opera offers its habitués a novelty, but this national academy of music seems to have made an exception in presenting the 3-act lyrical drama "La Tour de Feu" by Sylvio Lazzari.

Score, inspired at time from Brittany folk lore, is somewhat mournful, yet quite appropriate to the triste story of the tragedy.

Yves is the lighthouse keeper (or the tower of fire as they dubbed it in those days), and has just married Naïc.

Yann, pilot, is jealous and pays court to the bride, but Naïc falls in love with a rich traveler, Don Jacintho, and consents to elope with him.

Yann is to carry them away in his smack, but warns the husband, who extinguishes the lights and the ship strikes the rocks with all aboard drowned.

Yves is mad with grief, sets fire to his tower and is burned to death.

Fanny Heldy is the unfaithful Naïc, with G. Thill singing the role of Yves, and Clavierie that of Yann.

Robert Jourmet is the tempo, and Ruhlmann conducts with authority.

There is a village-like ballet in the first act and the tempest in the third is by moving pictures on two screens with the scenic effect excellent.

### NON-BREAKABLE DISC

The World Co. is marketing a celluloid composition phonograph record of the non-breakable quality. Guy Robertson of "Lorely Lady" is making a recording for the new disc, featured by the recording artist's photograph super-imposed on its face.

### PARKS AS U. A. ORGANIST

Chicago, Feb. 7. Henry Francis Parks has been appointed first organist of the new local United Artists theatre. Parks was conductor of a musical department for the Chicago "Daily News." Articles on musical subjects by the organist have appeared in several national magazines.

### Carlin One-Nighting

Bill Carlin and his orchestra closed at the Arcadia ballroom, Providence, and are barnstorm through Pennsylvania. Arthur Spizid is handling Carlin for vaude and pictures.

## Popular Air Single

Little Jack Little, exclusive Columbia recording artist, is rated as the biggest radio "single" on the air, from WSAI, Cincinnati. Little is credited with a greater regular audience than any other single entertainer, through he is generally looked and covering a wide radius.

## Resents Organ Comment

Portland, Me., Feb. 7.

An article, printed on the "Evening News" of another page, has started a small-sized hornet's nest about the writer, who defined two classes of organists: First, the "common sense" organist, and second, the "squeaks and squawks and grunts and groans" organist.

The dramatic editor receives an anonymous reply, with savored of having been written by a local organist, recently imported, taking exception to the criticism against the organist who does nothing but sit at the console in the dark and finger the keys—no melody, but lots of wierd sounds.

The anonymous communication took a rap at "small town newspaper reporters who are instructed by their superiors" to write theatre reviews a certain way. This letter drew a reply from the d. a., and the odd part of it is that he revealed that he formerly had had actual experience in the management of theatres, saying hence he believed he knew enough about that business to speak authoritatively in his theatrical columns.

## Beaut With Wallop

Milwaukee, Feb. 7.

Tennys Burdick, 26, model and winner of second prize in Universal's beauty contest here two years ago, may not make much of a housewife but she packs a powerful wallop.

This charge, coupled with others of similar nature, won an annulment of marriage for Roy Hessler, 19-year-old roadhouse orchestra member. Hessler got his annulment because he lied relative to his age on marrying Tennys two years ago.

According to Hessler's testimony, his wife became angry when he remonstrated with her over money matters and she clipped him on the chin with her right foot, knocking him out for several minutes.

## \$25,000 Band Trip

Albany, Feb. 7.

Some idea of the expense involved in operating a big band of the Sousa type can be gained from the fact that it would cost \$25,000 to take the prize-winning band of the New York State Department of the American Legion to Texas for the national convention at San Antonio.

The band is the Erie County Bugle, which was awarded first prize, after keen competition, at the State convention in Troy last year. Buffalo legislators are seeking to have the state defray the expense of the trip to San Antonio and have introduced a bill for this purpose. Its passage is problematical.

## "BOHEMIA" FOR REMICK

W. C. Pollas, the arranger, has turned over his "Bohemia," composed by himself and Phil Ponce, to Remick's.

Pollas worked the same stunt as with his "Dancing Sam," now a Harmon publication, publishing and exploiting the tune on his own and thus creating a demand for it.

## FILM SCORING BOOK

Dr. Filgo Riesenfeld is placing his film music scoring knowledge between covers for publication in book form by the Robbins Music Corp.

Abel Green (Vauke) will collaborate as ghost author.

"Music for the Motion Picture" is the title.

Mrs. Davis Hottess

Philadelphia, Feb. 7.

Pierre Montoux, the French conductor here to direct the final concert of the Philadelphia symphony, is with Mme. Montoux, guests of Mr. and Mrs. Myer Davis.

## Studio Adds Orchestra

San Francisco, Feb. 7. Radio station KPRC (San Francisco "CR") has added an eight-piece orchestra under the direction of Frank Moss to its studio staff.

## Average Organist Needs Coaching; Big Demand for Specialists

The need for presentation organists rivals the demand for suitable masters of ceremonies in front of stage bands. Like the average musician orchestra leader who cannot qualify as a personality maestro and introducer, the console artists are not always satisfactory soloists for presentation numbers with song slides, etc.

While rehearsing by themselves at the house organ before and after theatre hours is a help, the average organist cannot get away from the fact he or she needs coaching on showmanship. Whatever the trick is, be it in the "glissandos" of the console technique, or the knack of proper song interpretation, which includes shifting tempos to hold the interest, the average organist needs the aid of a seasoned mentor.

Publix and Stanley are two circuits ever on the alert for suitable organ specialists. Publix has Morris Press, associated with Nat

Finston, in charge of new recruits. Jesse Crawford was to have taken control of a Publix organ school to further this purpose.

In Boston, Del Castillo, who built a rep for himself at Loew's State there, resigned all theatre work and cannot find time to accommodate his present pupils at the Castillo School for the Organ. Castillo has a waiting list of scores of would-be pupils.

In New York, Lew White, the chief organist of the Roxy, has just opened a similar institution with three Kimbals installed.

No other branch of the presentation theatre business has had a greater demand for specialized musical talent than the organists who have proved themselves unquestionable drawing cards.

Sam Katz is particularly known for his favorable opinion regarding the organ and builds or acquires new houses with the organ among the first thoughts.

## Ken Whitner Replaces Art Landry in Dallas

Dallas, Feb. 7.

Art Landry, who replaced Lou Forbes at the Palace (Publix) as stage band leader and m. c., is leaving after two and a half months, replaced by Ken Whitner.

Whitner, who has been touring Loew's eastern houses with Irene Swor and her dance act, closes at Pittsburgh, Feb. 11. He opens here at the Palace, Feb. 12.

Landry will go back to New York to do some more recording for Victor.

The policy of the Palace during Forbes' regime was to feature the stage band director as a drawing card. At present, he acts merely, more or less, as a master of ceremonies.

Sigmund Boguslawski remains in the Palace pit as musical director for the house.

## Kahn's 4-Week Claim

Art Kahn, who closed at the Mark Strand, Brooklyn, N. Y., after four weeks, is seeking to recover an additional four weeks' salary through the American Federation of Musicians from the picture house. Kahn is proceeding on a minimum eight weeks' contract at \$600 a week as master of ceremonies of the Brooklyn Strand.

Temperamental differences between the m. c. and Edward L. Hyman, the house manager, resulted in Kahn leaving prematurely.

Pat Casey is arbitrating the claim.

## M. C.'s Alternating

Omaha, Feb. 7.

Jimmy Ellard leaves the Riviera after three months as m. c. He returns under a new plan in which he and Paul Spor will alternate here and at the Hotel Des Moines. Ellard came from the Capitol. They will shift every 12 weeks.

## Bargy Replaces Perella

Lured away by concert offers guaranteeing him \$1,000 a week, Harry Perella, first pianist with Paul Whiteman's orchestra, is leaving.

Eugene Bargy, erstwhile band leader, joins Whiteman in Perella's place. Bargy is a recording pianist of prominence.

## Abram W. Lansing Dies

Abram W. Lansing, organist, pianist and orchestra leader and instructor, died at his home at Colma, N. Y., Jan. 26.

He was stricken with apoplexy while playing the organ at the Almy Masonic temple the week before.

## NEW LEADER AND ORGANIST

Los Angeles, Feb. 7.

Will Prior, musical director on tour with "Ben-Hur," film, in Australia, is conducting the orchestra at Grauman's Chinese. He succeeds Arthur Kay.

Also a new organist for the house is Wells Hively, who replaces Will Davis.

## HAROLD LEONARD, M. C.

Harold Leonard has gone Publix as a m. c. and band leader. He left the 54th St. Club last week to visit his home in Chicago prior to the picture house proposition.

## Ask Extra Royalties on Music Roll Lyrics

Milwaukee, Wis., Feb. 7.

A complaint charging infringement of copyright was filed against 15 Milwaukee and one Racine music companies, in the federal district court here.

The action, brought by the American Society of Composers and Publishers, charges that the music companies manufactured and sold player piano rolls upon which were printed the words of songs written by members of the society. Each of the defendants is cited for five infractions with damages of \$250 and an injunction asked in each charge.

According to attorneys for the composers' society, the suit will be a test case to determine whether manufacturers of player piano rolls can print the words to copyrighted songs on their product without paying additional royalty or if they are required to pay separate royalty and obtain special permission for this printing. If the composers are upheld, the complaint sets forth that they will demand an accounting on all player piano rolls made and sold thus far.

The owners of the copyright contention that regardless of whether royalty is paid on the music, if the makers of rolls desire to print the words on the strip they must make an additional contract. In other words, payment of royalty to play the music does not carry with it the right to print and use the words.

## 4 Chinese Eating Places On B'way Radio Bands

Paul Specht and his orchestra succeed Jimmy Carr Feb. 15 at the Jardin Royal, on Broadway.

Specht may bring in a WJZ radio wire instead of the present WOR broadcasting outlet which Carr employed.

Four Chinese restaurants on Broadway are now featuring their bands and radio, among others including the Hotel de Ville, Al Friedman at Yowen (WJZ) and Nat Martin at Chinaland.

Specht is in at \$1,800 a week.

## Sunday Concert Out

Washington, Feb. 7.

Leon Brubaker, formerly conducting the Columbia (Loew pits) orchestra but more recently associate conductor at the New Fox, has succeeded Adolphe Kornspan as director of the latter orchestra.

Leaving of Kornspan, who was transferred here from the Fox in Philadelphia, makes the discontinuance of the Sunday concert of 40-piece symphony which have been broadcast through WRC.

## BAYHA QUILTS FLA.

Charles Bayha, after three years' retirement from the music business as a Florida realtor, is back in the field with Jack Mills, in charge of exploitation and orchestra departments.

Bayha was an executive with Shapiro-Bernstein before leaving for Florida.

Russ Morgan at Brooklyn Strand (CR) is slated for the Brooklyn Strand and leader of the regular house orchestra.



# BLANKET RAID COVERS CHI CAFES WITH NO SEARCH WARRANTS USED

**Report Action Is Start of Political Campaign—Cafe Owners Decry Hotels Untouched—Padlock Proceedings on Sites Totalling \$6,000,000 in Realty**

Chicago, Feb. 7. Chicago cafes were raided about 1:30 Sunday morning in a blanket raid covering practically every cafe in the city. The affair had political earmarks and included the largest cafes in and out of the loop. Among the better known victims were the Blackhawk, Alamo, Samovar, Rainbow Gardens, Jeffrey Tavern, Parody Club, Hollywood Barn, Midnight Frolics, Annonia, Rendezvous and the Chez Elre.

For the first time in the history of local prohibition enforcement no search warrants were used, and every guest that had a highball glass, ice, ginger ale or charged waters at their tables were given the once over. Names and addresses were taken and verified before the people were permitted to leave.

It is understood the hip-carriers will not be prosecuted, but that they will be required to testify that they purchased drink accessories at the cafes. About 75 percent of the cafes included in the raid were absolutely in the clear. No booze on the premises and known by patrons to be straight-laced "non-sellers."

Places affected by the raid would

probably total to a net realty value of close to \$6,000,000 and their combined rentals should aggregate about \$400,000 annually. Padlock proceedings are to be instituted immediately against all when there is evidence of violation.

## Political Angle

Proprietors of the cafes charge favoritism, inasmuch as not one hotel dining room, or cafe operating in a hotel, was included in the early morning raid.

Mann's Rainbow Gardens involves \$2,000,000 in buildings alone. It is here that Jai Lai is played in an adjoining building, the Rainbow Fronton. The cafe seats 2,000 and has dancing accommodations for 1,500. It is probably the largest cafe in America conducted strictly on a dine and dance basis.

It is said by those reputed to be on the inside, that this is simply a beginning of a presidential and senatorial fight for control of Illinois. The government is also interested in ferreting out gangland's hand in connection with the cafe business. It is further stated that the government has 20 men from the Department of Justice investigating the beer and rum traffic, bombing, blackmailing and labor racketeers.

Cafe owners will unite to combat the Federal padlock proceedings. In combining to fight, the cabaret men have selected Fred Mann, of the Rainbow Gardens, to head the defense committee and the legal force is now being selected. Mann, it will be remembered, was the leader in a movement to organize a protective council of Chicago cafe owners. The move was unsuccessful, however, and the newly planned body is endeavoring to expedite organization "now that the horse is stolen." Fred Mann, at present in Florida, will return immediately. Squads which visited the Blackhawk and the Midnight Frolics reported that no liquor had been found on the premises. In a statement issued to the press, Pierre Nuytens, part owner of the Chez-Pierre, said "Everyone knows that we never sold a drop of liquor. There's nothing we can do except wait for what's coming."

## Few Spots Only

Broadway cafe biz is looking up again as far as the few "spots" are concerned.

The others are also ran, with the Chinks breezing along merrily, regardless.

# BLACK AND TAN MELEE; THREE PEOPLE SHOT

**Cotton Club of Minneapolis Holds Bad Row—2 Policemen Injured—Many Arrests**

Minneapolis, Feb. 7.

As a result of a shooting affray in the Cotton Club cafe, local black-and-tan frequenters were arrested, and following receipt of complaints against other places, the city council license committee here has started an investigation of all Minneapolis night clubs.

Revocation of licenses is threatened in cases where "looseness" among patrons ranks almost as high as everything else. Two policemen and one patron were wounded in the Cotton Club scrape. One of the policemen is

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## LE PARADIS

(WASHINGTON)

Washington, Feb. 2.

This Meyer Davis dancing and eating place ranks almost as high as everything else. It has stood up while competition has come and gone.

Many of the regulars say there is nothing like it in Manhattan for real charm and actual outlay in cash. Every season some change is made in the general layout. That keeps everything bright and new. This is supervised by Mrs. Meyer Davis.

At the present time all business, day and night, is going through a slump hereabouts. Davis is feeling it, naturally, but instead of letting down he goes out to get 'em.

A floor cover and the return to the original instrumentation of Davis' Le Paradis orchestra starting. Nathan Brussloff is directing, succeeding Milton Davis (no relation to his former boss) and the band is now one of the sweetest hereabouts. For the waltz series, two-a-night, Brussloff goes through careful playing and much subdued quality. For the pop stuff all is bright with excellent rhythm, special arrangements in the main and of the general brand that makes the customers want to dance.

Phelps Twins, Al White (not Al B.) and Margaret McKenzie constitute the imported entertainers. All are class and clicking. Each week another set of three acts is scheduled.

Food is always excellent, and though at the present time attempt is being made to padlock the place for serving cracked ice with ginger ale, Davis is not giving up. The publicity is naturally bad, but he is not running into the red.

Meakin.

## COLLEGE INN

(CHICAGO)

Chicago, Feb. 1. The College Inn downstairs in the Sherman, has blossomed out with almost a cabaret show. Line-up includes Bee Palmer, Ted and Betty Healy ("Night in Spain"), Al Segal and Eddie Smith's Alabamians, four-piece colored orchestra. For regular dance music there's the Maurice Sherman All Star College Inn orchestra.

Ted Healy is m. e. Considering the inn gets all the good-time Charlies from in and out of town, it's a revelation to watch Ted keep enthusiastic under control. He is distributing a mixture of gagging, clowning, dancing and table-talk, at all times himself and a good comedian at that.

Bee Palmer, now billed as the Bernhardt of song, is singing special numbers backed by the Alabamians with Segal at the piano. She finishes with a condensed composite of Charleston, blackbottom and shimmy, always her forte. That "Bernhardt of Song" billing! Speaking of other things with the same idea, when Betty Healy comes out for crossfire with Ted, she informs she can sing and dance equally as well as sing. Ted suggests she tell a story, and hearing a few suggests singing as an alternative. Finally, he suggests dancing as a last resort. Bee Palmer likewise is a good dancer.

Healy has a straight man from "Spain," working fast, short and snappy gagging and cashing in on it exclusively. New York would like it even more, with Healy made-to-order for any Broadway pleasure.

## CIGARET GIRL'S JAMS

Florence Smith, Discharged on Spite Charge, Rearrested for Bigamy

When Florence Smith, 25, 321 West 42d street, cigaret girl at the Maytime Club, 23 West 49th street, was arrested for burglary her troubles only began.

No sooner had Magistrate McGuire dismissed the burglary charge in West Side Court than Florence was again in custody on a bigamy charge. Florence was so flabbergasted when informed of it she fainted.

It was charged that on Feb. 22, last, she married Lawrence Druse, 37 Warren street, Elmhurst, L. I., while still the wife of Sal Wolfe, violinist, Hunter, Greene county, N. Y., without having obtained a divorce.

Immediately following the discharge of Florence, Detective Sargent, West 49th street station, went to the 42d street house, arresting her. Florence says the burglary charge was spite work on the part of Frank Seyfang, 321 West 42d street.

Despite this she was held in \$1,500 bail for further trial. Seyfang refused to enter into the \$1,500 apartment and decided to change apartments. When she went to get her clothes she found the door locked. She climbed through a window, and later Seyfang caused her arrest. Magistrate McGuire refused to entertain the complaint and dismissed the charge. Her arrest on the bigamy charge followed.

## Dallas' Nite Club

With No Opposith

Dallas, Feb. 9.

The latest in Dallas is a real cabaret, opened here by J. T. Brennan, former roadhouse operator, under the title of La Boheme. It's a second-story affair, at 411 Covent, with regular entertainment in cabaret fashion.

Jack Sullivan is m. e., with Mildred Holmes featured, together with a dancing team.

Bills changed each Saturday. Three performances nightly, beginning at 10 and ending after 12, with the place open from 8:30 to 2.

Maroney's "Bohemians," local six-piece jazz band, going over well. Opening week drawing the money crowd of the city. Rainbow Gardens, only other night place near here, is 32 miles away, toward Ft. Worth and has a well established patronage. J. C. Martin owns it.

## TOO MUCH WORK

Ben Bernie states his Club Intime (nite club) interferes too much with benefits and he's quitting the place to concentrate on the Hotel Roosevelt.

The relaying between the hostelry and the cafe nightly, plus deb dances and parties, is too tough for Bernie.

joint. His slip stuff caught on here surprisingly well.

The show is closed by Surway and Norway, whose dance team well suited for cafe work. Norway does one of the fastest spins ever accomplished on a dance floor with his partner's rigid body held above him by her legs and neck.

Maurie Sherman, whose previous orchestras have been so-so, now has a line-up ranking with the best in the country. Six of the men formerly were with Islam Jones, and the rest were culled from the local field as the best in their respective departments. The outfit specializes in hot music developed from a basically lowdown element of jazz. The trimmings have made it quite respectable (two violas, two pianos) but there remains a wicked rhythm. The band also has a heavy air following through regular broadcasting over WLS and is regarded extensively as the local air favorite. Maurie Sherman warbles the vocal bits in a mild way. Personnel: Carroll Martin, trombone; Herb Grogley, piano; George Menzies, banjo; George Trewart, and Ferdinand Steinfeld, pianos; Herman Reilly, James Pailis, Joe Belcol, reeds; Eddie Koolin, Viola Nuff, trumpets; John Kuhn, tuba, and Maurie Sherman, director, fiddle.

College Inn is doing well with a \$1 evening cover charge, going to \$1.50. It's getting a heavy separate tea dance trade of gigolos and lonesome gals who pay 75 cents to meet inside. Loop.

# SPYING INVESTIGATORS GET OWNERS IN JAIL

**Hotel Men Looked for Evidence Against Spider's Web Cafe—Trio of Sleuths Beaten**

Chicago, Feb. 7.

Ted "Spider" Meyers and Frank Covell, joint owners and proprietors of the Spider's Web cafe, night club in the basement of the Claridge, theatrical hotel, were sentenced last week by Judge Lyle at Grand Crossing court to serve a year and a day in jail and pay a fine of \$300. The pair were found guilty of beating and kidnapping a Mrs. Betty Rubinstein, her husband, Harry Rubinstein, and his friend, Al Atkin.

Owners of the hotel had retained the Rubinsteins as private investigators to visit the night club and ascertain whether or not the club was permitting the sale of intoxicants to show people. The management of the hotel declares that the investigation was instigated with an eye to forcing the voiding of the lease on the hotel basement, held by the "Spider."

## BERLIN NITE PLACES CLOSE

Berlin, Jan. 27.

Palais de Dance and the Pavillon Mascotte have permanently closed. Before the war these dancing restaurants were the height of elegance and the center of the very swift Berlin night life.



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SLEEPY HALL  
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## The Furnace, New and Hot

"Feet" reopens in the 50's this week, on the site of the original Hotsy-Totsy. It will be known as The Furnace, "the hottest place in town."

Jo-Jo and Tiajuana Red (Stella Ward) will do marathon songs and act as hostesses, respectively.

## PHILLY'S NEW SHOW

A new show opened at Madrid Cafe, Philadelphia, Feb. 6, booked by Sam E. Collins.

Entertainers will be Chie Barrymore, Cliff O'Rourke, Velos and Yelando, Jean Walling, Peggy O'Neill, Ann Woods and Joe Candullo's Orchestra.

## BILL BARNES' ROAD HOUSE

Bill Barnes has taken over and is now running the Blossom Heath Inn on the Merrick road, at Lynbrook, L. I.  
Some years ago Barnes conducted the Pre-Catalan cabaret on West 38th street, then a more favorite place with college students, especially of Princeton, than Jack's.



## INSIDE STUFF—MUSIC

(Continued from page 54)

Fabello, who was the general musical director for the Metro-Goldwyn-Mayer (Loew's) 18 picture houses in San Paolo, Brazil, introduced down there musical themes and scores to film accompaniment. Heretofore they played anything and everything for flicker musical motifs, with hybrid native and American jazz music, performed without any thought to propriety and conformance to the screen situations. As a result Fabello cleaned up in the wholesaling of musical scores to native musical conductors, who purchased Fabello's extensive libraries in huge lots.

### Song Hit Despite Obstacles.

George Gershwin's "The Man I Love," from the flop "Strike Up the Band" show, which Edgar Selwyn produced and folded up out-of-town, is catching on of its own accord by the dance orchestra, who are plugging it a plenty. The excellence of the fox-trot prompted this spontaneous plugfest which has spread westward, and the song has reached the proportions where Gershwin asked Selwyn to release it for general use, or for another show.

Selwyn refused on the statement he contemplates reviving "Strike Up the Band" next season and wants the song intact.

### Tito Schipa's Ballad

Helen Goodman, air unknown in songwriting, has engineered a classy feat in having Tito Schipa, operatic star, plug her waltz titled "You Only" in his coming concert tour.

This accomplishment is all the more surprising in music publishing circles because Schipa never before has sung pop stuff. He will use Miss Goodman's number as the exclusive ballad in his repertoire.

### Statler as an Overlooker

One of those coincidental meetings occurred at the Miami Biltmore last week where Earl Carpenter and his orchestra are the features. George Olsen, vacationing with a Broadway gang in Florida, paid Carpenter a visit simultaneous with E. M. Statler, the hotel man, also being in the place.

Olsen asked Statler for whom he worked at the Hotel Pennsylvania, New York, whether he ever heard Carpenter's band before. Statler was surprised when told that Carpenter was a year at the Hotel Statler, in Buffalo, booked there by Olsen.

At the Paramount, New York, during Jesse Crawford's three-week absence in Chicago, the latter returning this week, Sigmund Krumbold was the radio console operator, built up for two weeks with a wow specialty for his blow-off week. This was to have included a special film illustrating on the screen how a "pedal cadenza" is played, referring to Krumbold's foot manipulation of the organ.

It was an opportunity that could have made Krumbold, who merited this featuring, when on the eve of his Saturday opening he was advised by his folks in Jersey City that his father was dying. Krumbold, pere, died the day of his son's scheduled featuring at the Paramount. It threw the program last week out of kilter, with Henry Murtagh impressed into service while he was hanging around doing nothing, pending his debut at the Capitol, New York, as feature organist.

Variety's review unwittingly credited Murtagh's performance to Krumbold, because of program billing.

### Hotels Taking Publicity Angle

Taking its cue from the Hotel Pennsylvania which now bills its dance orchestras as the Statler Pennsylvanians, the Hotel McAlpin's new dance band is identified as the McAlpines. It opened Monday simultaneously with Ernie Golden, long the McAlpin's maestro, opening at the Knickerbocker Grill.

The Penny got tired of building up name bands only to have them walk out on them, after benefiting from the hotel affiliation and the attendant radio exploitation, and the McAlpin is similarly building up a name, so that no matter which band poses as the McAlpines it won't make any difference.

The Pennsylvania is giving Johnny Johnson and his Statler Pennsylvanians equal billing, which the McAlpin is reserving only for its trade name. The fault may be a lack of personality.

Golden, after many years at the McAlpin, had a row with Arthur L. Lopez, the managing director of the hotel, over salary increase, and accepted a proposal to leave the club.

Golden will radiocast three weeks via WOR. The opening festivities are on via WRNY. William Schmiedel is running the room for Golden.

## COLUMBIA'S SHOWMEN

In line with Variety's plug for radio showmanship, the Columbia Broadcasting System states that it predates its business existence on that very thing, and enumerates its permanent staff of radio showmen.

Columbia states it has a corps of experienced showmen, headed by Harry C. Browne, producing manager; Channing Collinge, librettist; Jacques Byrnes, continuing writer; Major J. Andrew White, executive general manager and a veteran radio announcer; exclusive booking channel in the Arthur Judson Bureau; and a permanent 22-piece symphony and concert orchestra headed by Donald Voorhes, as well as a permanent operatic stock company.

Columbia builds its commercial hours weekly from this organization.

## BLACK AND TAN MELEE

(Continued from page 55)

dying with bullet wounds in his abdomen. Despite a bullet wound in his leg, the less seriously injured of the policemen succeeded in arresting 30 patrons and employees.

The trouble started at 4 o'clock in the morning, after Jack Sacketer, white, attempted to flirt with Valencia Nay, one of the colored entertainers, in "Shuffle Along," when she came to his table where he was seated with Joseph Becker, taxicab driver, whom he had engaged for the night.

A white "friend" of the girl resented Becker's familiarity, and a fist fight ensued. Guns were drawn. After being beaten up, Becker left the place and returned later with the two policemen.

The policemen had been informed by Becker that there was "mob with guns" in the club. As they entered they drew their own revolvers and commanded the patrons to line up to be searched for firearms. While one policeman began the search and another went to the phone to call the patrol wagon, a patron suddenly drew a revolver and opened fire on the officers.

In a second other pistols were drawn in the crowd and bullets filled the air. As the policemen returned the fire, screaming men and women scurried to cover. Despite their wounds, the policeman took control of the situation and rounded up everybody who had remained behind.

with as good and sometimes better technique than his master.

The volume and pitch are controlled by electrical apparatus and capable of throwing at a distance such as back of the orchestra floor, the slides, as well as from the stage.

Prof. Theremin uses both hands for the demonstrations, the right hand apparently giving quality to the tones, while the left hand produced the actual melody.

The character of the tone as demonstrated can become like that of strings, wood-winds, brass or reeds, as desired.

Theremin is being taken up by society as a fad. Brig.-Gen. and Mrs. Cornelius Vanderbilt chucked

a reception and dance at their 640 6th avenue but in honor of the professor who demonstrated his stuff Wednesday night. It was the first private, non-scientific demonstration by the vodka Edison.

The underlying scheme of the professor's stunt is commercial. It is to sell the air-music thing to every home, with a noted set of rules on how to do it, same as the zither, pronounced without the "z."

### Big House's Sole Organist

At the Keith-Albee Chester theatre, Bronx, N. Y. C., Eddie Schwartz is the sole organist at the huge institution.

## CABARET BILLS

NEW YORK

<b>Ambassadors</b> Adelaide Hall U S Thompson Eddie Gray Brown & McGraw Willie V. White	<b>Club Montecarlo</b> Jack Irving Elnae Mann Chito Stone Allie Lewis Edna Sedley Sonia Coy Madlin LaVerne Mary Adams Jerry Osborn Lustig's Sirens	<b>Frank Cornwell</b> Frank Cornwell Or Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	<b>Parody Club</b> Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garret & List Lily de Lya Frankie Morris Patricia Salmons Thelma Carleton Muriel Holland Annette Ryan John Rolling Durante's Orch
<b>Bambino Inn</b> Hilda Rogers Honey Brown Taylor 3 Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Bd	<b>Club Richman</b> Geo Olsen Orch Fuzzy Knight Loni Stengel Juliette Johnson Geo Murphy	<b>Hotel Biltmore</b> Madeline Northway Gordon B Cummins Or	<b>Salon Royal</b> Texas Guinan Tommy Lyman Bigelow & Lee Jacques Green Or
<b>Casa Lopez</b> Vincent Lopez Or Al Shayne Miss Harriet Ethel Taylor King & King Case Sil Rosemary & Capella	<b>Everglades</b> Earl Lindsay Rev Eddie Chester Eddie Davis Fred Dexter Orch	<b>Hotel Manger</b> Hal Kemp Orch Jardin Royal Jimmy Carr Orch Ted Rely Rev	<b>Knickerbocker Grill</b> Ernie Golden Orch Dorothy Johnson Loverich Towers Hotel
<b>Ches Florence</b> Florence Seese & Palmer Florence's Orch	<b>64th St. Club</b> Benny Davis Fuzzy Knight Frances Shelley Dorothy Barber Mary Lucas	<b>Brooklyn</b> Marguerite Howard Gloria Ethel Allison Mel Craig Loverich T's Ors Or	<b>Little Club</b> Dorothy Shepard Grace Hayes Or Joey Chance Or
<b>Club Barney</b> Alice Weaver Walter O'Keefe Eleanor Kerr Bd Hale Byers Orch	<b>Club Lido</b> Fowler & Tamara Meyer Davis Orch	<b>Club Lido</b> N T G Rev Molly Doherty Yes Carroll Hotsy-Totsy Pete Woolery Jack White Harriett Marned Joan Murray Tom Timothy Bd	<b>Strand</b> Eleanor Ambrose Chas Sabin M & B Johnston Ernie Holtz Or
<b>Connie's Inn</b> Learny Harper R Allie Ross Bd Cotton Club Dan Healy Rev Aida Ward Edith Wilson Jimmy Ferguson Leonard Ruffin Mae Alix Berry Bros Henri & La Per Duke Ellington Or	<b>Helen Morgan's</b> Helen Morgan Learny Harper R Arturo Gordoni Dorothy Croyle Alma Revere Lauda's Bd	<b>Montmartre</b> Emil Coleman Bd McAlpin Hotel Ernie Golden Orch	<b>Strand</b> Jack Connor's Rev Wanda Margaret Zolnay David Gerry Leo Lutz Or
<b>Club Ebony</b> Colored Show Ebony Bd	<b>Hofbrass</b> Floor Show Gus Good	<b>Palais D'Or</b> B A Rolfe Bd Rolfe's Or	<b>Waldorf-Astoria</b> Meyer Davis Or

CHICAGO

<b>Alhambra</b> Don Beck Dale Dyer Law King Seandis 2 Dorothy Dale Bernie Adler Eddie South Bd	<b>Alamo</b> H & L Swan La Favre Lowell Gordon Lester & Clarke	<b>Lido</b> Inez Gamble Kaithus & Kaena Charles Bluff Barry Clay Bd	<b>Freddy Bernard</b> Al Schenck Madden McKenna Myrtle Deveaux Al Wagner Eddie Murray Kenneth Nash Chas Straight Bd
<b>Alamo</b> H & L Swan La Favre Lowell Gordon Lester & Clarke	<b>Frolics</b> Roy Mack Rev Dabe Kane J M Jennings Nellie Nelson Hal Hixon Gaby Lenore Eddie Clifford Ralph Williams Bd	<b>Lindo Inn</b> Roy Taylor Roy Mack Rev Josephine Bruce Stone Page Babe Fisher Fred Burke Band	<b>Rainbo Gardens</b> G & M Moore Bronze Whorus McArdlin & D Isam Jones Bd
<b>Annalia</b> Helen Gordon Evelyn Dean Gaby Lenore Grace Johnston Bill Kranz Bd	<b>Golden Pumpkin</b> Bankie Slaters Russell & Durkin Gene Gill Jean Gage Hendle Gendron Bd	<b>Mirador</b> Sylvia DeVere Betty Darling Hyland & St Thelma Randall Mile Modjeska Flo Myers Earl Rolt Or	<b>Samovar</b> Olive O'Neill Carroll & Gorman Joffe Sil Lorey & Bebe Fred Waite Bd
<b>Ches-Pierre</b> Pierret Nuyten Rev Earl Hoffman's Or	<b>College Inn</b> T & B Healy Oman 2 Bee Palmer Al Siegel 4 Alshamans Sherman-Bargy Bd	<b>Parody Club</b> Roy Mack Rev Margie Ryan Frances Allays Phil Murphy Or Harry Harris Virginia Sheftall Grosen Burgess Jules Novit Bd	<b>Torrence Garden</b> Will Higgle Marie Rosini Wanda W Wadsworth Bd
<b>Colosmos</b> Bobby Danders	<b>Katinka</b> Roy Mack Rev Dorothy Compe Joe Tenner Loring Lanning Zita & Howard Aarseth-Cope Bd	<b>Rendezvous</b> Joe Lewis Natalie & Darnell	<b>Vanity Fair</b> Viera Hawallians Mirth Mack Gladya Kromer Dick Hughes Leo Wolf Bd

WASHINGTON

<b>Better 'Ole</b> McWilliams' Orch	<b>Club Madrilion</b> Orville Renee J O'Donnell Orch	<b>Hope &amp; Burns</b> Molly O'Dougherty Gladys Burdette Paul Fildeman Hal Thornton Walter Kolt Meyer Davis Or	<b>Swanee</b> Roland Young Al Kamons Meyer Davis Or
<b>Carlton</b> Harry Albert Meyer Davis Or	<b>Club Marlboro</b> Phoebe Or	<b>Letos</b> Archib Slater Bd	<b>Villa Roma</b> Vila Roma Or
<b>Chancellor</b> Paul Fildeman Meyer Davis Or	<b>Club Mirador</b> M Harmon Orch Club St. Marks Schultz-Roscy Or	<b>Mayflower</b> Sidney Seldmann Sidney's Orch	<b>Wardman Park</b> Sidney Harrie Meyer Davis Or
<b>Club Lido</b> M Dougherty Or	<b>Le Paradis</b> Ethel Alderson		

FLORIDA

<b>MIAMI</b> Club Balboa Chester Alexander Billy Peel Rho Fred Teddy Gordon Frank Madden Or	<b>Grace Hill</b> Tex Reynolds Gordon's Bd Monte Carlo Warren Murray Pat Dougherty Jack Taylor Billie Deaton	<b>Anita &amp; Fernine</b> Frank Novak Orch	<b>Marco d'Abreau</b> Don Bernie Orch
<b>Embassy Club</b> Norma Gallo Dorothy Deane Marian Marchante George Marshall	<b>Silver Slipper</b> Evans & Fontaine Minnie Alton Benny Fields	<b>The Frolics</b> E Young's Scandale	<b>Valencia Gardens</b> Chas Sharp Or
		<b>PALM BEACH</b> Ch's Bonche Junch Doolay 3 Doris Robins Jennsen's Orch	<b>Venetian Gardens</b> Morton Downey Grace Kay White Murray Smith Or
		<b>Mulcecar Grill</b> Polly Day	<b>Vineta</b> Al Payne Orch

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PICTURE HOUSE TOUR  
Direction WILLIAM MORRIS

## Society Accepts Theremin

(Continued from page 53)

air around an almost inconspicuous antenna, the professor produces musical sound of a sonorous vibrancy that rivals the beauty of the most resonant violin. What the professor lacks is musical skill, but since he is guided solely by the ear in the musical pitch to draw from the ether, his performance is well-nigh sensational. Were he a skilled musician, the effect might take the musical world by storm. A private exhibition at the Hotel Plaza—a week preceding his initial public demonstration won him columns of space.

### Gimmick Suspicion

Sigmund Spaeth read the carefully worded introductory, explaining Theremin's steps. This part of the ballyhoo became boreome after a while, but necessary to the best explanation and for the desirable scientific impressiveness. Otherwise it might be suspected a gimmick was in it, which suspicion still persisted with some although the showmanly manner of the diffident and aesthetic appearing young man's presentation was generally impressive.

It thrilled the audience and pitched their interest to higher points with each succeeding number, once the concert proper got under way, opening with Schubert's "Ave Maria."

At times the pitch was not as true as the musical sharps would have liked it, but that was secondary for the immediate purpose to the novelty of the etherized musical presentation.

Prof. Theremin's pupil, J. Gold-betz, contributed several numbers,



# CARNIVAL MAN INFORMER FOR BOOZE COPS; COURT ON METHOD

**Lee Benjamin Spotted Liquor Sites in Summer, Returning with Feds in Winter—Got \$9 Daily and Expenses—Comm. Disapproves D. A.'s Tactics**

Milwaukee, Feb. 7.

How a carnival concessionaire used his knowledge of the habits of show workers for "side cash" by turning stool pigeon for over-zealous Wisconsin county prosecutors, was disclosed here last week in a hearing before U. S. Court Commissioner Harry L. Kellogg.

Lee Benjamin, who gave his occupation as carnival concessionaire and "special investigator," was called by the Government as a witness in the preliminary hearings of 27 Kenosha county roadhouses, cabaret and saloon keepers nabbed in a clean-up staged by the Kenosha authorities aided by the feds.

Benjamin testified that for eight years he has been a carnival man and for the past two years has worked the carnivals in the summer and then offered his services to the various county attorneys through Wisconsin and northern Michigan to spin booze joints, the places he had pegged while working the town with carnivals in the fall. His work consisted, he said, of hiring out to the counties, getting the dope on the booze peddlers and turning the info over to the feds.

Explaining how he got the dope on Kenosha county violators, Benjamin told the court he had gone into bars and asked proprietors if they wanted to buy "alcohol." When told that none was available he would ask for a drink "to compare the barkeeps supply with his." The drink served, he would stop it up with a syringe, or if the barkeep was watching too close, hold it in his mouth, go out and empty the booze into a small bottle which he later turned over to the authorities.

Benjamin's tactics were rapped by the commissioner, who said: "While the evidence here is sufficient to prove probable cause and bind these defendants over to trial, I disapprove vigorously with the tactics employed by the Kenosha district attorney's agents."

Benjamin testified that he received \$9 per day in addition to living expenses and cash to make his liquor buys.

**Parks' Free Acts and "Gentlemen's" Agreement**

Free acts will be in a minority next season in the amusement parks of northern New Jersey if last week's meeting of the park men can be taken as a harbinger.

The northern New Jersey park managers, who previously were pitted against each other in heated competition for outdoor patronage, met in Hackensack, N. J., and discussed the free act. At the wind up a "gentlemen's agreement" was reached wherein competitive park managers will not enlarge their free show program next season.

Last season Arcola Park, pitted as opposition to Palisades Park, increased its free act program to eight acts, with no results save the heavy expense in competition against the show at Palisades. Several other small parks plunged similarly on the free act. The act all chopped later to two and three-act programs, upon finding the longer shows were not bringing them in.

**Farmer Sues World Service for \$10,000**

Spencer, Ia., Feb. 7.

E. W. Zieman, farmer, has brought suit for \$10,000 damages against the World Amusement Service Association, South Dakota corporation, for the death of his nine-year-old daughter, who was instantly killed the last day of the Clay County Fair last fall when a racing car plunged through the fence and struck her. The suit was filed after the fair and all races were staged under an agreement with the fair association by which the two organizations shared in the gate receipts. The fair is not made a defendant to the action, but has been holding \$2,795 of the amusement company's share of the receipts in anticipation of the suit.

## WILD ANIMAL FARM FOR HAGENBECK HERE

**Germany's High Tax Forces Circus Man to Change Market Plans**

Hudson, N. H., Feb. 7.

Herr Hendrick Hagenbeck, circus magnate, of Hamburg, Germany, on a visit to his wild animal farm here, indicated a sweeping change by his company.

Rising overhead and tax on headquarters in Germany, from which many circus animals are sent to the United States, may result in the Hudson plant being greatly enlarged for reception of animals which will not pass through the headquarters in Germany.

## H-W Circus Gets Break In Kan. Free Fair Tie-up

Topeka, Kans., Feb. 7.

One of the immediate results of the Hagenbeck-Wallace tieup with the Kansas free fair next fall was the elimination of all city license fees. City hall officials co-operating with the fair association, issued permission for a daily parade by the circus on downtown streets with no charge attached. The city water department also issued orders for free water connections.

## "Blind" Ticket Prices

Minneapolis, Feb. 7.

A. G. ("Buzz") Bainbridge, veteran local stock impresario and former circus man, has evolved a novel ticket selling stunt for the three-ring indoor circus which he is running for the Shriners at the local auditorium the week of Feb. 13.

The several thousand members of the order and many of their friends are equipped with ticket books. The purchaser draws one or as many tickets as he desires from a book and pays for each ticket the amount specified on its back. The amounts run from 1c to 50c.

A chance to see a three-ring circus for 1c appeals to people who ordinarily would not be interested in buying circus tickets. The tickets are going fast and the show promises to be the most successful ever staged here by the Shriners.

## CIRCUS QUESTIONNAIRES

Washington, Feb. 7.

Questionnaires have been sent by the Circus Fairs' Association to 55 tented outfits as to their lot requirements. Purpose is for the membership to make survey and report back so that an incoming outfit will have all such data in advance.

Library of Congress has appointed an expert in the bibliography section to compile complete data on all writings in the library on the circus. Copies of this are to be circulated to newspapers, etc.

## PARIMUTUEL BILL IN ALBANY

Albany, N. Y., Feb. 7.

Parimutuel betting on all race-tracks in the state would be permitted under a bill introduced in the legislature, by William Brettenbach, Democrat, of Brooklyn. It opens the way for the parimutuel machine by making it a misdemeanor for any person to make or record a bet or wager—unless such a bet is made by the purchase of parimutuel shares or tickets issued by the corporation conducting the race meeting.

It provides meetings be limited to 30 days and requires racing associations to pay in advance a license fee of \$5,000 for each racing day. The state would receive 10 per cent. of parimutuel sales.

## LOMSKI WINS EVERY ROUND OVER McTIGUE

**Battle of Four Bloody Eyes Keeps Fans on Edge—Kaplan Loses to Rosenbloom**

By JACK PULASKI

Leo Lomski, of Seattle, whom they refer to as a prototype of the famed Stanley Ketchel, won another fight on his way to the light-heavyweight crown. He was about a 3 to 1 favorite over Mike McTigue at the Garden last Friday night and the odds were about right. He gave the veteran what is known as a shellacking.

It was a battle of four bloody eyes. Rarely has such a bout been staged in that respect. First, Lomski's left peeper went. He had entered the ring with a plaster on that spot. Suddenly Mike's port lamp spilled blood. Then his other eye became damaged, but this was evened up when Mike opened a cut on Leo's cheek under the right lamp.

Louis Magnolia, referee, went to both corners and peered into the damaged optics of both men. Louie is a fellow who stops fights when serious injury is threatened. Satisfied, he let the boys continue.

Leo the lion-hearted, tried his best to topple the old master. The bell saved Mike more than once it seemed. And it looked like Lomski copped all of the 10 rounds. Fans figured on Mike going out like he did against Mickey Walker in Chicago about a month ago. But the Irishman was under orders and he was sent in to stay. That was in the first round.

Lomski refused to let it go at that. He was continually trying to get out of Mike's embrace. Leo got tired late in the fight from his efforts in that direction and his tireless arm swinging. McTigue proved the better boxer but it was no use trying to tame a wild cat.

McTigue, one of the best bicycle riders that the ring ever knew when he wants to be, did not stay on the defense all the time. He bent his right on the Coast boy's map plenty. It was a problem whether Leo could take Mike's socks. He did and late in the milling when Mike landed on the button, Lomski crossed with his right like lightning. Mike didn't try it any more. They were saying after the fight that Mike was about through as far as the Garden is concerned. Maybe that's true, but doubtful because they like the old boy.

**Maxie's Easy Win**

The semi-final was another word of a scrap. K. O. Phil Kaplan and Maxie Rosenbloom, old Harlem antagonists, again met with Maxie the winner—easily too. That was something of a surprise, because Kaplan has been showing plenty of stuff of late. Maxie outpointed him almost all the way.

Rosenbloom has not turned in so good an exhibition for some time. He let go with the right plenty and if some of those swings were not slaps it might have been a tougher night for Kaplan. Both men have ambitions for the middleweight title, and both are yet something of contenders.

## PONIES' \$2,853,969

**Belmont Tops Tracks for Year With \$784,859—Saragata, \$467,812**

Albany, Feb. 7.

Galloping ponies drew \$2,853,969.25 for the five racing associations in New York state last year, according to the racing commission. The commission estimates that there were approximately 1,000,000 paid admissions.

Belmont Park was far ahead on attendance, its receipts amounting to \$784,859. Aqueduct was next with \$606,326. Jamaica took in \$533,105.50; Saragata, \$467,812.70, and Empire City, \$461,866.

The state receives no revenue from racing.

## SINGER'S \$334,892

(Continued from page 1)

financial announcement was a "gross breach of confidence."

In his letter to the "Star," Copple in giving the amount of the net earnings as \$334,892, stated that he had deducted management, advertising, photographs, assisting artists, pianists, taxicabs and all the other items of expense

## OBITUARY

### TED McNAMARA

Ted McNamara, 36, of the featured comedy film team, McNamara and Sammy Cohen (Fox), died Feb. 3 at the Ventura Hospital, Ventura, Cal., of pneumonia. He went to Wheeler's, Hot Springs, to treat a cold and was later moved to the hospital.

Four days before his death he completed work in "Why Sailors Go Wrong" for Fox. McNamara came to prominence through his work in "What Price Glory" (film), which won him a contract with Fox. He was playing in vaudeville when seen

Mrs. Lancaster was professionally known as a banjoist, having appeared in Igeem and vaudeville and then later turned her attention being the Rullman Ticket Agency. When Mr. Rullman died, Carl organized the Rullman Co., handling the librettos which were sold at the Met Grand Opera house.

**LUCIE KIESELHAUSEN**  
Lucie Kieselhausen, charming dancer, was still in her prime when the terrible accident in Germany which caused her death overtook her. She was not a great technician but a delightful personality and registered her effects through the individuality of her work.

The dancer was cleaning gloves in the bathroom with a bottle of to organ playing. At the time of her death Mrs. Lancaster was organist at the Queen theatre, Wilmington.

### JOHN W. CARL

John W. Carl, at one time an advance agent for the old Barnum & Bailey circus and later a ticket seller, died Feb. 2 in Polyclinic Hospital, New York.

Carl had been attached to a number of theatre ticket agencies, one gasoline when a burning gas flame ignited the fumes and caused a terrific explosion. Before help could reach her she was so severely burned as to be beyond medical aid.

### THOMAS W. MUSGROVE

Thomas W. Musgrove, 40, noted international organist, died Jan. 13 in Montreal after a three weeks' illness.

Musgrove received his musical education at Trinity College and when a child was regarded as a phenomenon at the pianoforte. Prior

### MYRA REED

Mrs. Myra Reed, 50, at one time in vaudeville, was found dead, her body slumped in a chair in front of a stove in her home at Portland, Me., Jan. 30. Death was caused by heart disease.

Mrs. Reed was born in New Har-

## Marcus Loew

to coming to the United States he had achieved a reputation in England, and at one time had been accompanist for Mrs. Melba and other famous singers.

He had been connected with the Rivoli, New York, as organist prior to going to Montreal some years ago, where he first played at the Palace and later at the Midway theatre.

Funeral conducted in Montreal under the auspices of the Montreal Musicians' Protective Association. His wife and a sister survive.

### EVA C. LANCASTER

Eva Collins Lancaster, 43, died in Cooper Hospital, Camden, N. J., Jan. 31, following an operation.

Mrs. Lancaster was the wife of Tom Lancaster, manager, Queen theatre, Wilmington, Del., and was a niece of the late George Bunell, owner, Hyperion theatre, New Haven, for many years.

for which a concert singer must make allowance.

To this not amount must be added, he says, Marion's income from her Metropolitan engagements and her royalties from the discs.

In his letter he also says: "On her recent tour the music critics of many cities suggested in their reports of the respective concerts that Miss Talley should retire for a year or two in order to study. I made the same suggestion to her."

In her wire to the "Star," Miss Talley added: "I cannot explain his actions in any way excepting that he must be angry because I threw him over for personal reasons and refused his many requests and pleas for renewals of his management contract. Seventy-three concerts in 1927 and more offered than I can handle this year after I return from Europe show what the public thinks."

Her intention of the European trip was the first confirmation that she was going abroad.

Miss Talley's rapid rise to stardom after her New York debut a few years ago was the talk of the musical world, and her premiere appearance in New York was given wide publicity.

Sam Kaplan, president of Local 306, M. P. O., was tendered a testimonial dinner Jan. 28. About 1,000 persons were present. Ruxy acted as master of ceremonies.

Herbert Blood, 56, many years director of Burk & Blood's Orchestras, died recently in Rome, N. Y.

### FOREST GEORGE WINANT

Forest George Winant, 38, legit actor, died suddenly at Hotel Alameda, Alameda, Calif., Jan. 30, while visiting his mother, Mrs. Charles T.

**IN REMEMBRANCE OF  
EDGAR LOTHROP  
Who died February 4, 1924  
AL SOMERBY**

Holman. Winant had but recently left the Alameda Sanatorium. He

was a New Yorker by birth, and favorably known in legit circles. Burial was held in San Francisco.

**William F. Roberts, 62**, formerly of Lynn, Mass., in his youth an actor, died at his home in St. Cloud, Fla. He was owner of hotels in Florida, Maryland and Canada, and had conducted the Chateau Frontenac at Sherbrooke, Quebec. He leaves a son, brother and two sisters.

**Charles Pemberton, 73**, veteran, advance man, died Jan. 31 in the county poor farm at Spokane, Wash. Pemberton for many years was ahead of minstrel and "Uncle Tom's Cabin" shows.

**Benjamin Franklin Lewis, 85**, for 50 years president of the Lewis Publishing Co. of Chicago, died Feb. 1 at Pasadena, Cal.

## Deaths Abroad

**Paris, Jan. 20.**  
Gustave Simon, 79, French author and dramatic critic, died in Paris. Deceased was a son of Jules Simon, founder of "Le Figaro de Paris."

**Clifford F. Snyder, 63**, artist (former dentist), died at the American Hospital, Paris.

**Cora Parsons Kessler**, widow of the late George A. Kessler, of New York, died at Nice, France.

**Maria Guerrero**, Spanish actress, died in Madrid.



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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Five companies and three singles at the Palace this week. No matter how you arrange a bill like that it can't get hot. And not a dame in the lineup that can draw in Chicago.

First was Galletti, Kuhn and an untrained dancer who had an act featuring two monkeys. Monkeys get a few laughs, one doing a wooden soldier dance and being announced as the only dancing monkey. Okay as an opener.

Buster Shaver and his Tiny Town Folies followed in full. Shaver has five midgets in a song and dance revue that can score on novelty. You can't figure this for the deuce spot, though. It was followed by another in-full act "Yesterthoughts" featuring Reggy B. McViville with four men and two girls in support. After cleverly burlesquing modern pop radio concepts, the company changes to old-time costumes for more refined vocalisms. As a surprise finish, all double in brass on new numbers, working as good instrumentally as they did vocally. Recommended for picture houses.

Ethel Davis, singing special songs, fourth as the first act in one and made a moderate impression. None Lockford Company closed the first

half in great style with a dance revue that's a setup in picture houses. Lockford carries four girls, all with wavy figures and more relaxed than about showing 'em. Combined with Lockford's dancing these figures are legitimate reasons for giving the act feature spotting in any house.

Joe Browning, satirizing reformers in song and talk, had the comedy end and practically to himself and took a few deserved encores. The house went nutty over his gag about the woman who had a theatre program attached to the back of her skirt reading: "This curtain goes up at 8:15 on the biggest show in town." Also they gobbled one about children looking more like their fathers since we have frigidaire. Browning's stuff is pretty racy but gets results.

Lily Morris, English comedienne, has not localized her material and most of it is alien to America. She does three comedy character numbers, thoroughly English, received with less enthusiasm than desired. With her numbers adapted somewhat to American precedence, Miss Morris would hit solidly. At it is a halfway affair, with the act carrying along on her brilliant personality. She was featured at the Palace, next to closing, under the name Marie White and the Blue Slickers, novelty musical and dancing act, closed. Business about three quarters.

Business just fair at the Majestic's Sunday matinee. A group of standard small-timers kept the house in its customary position among loop attractions. Britt Wood, the Butcliffe family, and the Jimmy Allard company, were the more meritorious offerings, with "The Gorilla" (F. N. Y. furnishing laughs and thrills from a cinema standpoint.

The Sutcliffe family opened in kilt, dancing, tumbling and acrobatic work neatly done. Conlin and Hamilton have a bad opening. A hard boiled dissertation on women, by a male speaker of no great strength, serves to introduce a piquant young lady who does her kilt and goes through some rhythmic dances, ending up with some toe work minus shoes. Occasional comments from the h. b. male are out of place during her dance. Both make attempts at singing that should be dispensed with. A duo dance or so that is fair. Archer and Belford, heavy straight mama and a comic tramp, have a bit of comedy involving the moving of a piano that neighbors will laugh at. Knox Comedy Four is a fair quartette for the same class of time.

Jimmy Allard Company do their stuff in a California type roadhouse, special scenery providing a nifty flash. Some comedy that is handled well enough centers about the two couples who are occupying private dining rooms at the inn. One fellow has the other fellow's wife and vice versa. The waiter, a lad with a distinct southern accent, is the actor of the outfit. His sweetie, a cigarette girl, has a very fair voice. Britt Wood, the Butcliffe family, and the Jimmy Allard company, were the more meritorious offerings, with "The Gorilla" (F. N. Y. furnishing laughs and thrills from a cinema standpoint.

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An all-girl show was at the Belmont last week. It comprised 24 girls, two singles, one girl orchestra, the ballet and a young woman who, acting as master of ceremonies, was a sensation. Vera Post, attired in masculine full dress, silk top and all, assumed the role of magician, as she gestured with her walking stick.

causing the curtain to swing back and reveal a huge prop hat, with lights of stairs on either side. As the orchestra tuned in a galaxy of girls poured out of the hat, and down the steps to the stage. All pretty girls, too, in black and white costumes.

Of the specialties the first was Brooks and Rush (sister team), dancing, and that well. Shorr Sisters, a vocal duo of voice, followed with some vocal material that was explanatory. Next were the Gibson Navigators, girl orchestra with a knowledge of music, attractive personnel and a sense of humor. The women were grouped on the steps leading from the brim of the hat, while the ballet went through some intricate steps.

Four girls in police uniforms appeared and find four others, obviously lobbies, asleep. The ballet cops escort the ballet "tramps" off stage, only to reappear with the "tramps" wearing prison stripes and attached to their guards by nickel-plated leg-

stitution is playing several weeks of vaudeville in northern Ohio, booked by the United Bureau of Attractions, Chicago. Previously she was in a Chicago cafe.

Boris Petroff's "Leap Year Fancies" first Public unit produced in the mid-west, started a 16-week tour at the Northshore this week.

Al Lyons, former manager, People's theatre, replaced Louis De Wolfe as manager of the Terminal, with De Wolfe now in charge of Covent Gardens.

Tex Austin here promoting the 1928 rodeo in Soldier's Field, conferring with Mayor Thompson and George Getz of the park board.

Balaban and Katz will open the ninth of their string of Chicago theatres early in October, upon the completion of construction work on the \$3,000,000 Paradise. The Paradise construction job was started in

ers' union, representatives for Fox and sub-contractors had previously made a futile attempt to reach an agreement. Construction was delayed about three weeks ago when the strike was called. The meeting broke up at midnight. Maurice J. Cassidy, secretary of the building trades council, said the council took no action on the Fox plea, but would stand on its action when it backed the striking iron workers.

Following changes reported Joe Owen opening theatre in Clarks-ville, Mo. Owen theatre in that city transferred to D. Middleton; Ilmo, Mo., Opera House, transferred from John Doherty to J. P. Lightner; Majestic, St. Louis, from Popular Amusement Co. (Charles Goldman), to A. T. Pappas; Swan theatre, Wickliffe, Ky., from C. B. Wickliffe to Gill Pace.

"The Beggar's Opera," as London regulars know it, was sung here in November, will be presented at the Odeon Feb. 10-11.

Effingham, Ill., a thriving little city on the St. Louis-to-Chicago highway, let the reformers know how they stood on the Sunday shows. Vote was 1,218 for and 600 against pictures on Sunday.

## MINNEAPOLIS

Metropolitan—"King of Kings" (picture). Second week.  
Shubert—"Take My Advice" (Rainbow stock).  
Hennepin-Orpheum—Vaudeville (Hollywood "Red Heads") and "The Doctor's Wife."  
Pantages—Vaudeville (Crisp Sisters) and "Two Girls Wanted."  
Palace—"Light in the" (McCall-Bridge tab).  
Seventh Street—Vaudeville (Original Musical Queens) and "Red Riders of Canada."  
Gayety—"Sugar Babies" (Mutual).  
State—"Gentlemen Prefer Blondes."  
Garrick—"The Student Prince." Second week.  
Strand—"The Patent Leather Kid." Second week.  
Lyric—"The Open Range."  
Grand—"Love." Second loop run.

Much ado was made here in connection with the 20th anniversary of "The Beggar's Opera," celebrated here last Sunday night by a gala performance at the Lyceum. The English show house, by presenting the piece remained over for the extra performance.

George Tyler's all-star "Diplomacy" is announced for Metropolitan in March. Tyler's "Trelawney" cleaned up here.

"Rosebuds" Orchestra, comprising local girls, started a W. V. A. route at the Seventh Street theatre here last week.

## KANSAS CITY

Charlie Winston, for the last few months publicity director of the local theatre, has left for New York for assignment in the home office.

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## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The following correspondence in this issue of Variety are as follows and on pages:

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irons, which clink musically as the eight do a cleverly devised dancing bit.

Then the girl orchestra appears in sailor uniforms of silk working in front of a drop depicting the deck of a yacht. The girls pep things up. Vera Post, m. of c. was the hit of the show. Off to rather a cold start, she walked away with the show. Her tap dancing, eccentric dancing, songs, character bits and general work was done in male attire.

Everything at the Belmont this week is Al material for presentation. The entire show could move into picture houses and register effectively.

Business, despite good show, was poor. Lack of attention to detail is obvious, and the front of the act. No credits were given acts, no billings, no stage announcements.

Loop.

Acts individually all right at the Tower the last half last week, but as assembled weren't impressive. Burt and Lehman, dispensing the only laughs, were next to closing with insufficient results. The gags are topical, some asking for applause rather than laughs. The straight folks pretty good and sings the customary ballad with clear pipes.

"Radians," mystical novelty, held the feature position. Through electrical control the man in the act claims to make the hands on a dummy write, play piano and shave a gent. The dummy is a best figure resting on a glass stand containing numerous colored lights and a load of machinery. The stuff was rated interesting, although received rather dubiously.

Ben Barton and his band (New Acts), closing, were actual headliners. Barton has 10 men, a girl fiddler and a girl dancer. He's a capable talker and directs his men well in a routine of pop orchestra-tions. The act is reliable for vaudeville and great for picture houses. "The Good Knights, novelty, musical trio, had no luck with a few attempts at comedy, but got along on their unusualness. Joe St. Onge opened. The trick include a unique toe-toe catch after a double back somersault. "Wild Geese" (Tiffany) feature. Business climaxed at 8 p. m. Thursday with a two-thirds house.

Don Tidwell, now with Premier booking office, represents George Bentley's St. Louis office.

Benson has placed Ferdinand Steindel's orchestra with the Bal Tabarin, Hotel Sherman, and Jack Chapman's Victor Records with the Hotel Stevens.

Dilly Stoneham replaces Harry Hume as Chicago professional manager for Shapiro-Bernstein.

Ramola Remus, daughter of George Remus, who was acquitted of charges of murdering his wife and consigned to a psychopathic in-

1926 for the National theatres, Lubliner and "Trinz have just purchased it, and will complete the job. Balaban and Katz are to operate 4,500 seats.

Cornelia Otis Skinner, appearing in a series of dramatic sketches at the Harris theatre, has been signed for an Australian tour by R. C. Gravestock, Australian impresario, early in May.

C. L. Carvell (Carvell agency) has a new department to handle club and fair bookings with Ray Feldman, formerly W. V. M. A., in charge of the new books.

Sells-Floto circus opens at the Coliseum April 14 for a 16-day stay.

Roy Bargy, pianist, left the College Inn orchestra to join Paul Whitman.

Loop.

## ST. LOUIS

An effort to settle the strike which has delayed the construction of the Fox theatre, at Grand and Washington boulevards, was made when A. M. Frumberg, attorney for William Fox; Henry Kiel and Bert Boas of the Boas-Kiel Co. Co., which has a greater part of the sub-contracts, met with the building trades council at the Carpenters' hall.

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### MILWAUKEE

By HERB M. ISRAEL

Davidson—"Blossom Time."  
Empress—German stock.  
Gayety—Burlesque (Mutual).  
Alhambra—"Wine."  
Garden—"The Dove" (2d week).  
Majestic—"Racing Romeo" vaude.  
Merrill—"Student Prince" (2d week).  
Miller—"Red Raiders."  
Palace—"The Harvester"—vaude.  
Strand—"Serenade."  
Wisconsin—"Rose of Golden West."

Frank Miller, former press agent, Davidson, is handling the program and signboard contract for the Milwaukee baseball team.

Fritz Fischer, director of the German stock Co., as handling the program and signboard contract for the Milwaukee baseball team.

The Shorewood (neighborhood) has gone into the stage band policy for two nights weekly. A local band, recently recruited, is furnishing the show and rotates to other neighborhoods other nights.

Police ordered the cashiers at the Majestic to stop selling tickets last Sunday night when the line outside the theatre threatened to overflow into the street. A local made kid movie caused the jam.

Emil R. Frankle, manager Universal's State, has been transferred to the Venetian.

Oriental, one of the newest neighborhoods built for Saxe by M. L. Annerberg, formerly Hearst's circulation manager, and taken over in the Fox deal two weeks ago, is going to drop movies, according to semi-official reports emanating from headquarters.

The house is a 2,500 seater and Annerberg is collecting \$75,000 per year rental on a 25-year lease. The house has not been making money since it opened. Stage shows, vaudeville and all manner of entertainment has been tried in addition to the movie bills. The house opened July 3, 1927, and cost around \$1,000,000 to build and equip. It is in the "gold coast" neighborhood.

Doped dishes out here has it that the house will play drama and concerts. It is said that Fox and Milwaukee officials have already begun

negotiations to book in attractions other than pictures; and "The Beggar's Opera," originally slated for the Fabst, closed as unsafe, is scheduled for the Oriental March 5. With the Davidson the only legit house and an old structure dating back to the '80s, the Oriental is seen as opposition with its big stage and the fact it is handy to the money people who live close by. Although about five miles from the downtown sector, the Oriental is on three street car lines, bringing it into easy access.

### NEW ORLEANS

By O. M. SAMUEL

Tulane—"Able's Irish Rose."  
St. Charles—"The Noose" (Saenger Players).  
Crescent—Musco Italian Players.  
Loew's State—"Latest From Paris"—vaude.  
Saenger—"The Circus."  
Opheum—"East Side, West Side" and vaude.  
Palace—"Yours to Command"—Danny Duncan musical.

"The Barker" is at the Tulane next week with Richard Bennett. Bennett in a curtain speech panned the southern public at Atlanta because of its neglect of legit attractions. Just a little furry, but Richard is himself again.

While "The Noose" was turning their way at Loew's State last week, the St. Charles, where the stage version is being offered currently, distributed handbills to the people standing in line, reading: "You will see 'The Noose' in pictures this week. Compare it with the stage version at the St. Charles next week."

When the Silver Slipper night club burned to the ground last week Jules Baude and company lost \$3,000 worth of musical instruments. "Smiling" Henry Berman, formerly at the Slipper, is now master of ceremonies at the Victory Inn. George McQueen is the new floor master at the Little Club.

"Able's Irish Rose" got over \$12,000 at the Tulane last week at \$1.50 top.

Flappers around are now referring to their sweethearts as "their thrill."

The Lyric, long the South's largest theatre catered to negroes, passes into the hands of the wreckers shortly. Colored people around New Orleans prefer to have their entertainment dispensed by white folks.

### DETROIT

By JOE BIGELOW

Cass (Shubert)—"Good News" (7th week). One more week to go on two-week extension; continues strong.  
Lafayette (Shubert)—"The Squall" (2d week). Current week will be last; clicked on hot angle first few days, but now down to more moderate pace.  
New Detroit (Whitney)—"Lulu Belle" (2d week). Overcame handicap location to get by on limited engagement (two weeks), and now fighting "Good News" for leadership.

Shubert Detroit (Shubert)—"Countess Maritza" (1st week).  
Bonstelle Playhouse—"Devil in the Chair" (Stock).  
Majestic—Treat "Em Rough" (Woodward Players).  
Adams (Kunsky)—"Love" (M-G) (3d week).  
Capitol (Kunsky)—"Gentlemen Prefer Blondes" (Par)—stage band presentation.

Fox Washington (Fox)—"Sunrise" (Fox)—Movietone (1st week).  
Madison (Kunsky)—"The Jazz Singer" (Warner)—Vita (7th week).  
Michigan (Kunsky)—"The Latest From Paris" (M-G)—"Blue Plate"—Publix unit.

United Artists (U. A.)—"Sadie Thompson" (U. A.). New house premiered Friday.  
Oriental (Kunsky)—"Badge of Honor"—Pantages vaude.  
State (Kunsky)—"Two Flaming Youths"—Loew vaude.  
Temple (K-A)—"Two Girls Wanted"—K-A vaude.  
Cadillac—"Naughty Nitties" (Mutual).

Chicago Civic Opera Co. appears at the Masonic Temple auditorium three days, beginning Feb. 16.

Detroit theatres are being checked to discover the whereabouts of Catherine Munro, 15-year-old high school student, who disappeared a week ago.

The noted Selden enbarst and cating place at 33 Seiden avenue, went under the w. k. padlock at an official ceremony last week. The place was closed down after a raid in November. Proprietors are awaiting trial on prohibition violation charges.

The Robert Mantell-Genevieve Hamper Shakespeare rep follows "Lulu Belle" in the New Detroit Feb. 13 with "Merchant of Venice."

The population of Detroit, as es-

timated on July 1, 1927, is 1,745,788, according to figures released in the directory of R. L. Polk & Co., regarded as the foremost authority. This number exceeds the last U. S. counting by almost 200,000, but the government estimate did not include several suburbs encompassed by Polk's.

When enumerating population affected by Detroit theatres, the 50,000-odd inhabitants of Windsor, Can., across the river, should be included. The number of Windsorites attending Detroit theatres daily is large.

A close estimate places the colored population of Detroit proper at 50,000.

Film exchange managers now in Detroit are Jack Goldhar, U. A.; Frank Downey, M-G-M; Lester Sturm, Fox; Otto Rooley, P-F-L; Fred North, First National; Ray Moon, Universal; Jim Allen, Warner Bros.; Oscar Hansen, Pathe; Art Elliott, PBO; Harlan Starr, Educational; Carl Shallette, Tiffany; and Al Bowman, Columbia.

With opening set for Sept. 1, 1928, work on the new Fox theatre is progressing. The house, seating 5,547, surpassed in size only by the Roxy. A 10-story office building is included in the project.

Among legit books here is "Peggy Ann" now at the Selwyn Chicago, due Feb. 19 at the Shubert, following the two-week stay of "Countess Maritza." The musical is getting a play in Chi and if business continues the local date may be set back.

The Lafayette has a trio of one-week stands dated. "The Jazz Singer" (Jesse), plays week Feb. 12, while "Excess Baggage" and "My Maryland" follow in order.

Police raided a stag party at 3230 Gratiot avenue after arresting Joseph Comella, 1537 E. Jefferson, on a charge of possessing indecent picture film. The cops relieved Comella of the pictures and gained entrance posing in his role. About \$20 and a register went to the government when no one would admit proprietorship of the hall. Also three barrels of home-to-goodness beer and a quantity of liquor.

Karl Harenbeck, of the famous Hamburg, Germany, zoo, has been engaged to draw plans for the new Detroit city zoo, to be located at Ten Mile road and Woodward.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting-Dark. Next week, "The Vagabond King" (return); last half, "Hit the Deck."  
B. F. Keith's—Vaudeville-films. Temple—Pop vaudeville-films. Crescent—Ind. vaude-films. Empire—Presentation (Don Alvin)—"Valley of the Giants." Strand—"Becky"—Vitaphone. Eckel—"Chicago."  
Regent—"The Rejuvenation of Aunt Mary"—"Stolen Pleasures." Harvard—"Back Stage." Rivoli—"Alas the Deacon"—"Once and Forever."  
Palace—"A Man's Past"—"The Bachelor's Baby."

Supreme Court Justice Leon C. Rhodes denied a motion which would have granted a posthumous decree of absolute divorce to Emma Olga Harrington, actress, murdered mysteriously in New York some weeks ago. Counsel for Mrs. Harrington sought the final decree in Birmingham. Mrs. Harrington had won an interlocutory decree from Guy Harrington, stock leading man, who rewedded shortly after his wife's death.

Representatives for Shubert, Harris and Woods were in Utica last week to size up "Jealousy," new drama by Lincoln Osborn, given a tryout by the Myrtle-Harder Players at the Majestic.

The lights didn't work when "The Palace" dramatic society of Syracuse University produced "The Changelings" at the Regent theatre last week. The footlights failed as the curtain went up for the first act, and the student cast played the act in semi-darkness.

Tom Linton is producing the "Utica Polies," with 30 Utica girls next week at the State, Utica, in conjunction with the regular combination bill.

The Lyceum, Utica's oldest theatre, will increase its seating capacity 1,400 and be converted into a picture house.

Whitfield-Adams will be in the Wilkeson opposition company at the Temple this season. In private life, Miss Adams is the wife of De Witt Adams, Wilkeson's former partner, who will operate the Temple. Newing has also signed Jim McHugh, who has been playing in "Broadway" (his season). The Temple's new juvenile will be Gilbert Squairey of the Jacques stock, Waterbury.



## NEWARK

By C. R. AUSTIN

Broad—"Shanghai Gesture."  
Shubert—"Gay Parade."  
Proctor's—Vaude—"Legionnaires in Paris."  
Loew's State—Vaude—"The Divine Woman."  
Newark—Vaude—"The Wise Wife."  
Bransford—"The Spotlight"—Vaude.  
Mesa—Vaude—"Gentlemen Prefer Blondes."  
Blondes—Vaude.  
Rialto—"The Dove" (2d week).  
Fox Terminal—"Sunrise."  
Capitol—"A Reno Divorce"—"The Devil Dancer."  
Goodwin—"Now We're in the Air."  
Empire—"Ladies of the Evening" (Stock).  
Lyric—"Dimpled Darlings."  
Orpheum—"Croola"—films.

The Empire Players opened Sunday matinee with "Ladies of the Evening." The Co. includes Helen Baxter, James Billings, leads; Cecil Spooner, Barbara Gray, Bernard McEwen, Bart McLane, T. Hudson, Fawcett, Jerry Taylor, Dann Malloy, James R. Garey, Mona Ellis, James R. Garey, director; T. Hudson, Fawcett, stage manager; Dann Malloy, stage director; A. Johnny Mack, manager.

A 40,000 candle power searchlight with a nine-mile radius has been installed on the roof of Proctor's. It is the only one of its kind in New Jersey.

The plot of land from Bransford place to Market street on Washington street is being offered for a theatre without so far any takers. This includes the Empire.

## ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Wings."  
Eastman—"Gentlemen Prefer Blondes."  
Rochester—"French Dressing"—Pan vaude.  
Regent—"On Your Toes."  
Piccadilly—"The Spotlight."  
Fay's—"Snowbound"—vaude.  
Temple—"K. A. Vaude."  
Gayety—"Burlesque (Mutual)."

Lyceum turned to the movie field again with "Wings" this week.

Canandaigua preachers plan an organized protest, it is understood, against contemplated action of the Common Council in abiding decision of a referendum, when Sunday movies were favored by a majority of 19 votes in 2,404 cast. Sponsors of the Sunday films say

the council ordered the referendum and is bound to abide by the result.

Raymond Kelly, 18, Hornell high school lad, tried to qualify as a "pusher-in-the-face," according to Julia Gregory, usher at a theatre there. She says he pushed her down, his feet Jan. 22, when she remonstrated with him for his actions in the balcony. Next time he came to the theatre, she had him arrested and he will face trial Feb. 11 for assault, third degree.

The Corinthian, recently abandoned when the Mutual moved over to the Gayety, was used for the Irish opera, "The Rabbi of Calcutta," last week.

Nikitas D. Dipson (Batavia) and John R. Osborne, officers and directors of some half-dozen theatre corporations, have organized the Vendome Theatre Corporation, with 1,000 shares of no-par stock. They plan to take over a number of upstate houses.

The old Liberty Theatre building in Corning, wrecked by fire December 2, 1924, must come down, Building Inspector J. W. McCarthy has ordered. The ruins constitute a menace to public safety, he told the Schine Theatrical Enterprises.

## ATLANTA

By ERNIE ROGERS

Erlanger—"Rose-Marie" (road show).  
Howard—"The Circus" (film) and Public unit, "Jazz at a Carte."  
Capitol—"Finders Keepers" and five acts.  
Loew's—"The Divine Woman" and five acts.  
Keith's—"Georgia"—"The Night Flyer" and five acts.  
Metropolitan—"Women's Wares."  
Rialto—"Grandma's Boy."

The operas selected for Metropolitan Opera company here April 28-31 are "The Barber of Seville," "Hansel and Gretel," "Pagliacci," "Die Walkure," "Norma," "Carmen" and "La Boheme."

First string Met singers include Rosa Ponselle, Galli-Curci, Bori, Martinelli, Tibbett, Easton, Grace Moore (the Tennessee phenom), Gigli and Scotti.

The week of Metropolitan opera in Atlanta is the biggest entertainment event of the year and draws patronage from all the southern states.

## MONTREAL

In spite of pictures a long way better than anything showing the first months of last year, the slump in theatrical business here takes a lot of lifting. "The Circus" should command attention but they took only around \$50,000 between them.

Unemployment here has been bad this year and is not getting any better until the opening of navigation in April. Although very heavy tourist traffic has crowded the hotels to turning-away point, this does not quite make up for the drop in local patronage.

Six thousand thousand cars will use the highways of the province of Quebec the coming season, according to the provincial motor car conference held this week in Quebec City. In 1927 there were 330,000 United States cars using Quebec highways; this year the estimate is for 400,000. They are expected to leave around \$50,000 of Uncle Sam's money in the province.

## PITTSBURGH

By W. J. BAHMER

Nixon—"Tommy."  
Alvin—"The Jazz Singer" (George Jessel).  
Pitt—"Abie's Irish Rose."  
Davis—"Harris, Sheridan Square, Aldin—Vaude."  
Penn—"The Dove."  
Grand—"Patent Leather Kid."  
Gayety—"Burlesque (Stock)."  
Academy—"Bright Eyes" (Mutual).

East End—"Getting Gertie's Garter" (stock).  
Robert B. Mantell in Shakespeare rep at the Nixon last week did the largest week's business ever done by Mantell in Pittsburgh in many years. The business was capacity every show and that included the gallery. The gross was \$21,553.

Zierfeld "Follies" cancelled and Manager Brown of the Nixon replaced it with George C. Tyler's star vehicle, "Diplomacy."

Thurston did his usual master trick of filling the Pitt theatre three weeks.

Molly O'Day got the biggest break on the screen here, appearing in three pictures within two weeks—"The Student Prince" of the Illus and "Patent Leather Kid," and at the Aldine in "Love-lorn," starring her and her sister, Sally O'Neill.

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By HARDIE MEAKIN

Belasco (Shubert)—"Broadway" (Jed Harris); next, "The Letter."  
National (Ranley—Erlanger)—"Diplomacy" (Tyler all-star revues).

Pol's (Shubert)—"Student Prince" (Shubert).  
Keith's—Vaudeville.  
Gayety (United burlesque)—"French Models of 1928."

Columbia Last Command"—next, "The Circus."

Erlanger—"Love Mart" and presentation; next, "The Gorilla."  
Fox—"Old San Francisco" and presentation.

Little—"Merry-Go-Round" and Chaplin's "Easy Street."  
Metropolitan—"Jazz Singer" (return); next, "Helen of Troy."

Palace—"Two Flaming Youths" and presentation; next, "The Dove."

Rialto—"The Spotlight" and presentation; next, "Here for a Night."

Wesley Eddy is back on the job as permanent master of ceremonies at the Palace with a new two-year contract with the Loew organization.

Rialto is doing a condensed version of George M. Cohan's "Mary" as stage presentation.

Fox is introducing a new effect locally by using a loud speaker to announce various acts in its presentation. Instantly received favorable reaction in the dailies.

Joe Bonbrast is the first of the local orchestra leaders to announce he is to go to Chesapeake Beach.

Reports of a new legit house in the uptown section on Connecticut avenue, a project started by Shuberts are said not to be connected with the venture though Pol's, now leased for a net figure of \$5,000 annually from the government, is to be torn down shortly in the new plan for official buildings.

City Central Corp., a Boston company with many holdings here, is said to have been approached to finance the new house.

New policy at Meyer Davis' Le Paradis with the imported floor show of the Broadway and master ceremonies is proving a business builder.

"Times" (Hearst afternoon daily) has increased, without advance notice, its dramatic rate from 35 cents a line to 38 1/2 cents a line.

## BUFFALO

By SYDNEY BURTON

Teck—"Broadway."  
Erlanger—"Kid Boots."  
Buffalo—"Sporting Goods."  
Hipp—"The Spotlight."  
Great Lakes—"The Jazz Singer" (second week).  
Loew's—"The Divine Woman."  
Lafayette—"The Devil Dancer."  
Gayety—"Nite Hawk."  
Court Street (stock)—"The Midnight Rose."

A bill providing for admission to picture theatres during afternoon performances of children between the ages of 10 and 16, providing the films have been approved by the State Licensing Bureau and marked by them "for family use," will be introduced into the State Senate at Albany by Senator Charles Preiberg of Buffalo.

Payment of \$260 damages and \$138.50 costs by the defendant was ordered by the Federal District Court here in suit between Shapiro, Bernstein & Co., Inc., vs. Winthrop's Rendez-Vous, a local dance hall. A similar order assessing the same damages was awarded to Leo Feist, Inc., against Oscar Larson of Greenhurst, Chautauqua County, near here.

At the same time four suits were filed by publishing companies in Federal Court this week alleging copyright infringements.

Three legitimate attractions which played the Shubert-Teck this season were among the current film offerings at local moving picture houses here last week. The plays were "The Student Prince," "The Jazz Singer" and "The Noose."

Irrhorst M. Addison, manager of Fox's Great Lakes, was elected president of the Buffalo Theatre Managers Association here this week, succeeding Al Beckerich, former manager of Loew's. Other officers elected were William E. Saxton of Loew's, vice-president, and William W. Wiley of the Elmwood, secretary and treasurer. The board of managers is composed of Jules Michaels, Regent, chairman; Robert L. McNair, Trust; Vincent R. McNair, Buffalo; William Raynor, Lafayette; Robert V. Murphy, Kensington, and Roy E. Van, Gayety.

## ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Paris."  
Stanley—"Home Made."  
Virginia—"The Gorilla."  
Earle—"Wolf Rungs"—vaude.  
Gloria—"The Olden Woman."  
Strand—"Love."  
Capitol—"Bon-Hur."  
City Square—"The Red Riders."  
Globe—"The Firefly."

"It is rumored that United Burlesque had been dickering for the City Square theatre. It would be a good bet for them, as the house is right in the center of the resort, but the chances are nil, as the theatre comes under the jurisdiction of the Stanley company. Property has been sold to a large department store concern here and is now on a rental basis.

William L. Glendinning, an employee of the Palace theatre, was seriously scalded last week when a valve blew off a hot water heater as he was banking the fire for the night.

Three premieres in a row for the Apollo, with Irene Bordoni in "Paris" making its bow this week, followed by David Belasco's "The Boy of the Year" and "The Weightier," the latter an English mystery drama, to be presented by Guy Bates Post.

## BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"The Letter."  
Verba's Brooklyn—"Whispering Friends."  
Cort (Jamaica)—"The Play's the Thing."

Teller's Shubert—"Spring 3100."  
Strand—"The Circus" (film).  
Loew's Metropolitan—"The Divine Woman" and vaude.  
Moman—"Brass Knuckles."  
E. F. Albee—"The City Gone Wild" with vaude.

St. George Playhouse—"The Snail."  
Fulton (stock)—"The Monster."

Promoters, politicians and civic leaders of the borough of Brooklyn have hopes of landing the 20th anniversary celebration of the birth of George Washington and the proposed International Exposition in 1935 at Marine Park.

Marine Park boasts of some 2,200 undeveloped acres of land near Jamaica Bay. The Brooklyn Chamber of Commerce is interested in the idea, and an assemblyman has already introduced a resolution in the Legislature for the purchase of the national exposition and celebration in Marine Park.

The police reserves had to be called out to quell a riot at the Jamaica theatre, where Peaches Browning was featured. A couple of hundred angry sailors were broken in the rush to get in the theatre. Fifty cops set the crowd in its proper place.

The Half Moon Hotel in Coney Island, which opened last May, is now being managed by the owners of the hotel. They were dissatisfied with the lack of "personal touch" shown by the lessees, the American Hotel Corp. Coney Islanders built the hotel, costing about \$2,500,000.

James A. James is now the manager of the Casino theatre.

"Spring 3100," now rewritten, is at Teller's Shubert before its Broadway bow. George M. Cohan's new comedy, "How to Have a Good Time in Paris," is at Verba's Brooklyn.

Next week is a bright one here, with "The Letter" at the Majestic and "Diplomacy" coming to the Brooklyn. "Tommy" comes to the Cort.

## SAN ANTONIO, TEX.

Bob Blair, local city-manager for Publix, has resigned and is due to leave for Chicago or the west in a few days. Blair has been here for two years.

A new manager has not been decided upon, but O. Hare is temporarily in charge.

"Gentlemen Prefer Blondes" has the town's attention. The well known story, being the Palace stage, and the Texas screen. Gene Lewis and the Palace Players, with Helene Millard in the leading role, opened Sunday at the Palace to two versions of any story has ever played day and date. Some weeks ago, "Seventh Heaven" was playing at the Palace, and the Majestic gave a midnight show of the picture on Wednesday of the Palace date. Nobody hurt.

Movietone is in the Majestic and Quipsters here for good. Tied with Fox news it is creating favorable attention. Business good.

Maxine Flood, second woman with the Gene Lewis players, has returned to her home in the east. Sam Flint and Ella Ethridge have joined the company.

Victor's Harlequade theatre opens this week. It is the first of a string of neighborhoods this company is

opening in this city. "Rose of the Golden West" opening picture.

Business in the southwest is good. Nothing sensational but holding its own. Great things are expected this year with the American Legion convention here and the Democratic convention in Houston. The new stadium for the Stock Exposition is nearing completion and will be ready for the First Annual Stock show in the spring.

Texas open golf tournament is under way, to be followed by a polo tournament with 17 teams competing.

## TORONTO

By G. A. S.

Royal Alexandra—"My Maryland," Seymour Hicks, next.  
Princess—"Dark."  
Empire—"The Home Towners" (Kapple Stock).  
Victoria—"The Silent Witness" (Glaser Stock).  
Hip—"The Wizard"—vaude.  
Regent—"Sadie Thompson."  
Tivoli—"Ben Hur" (3d week).  
Uptown—"Beau Sabreur."  
Pantages—"On Your Toes"—vaude.  
Loew's—"Becky"—vaude.  
Gayety—"Red Hots."

The Westminster Glee Singers on their trans-Canada tour will join church and theatre, playing under the patronage of Bishop Mathison, primate of all Canada, and management of Lawrence Solman.

L. H. Dilling has bought the Royal, Whitby, from Mrs. Frank Curt.

Oriental Amusement Co. has applied for charter to erect and operate a picture house in London, Ont. They will start with a 1,000-seater with pictures and independent vaude likely policy.

George Bradley, producer of small revues for the Ontario tail timber circuit, went on a bread and water diet for seven days Thursday. He also handed Magistrate Robert Browne ten new ten-dollar bills. The charge was assaulting an applicant for a place in the chorus. Bradley had a black eye to show the girl hit back.

Postage stamp size dance floors will have to close when a new police ordinance becomes effective next week. Unless lawyers find a way around it this means the end of cabarets here. The new law forbids dancing except in a licensed place. Licenses are not issued unless the floor is so big.

An Arctic travel picture, "Sunset and Stars," has just been completed by the Anglican Church in Canada in co-operation with the Dominion government. It took several years to make and will not be released for theatre programs.



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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.

An old-time Orpheum show last week at the stellar hotel house of that circuit. Many a moon since they had one, and the almost capacity house appreciated the fact. As headliner they had Panny Brice. It's several years since Miss Brice worked for the circuit. Last time she turned them away from the old Orpheum for about four weeks. The new Orpheum is much better, and if she does it here it will be accomplishing a miracle for her two weeks' stay.

Sunday night was a pushover for Panny. Her friends were there and she was on the stage for 46 minutes, closing the first part. She opened with the telephone duel on figures with Albee. Her "sack" number was a wow, as was Mrs. Cohen at the Beach. An encore was "My Man."

Balance of the bill was smooth and fast. First turn was Peggy MacKeechne, a youngster who memorizes cards in the deck and does multiple conjugal stunts in the style and sells in convincing fashion. Too bad she had to start the show, but okay, nevertheless. Dick Henderson, dancing, knocked them over. This guy, who is a dancer and song, had some 75 scenario writers, gag men, directors and title writers making notes. Spotted too early.

Tom Terris did "The Three Shad-ows," a playlet adapted by himself from Dickens, a Christmas Carol. Terris plays Scrooge, the fat man and did well. However, turn and supporting cast are hardly adequate for the two or three-day vaude houses. Art and the ones that follow whom he calls Callahan, told gags, mugged, danced and musicalized prior to Miss Brice. Tough spot for Henry, but he did it.

Opening second part were Brennan and Rogers in their conversational banter, programed as "You Slay Me." To the winner, the turn was a neat dish. To those who could not keep up with it the turn was just too bad. But enough of the mob on hand to make the stay on the rostrum for the boys worth while. How they'll fare in Iowa, Kansas, Missouri and Indiana is another matter.

Next to closing was Roy Cummings with a new bimbo, a looker, too. Roy did his regular routine of falling and kicking, only letting up on the fall into the water, which did not smack as \$600 worth. Cummings had remarked to the house leader he could go through the routine without batting routine for \$275. Despite it all, he was a panic. Closing were the quintet of jugglers listed as the Monodons. They did a rough act, they held the bunch.

Ruth Elder headlined at Pantages last week. The flying comme winging it here from San Francisco into a little jam on the way and the time table Monday was jockeyed around. Four shows were scheduled, but with Miss Elder, the first frolic was chalked off and the vaude went on at three, as per usual. The aviatrix appeared in street clothes. She did not stay in the theatre, it was probably tired and a little nervous. A fair-sized trailer of her exploits preceded her.

Rest of the bill was not average for the house. Bob Larry's Entertainers are a nine-piece band who play good music and use effective settings. Scenic accompaniment makes quite a flash. Closing on this bill, the turn was a standout. Rubin and Malone, blonde and brunet song and dance gals, were in the line. Fair-haired one does the stepping, while her darker-hued companion warbles a fair note. She scored best with a ballad, also using several quick changes neatly.

Paul Kirkland Co., next. Girl assistant handling props is the rest of the act. Kirkland starts off with some hoofing, then a variety of things, including a dancing ladder, chair and paper cone juggling and also falls. Ray, pulling puffs, a trained seal through use routines in the troy. The kids went to this. Screen feature, "The Small Bachelor" (U).

Walter Myers, of the William Morris office, has booked the Gaucho Marimba Band, which closed last week at Grauman's Chinese, for 14 weeks with Fanchon and Marco.

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**"THE SCARLET WOMAN"**  
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opening Feb. 23 at the Metropolitan theatre.

Al Cohen will adapt "The Butter and Egg Man" for First National. Jack Muhlall featured.

Tom Mix would rather his daughter Ruth, 15, does not embark on the theatrical career outlined for her by her mother, Mrs. Olive Stokes-Mix, from whom the picture star has been divorced for over 10 years.

The occasion for Mix's attitude in his daughter's welfare came up in court, where Mrs. Mix No. 1 brought suit to have 12 girl's allowance increased from \$50 to \$1500 a month.

Mix told the court he was willing to take care of his daughter and provide every means for her, suggesting she be placed in an exclusive school. However, if her mind is made up to go on the stage, Mix will not raise a objection, he said, though he prefers she wouldn't.

Action on the suit was deferred until a guardian is appointed for Ruth.

Burton King will produce "Women Who Dare," an original by Langdon Mitchell, for Excellent in English. Helen Chadwick featured, and starting Feb. 10.

Alan Hale will play another featured role in William Boyd's next picture, "The Code for Pathe-D-Mille."

Byron Morgan has a new one-year contract to write originals and adaptations for M-G-M. During the past year Morgan wrote the originals of "Rookies," "Smart Set," "Buster Keaton's first for M-G-M," besides adapting "Fair Co-ed."

At the Hollywood Playhouse, "Interference," mystery play by Roland Pertwee and Harold Dearden, now current in New York, will open Feb. 10. "Updrott" goes out either Feb. 25 or 26 after four weeks.

"No, No, Nanette," is the musical production at the Shrine Auditorium this week under auspices of Al Malkah Temple. This is the seventh of a series of 10 to be given.

When the "Scarlet Woman," new play by Zella Sears, opens at the Belva March 4, the cast supporting Pauline Frederick will be Thomas Holding, Hope Brown, Henry Hall, Norman Peck, Frank Raymond, Marjorie Lane, Tina Marshall and Gertrude Elliot.

Tilly Homer, assistant secretary to Henry M. Henson, general manager at Universal City, is engaged to marry David C. Lane, local bond and mortgage broker.

Buddy Fisher, m. c. at the Avalon in Chicago for a year, is now on the coast with his family. Fisher is expecting a visit from Joseph Duchoy any day now and intends to remain here for quite some time.

Winona Winter has been given a route over the Pantages circuit.

Competition is worrying a lot of small independent exhibitors about Los Angeles so much that they resort to trick and device. One exhibitor was known to bill a rather salacious film as sensational and to order 15 seats to be admitted. This meant that if a minor was 14 and said he was 16, there was no further questioning.

Beaux Arts Playshop presented "Scrubbing Brushes," by Roger Quixote Denny, with cast headed by Lillian Rivers. It included Elsie Ray, sister of Charles Ray; Charles Gillman and others. The play ran for four nights and a matinee. Expecting a visit from Joseph Duchoy any day now and intends to remain here for quite some time.

Thomas Melichan returned to the coast from New York and will wait four or five weeks, while his next story is being written for his first Caddo - Paramount production. Lewis Milestone will direct.

"Speedy" Harold Lloyd's latest comedy now being finally edited, will be pre-viewed this week. It is scheduled to have its world premiere in New York on Easter day.

Eddie Rogers, playing coast picture house of the vaudeville as a dancing single, joined the floor show at Miller's Lafayette cafe. Rogers came here from the east.

Finis Fox, accompanied by Albert Bonham, his assistant, left for the San Jacinto mountains to work on

Dolores Del Rio's next story for United Artists. It is "The Bear Hunter's Daughter," by Konrad Bercovici. Edwin Carewe will direct.

Bob McHale, assistant manager at Loew's State, has been sent to Seattle and Portland to install and train the service staffs in the two new Paramount houses to be opened in those cities.

George Riley moved over from the Metropolitan to take over McHale's job in his absence. Bert F. Naus, chief usher at the Metropolitan, was made assistant manager.

Jack Coogan, Sr., accompanied by Jackie's business manager, Arthur Bernstein, sails from New York Feb. 24 on the "Olympia" to conclude pending deals for Jackie's further career and education in the United States.

"It's All Greek to Me," featuring Charlie Murray and Louise Fazenda, will be dressed up with a set of titles by Ralph Spence.

William Desmond, former picture actor, will appear on the stage at the Belmont next week in "The Timber Wolf," northwestern meller.

Los Angeles Society of Magicians, under the annual show, "The Gamut Club," Feb. 7, Frank Fawkins is president of the society.

Max Shagrin, twin brother of Joe Shagrin, who has been managing the Park, Youngstown, O., with the latter spending his annual winter vacation in Hollywood.

## SEATTLE

By DAVE TREPP  
Metropolitan—"King of Kings" (road show).

President—"Cradle Snatchers," Fifth Avenue—"Man, Woman and Sin."

United Artists—"Student Prince," Columbia—"The Cohens and Kellys in Paris."

Bliss House—"The Jazz Singer" and "Viva (6 weeks)."

Pantages—"The Wizard"—vaude. Orpheum—"On to Reno"—vaude. Palace—"The Down Grade"—musical.

Winter Garden—"My Best Girl" Strand—"London After Midnight"

Stage folks of Seattle went to midnight church again last week, going to the Trinity Parish Episcopal Church to listen to Rev. Charles Stanley Mook, chaplain of the Episcopalian Actors' Guild of America.

W. S. Pertuz, manager, United Artists theatre, won first prize for greatest percentage of business gains during three months period of any house in West Coast circuit of the Northwest in Oregon, Washington and Montana. His theatre went from 27th rank to the top of the list. Good pictures were a factor, but good management played an important part.

"King of Kings" played two weeks at Met, opening Jan. 31, for big price scale 60c. to \$1.10, mats, 50c. \$1.65 evenings.

Al Franks, popular comedian, is now in his 15th week at the Palace Hip, a musical comedy record for Seattle. The Palace Hip is to be torn down to make way for the new Insurance building.

City Theatres Company, Inc., has leased the old President theatre (3rd and Madison) opening Feb. 17 at pop ticket prices, 30 cent top. Calvin Itellig is president, with Mr. Madell, formerly in Tacoma, resident manager. The house resumes its old name, the Heilig.

Ralph Pender, manager, State theatre, has been doing well, getting the house out of a long streak of red. Pender is former university lit teacher. He was recently married to Ruth White (non-professional).

Mae Tibbets (Palace Hip) last week was operated upon for appendicitis. She will recover.

L. L. Peterson, former manager West Coast houses in Bromont, and recently manager at Broadway, Tacoma, has come to the Fifth Avenue as assistant to Manager Jim Clemoner. Arnold Film, former assistant, has been transferred to the Broadway, Tacoma.

When Oliver Wallace gets on the Washington at the new Seattle, opening Feb. 24, for 12 weeks, a daily feature from 11:30 to 12 will be orchestra concert on the air. Opening night midnight, mat will be broadcast from the stage.

Edward J. Kelghely had his regular look for two engagements, but Feb. 10 at Olympic hotel, before the annual butter and egg men's banquet and General Tire &

Rubber banquet. The eggmen also used seven vaude acts, and the tire boys three.

John W. Nelson, former feature writer for Star, now free lance publisher, has been engaged to whoop up for Chicago Circle Office, which at Fifth Avenue, March 19, for three nights and one matinee. Sealed up to \$10. Advance looks like sell-out at \$64,000.

## SAN FRANCISCO

Raymond Lucas, treasurer at the Curran (legit) and Lauretta Barry, non-professional, will be married in the spring.

Installation of Movietone has been started at the Embassy, San Francisco home of Vitaphone. The new talking device will not be used for about 30 days, according to present plans.

K. P. Walton, Sr., has just played his fifth coast quartet, Variety Quartet, with the road company of "Hit the Deck" Another of Walton's quartets is "The Cheer Leaders" at the Warfield for Fanchon and Marco.

Gaston J. Ley has been appointed manager of the Alexandria, Ackerman & Harris house, recently taken over from George C. Oppen.

"Arms and the Man" will be given by the Little Theatre of the University of California in Whittier, Cal. Berkeley, Feb. 10. Cast will include Houghton Furlong, Elizabeth Bates, Frank Ferguson, John Grover, Louise Clavetto, Claude Anderson, Alton Williams, Emily Lowry and Rhea Radin. Michael Elwyn C. Raffetto is directing.

Doakes and Doakes, male comics, left the Warfield after the opening day, due to unusual length of show. The boys had no trouble getting off the "Hit the Deck" bill, but in view of eastern bookings were glad to be able to get away six days earlier, with full salary being paid.

Two issues of theatre stock have been offered by local brokers. Lehman Bros. are offering \$10,000,000 of convertible preferred of the new Keith-Albee-Orpheum stock, while other brokers are announcing an issue of \$4,550,000 Theatre Realty Company first mortgage fee and leasehold 6 1/2 per cent sinking fund bonds. This latter issue is for William Fox, intended to finance his new St. Louis house, now under construction.

At the Lurie, Pauline Frederick debuted in "The Scarlet Woman," a new drama by Zella Sears and Belva Lambert. Feb. 25 "Sunny" (operetta), another new one, got under way at the Columbia. Cast includes Helen Patterson, in form lead; William Valentine, Harry Miller, Nicky Pittell, Ernest Woods, Elvira Lane, Fred G. Holmes, Peggy Fear, Wendell Marshall, Morgan Williams, Crosby Brothers.

Pasadena Community Players (Little Theatre group) presented fair bit. "Paw's" (comic), "Mickey" and "Coke" (Wittier Byner) at the Lurie.

G. E. Rosenwald, branch manager for Universal in Los Angeles, has been named assistant sales manager, Western division, Mrs. Louise Weinstein, former secretary of W. J. Heilmann, local "U" branch manager, has been named secretary to Rosenwald.

Maurice Diamond, former vaude dancer, sailed from here on the Tahiti for Australia, to produce for Moss Empires, Ltd.

With arrest at the Granada by House Manager Frazer of Francis Long, a talented singer, dressing room thefts at the Granada, the Lurie, Princess, Wicwam, and others are explained. Long confessed to ten dressing room burglaries. They included the theft of about \$100 from several Fanchon and Marco chorus girls several months ago, the theft of about \$30 from Jack Durant, of Mitchell and

Durant, playing in "Hit the Deck" at the Lurie, and others. Long several other acts was prominently featured on local stages by Paul Ash. Big things were predicted for him.

Clifford Wayne Trio, Indian singing, talking, dancing act, had a salary dispute with Alexander Pantages and upon closing at the local Pan house signed immediately with the Orpheum circuit, opening at Oakland.

## DENVER

By HARRY M. FORWOOD

Aladdin—"The Fortune Hunter," America—"The Irresistible Lover."

Broadway—"Dark," Colorado—"Wild Geese," Denham—"Sally" (stock), second week.

Denver—"Student Prince," Empress—"A Hawaiian Romance" (musical comedy stock), and "What Price Glory" on screen.

Orpheum—"Vaude," Rialto—"Under the Tonto Hat," Victory—"Grandma's Boy," first half.

Jack Krum, for several years local manager for United Artists, has been succeeded by H. Bradley Fish, who comes here from Kansas City, where he worked in the Fox branch office. Fish was one time exchange manager for M-G-M in Denver. D. Bershon, western sales manager for U. A., came to Denver from Los Angeles to install the new local manager. Krum has not announced his plans for the future.

A theatre catering to the negro population will be built at Five Points (black belt) in the near future. Promoters plan to use pictures and vaude entertainment of colored talent. New house, to be known as the Cosmopolitan, Officers and Incorporators include E. G. Goldworthy, president, and M. M. Dickerson, Frank E. Hickey and John Brown.

Mabel Normand joined her hubby, Lew Cody, last week, when he was winding up his fifteen-week Orpheum tour here. He was being paraded to death before he had the ball and chain around his waist. He starts new picture for M-G-M, he reports.

Babe London, round comedienne, also visited in Denver last week. Stopped over here (where she used to live) to see her hubby, Billy Green, also on the Orpheum bill. Babe is en route to Hollywood to resume free-lance comedy work.

With business tough, the American theatre (U.) is cutting down on help. Frank Pratt, assistant manager who came from Portland, leaves this week for other fields, and several other payroll reductions are being made.

KOA, General Electric broadcasting station situated here, has been cut in on the National Broadcasting Company's "red" hookup, giving Denver radio fans with even crystal sets all the more reason to stay at home every evening and catch New York programs. Theatre men love the arrangement!

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## BRONX, N. Y. C.

Sydney Cohen will enlarge his Bronx Strand theatre to 2,500 seats, the work to start early in the summer. Cohen has extended his lease on the property for another 21 years.

Ben Marks, who relinquished the Alhambra, in Harlem, recently, has acquired the Pantheon, picture house. The theatre has been on the debit side of the ledger since the opening of Loew's Burnside, a few blocks away, about two years ago. Marks will introduce new features to build business.

A 3,500-seat theatre is to be built at 161st street and Walton avenue, a block from the Yankee Stadium, by L. Robinson and a group of others. The property was purchased some time ago from Col. Jacob Ruppert, owner of the Yankees. The theatre, which will cost about \$1,500,000, will be operated by one of the large vaude circuits.

The Luvsod section is to get a new picture house, to be located at 207th street and Sherman avenue. It will be of 2,000 capacity.

Abe Cugat and Louis Hirschhorn reopened the Benenson, former picture house, with Yiddish vaudeville and pictures, Friday.

A report that the Lighthouse Playhouse, former legit playhouse, may reopen soon with art films. The house played films at one time.

## DALLAS

By RUDOLPH DONAT

Palace (Public)—"The Dove", stage, Art Landry and band with "Florida".

Majestic (Interstate)—"The College Hero", stage, Eddie Fardo, Melba (Public)—"The Gaucho", Circle (stock)—Miller Players in "White Cargo".

Old Mill (Saenger)—"Breakfast at Sunrise".

Capitol—"The Divine Woman".

Arcadia (Dent)—Vivian.

Pantages (tab)—Buddy Morgan Revue.

Boh, O'Donnell, booking chief for Hoblitzelle's Interstate, has a "confezionario," or a master of ceremonies. Eddie Fardo is the boy selected for the job and has been proving himself a drawing card for the Majestic.

Dick Penny, local representative for Bert Levey and independent booking agent, started a new racket in movies on the Hickman case. His proposition includes news reels, the boy together with a lobby display of a manikin, a dummy electric chair and photos.

Joseph D. Miller, head of the Miller Players at the Circle, encountered difficulty with the city censor, Mrs. Boyce, when he announced production of "White Cargo." The play has been given here twice before and each time caused trouble. Censor's objection is that the play depicts a love affair between a white man and a mulatto girl.

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## MOVIETONE OUTDOORS

(Continued from page 1)

Movietone may be put to at present without the slight attachment is unknown. It could be operated as a campaign splotter.

Up to the present Fox has mainly employed its Movietone for news-reel interest, though Fox has made many Movietone short film subjects, comedy and otherwise.

Majestic, Paterson, N. J., which recently scrapped its stock burlesque policy, has reverted to legit.

## NEWS FROM THE DAILIES

(Continued from page 37)

uel, young Jewish heavyweight of San Francisco. Emmanule was to have gone to New York this month for several fights under auspices of Tex Rickard, but Dempsey, who cancelled the program, and intends keeping the boxer away from Madison Square Garden for several months.

When Theodore Von Eltz, stage and screen actor, failed to show up in court on a traffic charge, Judge Valentine issued a bench warrant for his arrest. The charge was for speeding.

Sheriff's office nabbed two of the four men alleged to have robbed the California theatre, Pomona, where \$1,500 was taken. The pair in custody are Porter L. Clark and Curtis Carville. Other two are still at large.

Jack Dempsey and his former manager, Jack Kearns, were paid for \$26,700 by Adreana F. McPhee, tenant in an apartment house owned by the pair. She charges she was injured when falling on a cake of soap in the corridor of the building. Case came to trial, but was continued to Feb. 23.

## CHICAGO

Walter J. Harmon, who some time ago represented himself to Hazel Siemers as Walter Donaldson, writer of popular songs, and induced her to invest \$186 with which to publish his latest work, was sentenced to serve one year in the county jail last week.

He was charged with obtaining money under false pretenses. Miss Siemers gave him her savings with which she had expected to attend school.

Doris Hemphill, ex-chorus girl, better known as Marion Kirk, who has been facing murder charges here for the past month, was dismissed from custody last week due to lack of evidence.

Doris will return to her home at Estherville, Ia., where her father will finance a music shop which she will operate.

Frank A. Peska, city prosecutor, has announced a campaign against public parlors. He states the amusement places will either have to shut their doors or operate under a city license costing \$25.

William Joslin, former cafe correspondent, was arrested last week on a charge of wife desertion. He was found playing his cornet in a prayer meeting at Murphy's mission. Joslin told the cops that his wife had given him \$2 and told him to "clear out."

Free motion pictures are shown to guests of the Chicago Y. M. C. A. hotel every Saturday night. "Mockery" (M-G) was last week's feature.

Glencoe, a suburb of Chicago has just authorized Sunday movies. The town has no theatre. David Nelson, north shore business man who has been contemplating the erection of a house, may proceed with his plans, now that the ban is lifted, with a presentation policy likely.

Fire Department officials are investigating a complaint from T. J. Reynolds, head of the Chicago Motion Picture Operators' Union. Reynolds claims that films of a cellulose material are being shown at some of the schools. Questioned in the matter, Dudley Grant Hays, director of visual education, stated that some of the school principals had been exhibiting films without the sanction of his office, and that the practice would stop.

Harry Duffy, manager of the Tri-angle cafe, is being sought by Chicago police on a charge of having shot and wounded two women at the cafe last week.

## LONDON

For the first time one of E. F. Benson's novels is to be staged. This is "The Luck of the Vails," a comedy mystic work which Archie de Bear will present. In the cast will be Lady Tree, Felix Aylmer and Donald Calthrop, who will also produce the piece.

Miles Malleon has written a new play, "Ladies and Gentlemen," more or less a sequel to "The Fanatics."

A new play by H. F. Maltby, called "Our Countess," comes to the Strand Feb. 5.

A wedding of considerable interest to circus people took place Jan. 26 when Poppy Ginnette, famous horsewoman of Ginnette's Circus, married George Sanger, trapeze artist, and mother of the late "Lord" George Sanger. Bride will join her husband's circus.

Matheson Lang's "Such Men Are Dangerous," which the Russian by Ashley Dukes, will have a few

weeks' try out commencing at Edinburgh, Feb. 6.

It is definitely decided that Nigel Playfair will revive "The Beggar's Opera" at the Lyric, Hammersmith, when he resumes his management there Feb. 13. Cast will contain most of the original players who appeared at the same house a few years ago.

"Lumber Love," the musical play by Leslie Stiles, with music by Bert and Emmett Adams, has a cast including Joan Lockton, Doris Sawyer, Ed Esco, Joan MacDonald, Andy Kitchen, Frederick Leicester, Basil Howes, Jamieson Dodds, Arthur Finn and Conway Dixon.

Purchase of the London Theatre of Varieties by a new syndicate will result in the retirement of its managing director, Charles Gulliver, at the age of 46.

## PALM BEACH

(Continued from page 43)

spacious room, the class element being present in large numbers for the first time in many years. Under the management of John and Christo who have successfully catered to Long Island and Saratoga society, the Gardens is taking on tone, but the covert remains two bucks, with a slight tilt on Saturdays, and the natives are not being scared off. Drawing society to a former kotsy today is no easy matter anywhere, but to do exactly that in Palm Beach where the book most widely circulated is the Palm Beach Social Register, is a feat for which Downey deserves much of the credit.

Ralph Wonders, Grace Kay White and Murray Smith's orchestra still remain, and each has considerable local following. Wonders is a past master in working up the special night gag, having been recreational director of Hollywood, Fla., for three years.

The result is that Lord and Lady Hemingway of England and Mr. and Mrs. Joe Zilch, from West Palm Beach, are subbing shows on Palm Beach dance floor while stepping on each other's dogs. So John and Christo have another money maker, the only night club here not in the red at present.

Even the federal raid the other evening is not expected to dent trade.

Meyer Davis' orchestra units are at the Breakers, Jack Lubo, director; Everglades Club, Irving Weiss, director; Whitehall, Lon Chassy, director, and Patio Lamaze, Ben Glasser, director, and Gus Lazaro, vocalist, with the Honolulu Sereaders also.

Mose Gumble and Walter Donaldson are at the Poinciana.

Harry Frazee is occupying the Duke of Alba suite, the most expensive and luxurious apartment in the Alba Hotel.

Harry Rosenthal and his orchestra opened at the exclusive Bath and Tennis Club Monday. Rosenthal, society favorite, is in his 11th Palm Beach season.

Irving Caesar, songwriter; Louise Grody, Claire F. Jay Gold and his wife (formerly Lorraine Manville), Walter Reade, Sam Scribner, Nat Evans, owner of Brook Club, Saratoga, among arrivals this week.

Valencia Gardens, new night club, has closed, owing everybody.

Benny Fields opened as master of ceremonies at the Vinteta Hotel Thursday, coming here from the Silver Slipper, Miami. Others there are Olive Hill, the Marvelous Miller and Paul Speight unit, under direction of Al Payns.

Markel's Melodians, singing trio, are due to play private party engagements.

Flo Ziegfeld spent two days in Palm Beach this week, bringing Billie Burke and daughter, Patricia, for the season. Flo will return here after "Three Musketeers" premieres in New York.

David Bernstein, treasurer of Loew's, is at the Alba hotel. Sam Williams is at the Royal Poinciana and Leo Shuhert is expected Thursday (9th).

## BURLESQUE ROUTES

Weeks of Feb. 6 and 13

Bare Facts—Gayety, Boston; 13, Lyceum, Canton.

Band Box Revue—Troadero, Phila.; 13, Gayety, Baltimore.

Banner Burlesquers—Casino, Boston; 13, Empire, Brooklyn.

Bathing Beauties—Star, Brooklyn; 13, Trocadero, Phila.

Big Revue—Gayety, Baltimore; 13, Gayety, Washington.

Bowery Burlesquers—Empress Cincinnati; 13, Gayety, Louisville.

Bright Eyes—Academy, Pittsburgh; 13, Lyric, Dayton.

Carrie Fimmel—Columbia, N. Y.; 13, Lyric, Newark.

Dimpled Darlings—Lyric, Newark; 13, Gayety, Brooklyn.

Follies of Pleasure—Empire, Toledo; 13, Columbia, Cleveland.

French Models—Gayety, Washington; 13, Academy, Pittsburgh.

Privileges of 1928—6-8, L. O.; 9-11, Capitol, Albany; 13, Gayety, Montreal.

Ginger Girls—6-8, Col. Utica; 9-11, L. O.; 13, Empire, Providence.

Girls From Huppaland—Gayety, Louisville; 13, Mutual, Indianapolis.

Girls From The Follies—Gayety, Kansas City; 13, Gayety, Omaha.

Girls of U. S. A.—Garlick, Des Moines; 13, Gayety, Minneapolis.

Happy Hours—Gayety, Montreal; 13, Casino, Boston.

Hello Parée—Plaza, Worcester; 13, State, Springfield.

High Flyers—Empress, Chicago; 13, Orpheum, Grand Rapids.

Little Life—6, Geneva; 7, Oswego; 8-11, Schenectady; 13-15, L. O.; 16-19, Columbia, Utica.

Hollywood Scandals—Gayety, Omaha; 13, Garlick, Des Moines.

Jazztime Revue—Hudson, Union City; 13, Orpheum, Paterson.

Land of Joy—Columbia, Cleveland; 13, Grand, Akron.

Lid Lifters—Gayety, Brooklyn; 13, Hudson, Union City.

Moonlight Maids—Orpheum, Grand Rapids; 13, Cadillac, Detroit.

Merry Whirl—II & S. 125th st., N. Y. C.; 13, Star, Brooklyn.

Naughty Nifties—Cadillac, Detroit; 13, Empire, Toledo.

Nite Hawks—Gayety, Buffalo; 13, Gayety, Toronto.

Nite Life In Paris—Orpheum, Paterson; 13, Gayety, Scranton.

Nothing But Girls—Howard, Boston; 13, H. & S. 125th St., N. Y. C.

Parisian Flappers—Gayety, Milwaukee; 13, Empress, Chicago.

Pretty Babies—Empire, Brooklyn; 13, Columbia, N. Y. C.

Record Breakers—Mutual, Indianapolis; 13, Garlick, St. Louis.

Red Hots—Gayety, Toronto; 13, Gayety, Rochester.

Saratoga Chips—State, Springfield; 13, Howard, Boston.

Speed Girls—Gayety, Wilkes-Barre; 13, Conno, Brooklyn.

Social Maids—Gayety, Rochester; 13, Howard, Boston.

Step Lively—Grand, Akron; 13, Gayety, Buffalo.

Stolen Sweets—Garlick, St. Louis; 13, Gayety, Kansas City.

Sugar Babies—Gayety, Minneapolis; 13, Gayety, Milwaukee.

Temple—Gayety, Scranton; 13, Gaiety, Wilkes-Barre.



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## "IN THE SWEET BYE and BYE"

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COPY

<ARTIST COPY>

By  
**BRYAN  
WENDLING  
& WHEELER**

**In The Sweet Bye and Bye**

Moderato

*Pomp* *Voice*

"I  
The  
want to be a fly-ing ace" said Wil-lie to his girl, "So  
lanes are crowd-ed ev-ry night, and un-der-neath each tree, You'll  
we can dodge the crowds, and fly up to the clouds. Some-  
find a spoon-y pair, and there's no room to spare. On  
day I'll have an aer-o-plane and take you 'round the world We'll  
ev-ry bench with in the park, a coup-le you will see I  
shout "good-bye" then spread our wings and fly  
want to be some-where ex-clus-ive-ly.  
We will hop off to Spain in my new aer-o-plane In the  
sweet bye and bye We will dine and well dance  
Then fly ov-er to France In the sweet bye and  
bye Now we won't have to fear ther'd be no one to hear  
When I whis-pers sweet love ev-ry night in your ear I'll have  
you all a-lone and you'll nev-er walk home In the sweet  
bye and bye. We will bye, D.C.

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GREAT  
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## CHURCH'S WORLD CIRCUIT

### 'SUCKER MONEY' FROM 'ANGELS' DISAPPEARING FROM SHOW BIZ

Near-Producers of Legit Plays With Short B. R. Find Former Fertile Field Nearly Dried Up—Outsiders Now Investigate First, and Then Don't

"Sucker money" that the "angels" previously provided for the production of legit shows has nearly disappeared. It also lessens the number of shoestring and short bank-roll near-producers who have hitherto depended upon their suavity and the gulle of the theatre to tempt outsiders to invest. Investigate first and then keep your coin, appears to be the present rule that the money people go by (Continued on page 2)

### OPENING SHOWS WITH LECTURES ON BRIDGE

Great States Rotating Chi Whist Club Pres.—30 Card Tables on Mezzanine

Chicago, Feb. 14.

Great States Theatres is installing various features of community interest in its houses. The outstanding hit thus far is the community bridge party.

Great States recently retained the (Continued on page 39)

### Canada's Whisky Brand Radioed Over U. S.

Toronto, Feb. 14.

Distillers of Scotch whiskey have just as much right to broadcast as makers of tires or cough drops. According to the government, which has granted permission for a big station to Gooderham and Worts.

When the American Anti-Saloon League got the wind up saying citizens of the Republic would be contaminated by hearing about whiskeys over the air, there was viewing with alarm and the permit was hung up.

CKGW will start making them thirsty by March 1. The station, to be located just outside Toronto, is expected to reach right through the U. S. A.

Original call letters were CFWG, to which the slogan was fitted: "Canada's Finest, Gooderham and (Continued on page 39)

### Finally Getting Known

A vaude songster was asking for requests from his audience, and one of them was for "Kol Nidre," the Hebrew hymn. Because of the unusualness of the request, the title did not impress right off and the performer asked that it be repeated.

It was: "You know, 'Kol Nidre' from 'The Jazz Singer.'" (The hymn is part of Al-Jolson's song repertoire in the Vitaphone version of "Jazz Singer," although it's a chant that is centuries old).

### 60% OF DANCE PUPILS IGNORE THE STAGE

15,000 Learn by Mail—  
Women 50 and Over  
Take Ballet

Ned Wayburn's Dancing School, with the largest enrollment of pupils of any dancing school in the world, estimates that fully 60 per cent. of its pupils take up stage dancing with no thought or intention of appearing professionally.

This percentage has been arrived at by a check-up of the average of 2,000 pupils who daily attend the 23 different classes in the Wayburn Building, and 15,000 "corresponding" pupils who study dancing by mail.

Many take up dancing for their health; some for the love of it; others so they can "show off" in parlors or amateur shows. Women of 50 and over are among the pupils studying ballet. The enrollment is almost exclusively feminine. At (Continued on page 3)

### CATHOLIC FILMS ON PERCENTAGE

Preparing "Hidden God" on Roadshow Basis—In Theatres and Public Halls First Year—Nat'l Film Producers Co. Providing Churches with Training on Management—Own Censor Board

### 73 BISHOPS ENDORSE

Performance of a gigantic circuit of Catholic churches exhibiting films in their halls and schools and the production of features and shorts for the 18,000,000 Catholics in the United States, as well as for countless millions in other countries, is now under way with the support of a distinguished group of ecclesiastical figures.

The idea was first suggested by John Whitson, president of the National Film Produce, Inc., during the International Eucharistic Congress held at Chicago in 1926. A picture of that celebration, attended by thousands of Catholics from all parts of the world, was released through the courtesy of Fox and out of it came the plan to make a big picture with the Eucharist itself as the theme. An editorial board consisting of Bishop Thomas J. Shahan, rector of the Catholic University of America; Bishops Joseph Schrembs, of Cleveland; Francis C. Kelly, of Oklahoma; Rt. Rev. Msgr. Joseph H. McMahon; Rev. Joseph Husslein; Charles A. McMahon, director of the Motion Picture Bureau of the National Catholic (Continued on page 2)

### Miami Can't Get Jury To Try Federal Men

Miami, Feb. 14.

Miami just won't be friendly with Uncle Sam's coast-guardsmen. This was forcibly brought to attention last week when—in a trial against eight coast-guardsmen for the alleged killing of two "runners"—a jury could not be secured in or about "The Magic City." During the trial it was necessary to go to the jury boxes at Jacksonville and Tampa so the men would have a fair trial and because of this marked ill feeling.

Anyway, you can buy better liquor cheaper in Florida than any other state, despite that the government has let loose a flock of federal men to stop the flow.

### BALCONY BIZ IN B'WAY LEGITS PLAINLY HURT BY PICTURES

First Decided Kick Back From Film Palaces Felt in New York—If in Orchestra Can't Be Yet Detected—"Road" Trade Admittedly Shot by Films

### Plenty Collegiate

An Equity collegiate with a strong campus complex is Abe Lyman, bandmaster with the Detroit company of "Good News," who is seen in the lobby of the Book-Cadillac hotel wearing a jersey with the large "T" on it.

The letter represents Tait, the pseudo-university for which the Dick Merriwell of "Good News" makes the winning touchdown.

Balcony business in the numberless Broadway legit theatres has been hurt so far this season by the picture palaces.

This is undened and receives stronger confirmation through the report that Joe Leblang's cut rate ticket office has decidedly felt this kick back from the big film house shows at little prices along the (Continued on page 39)

### 'B'WAY'S YELLOW PERIL' IS NO LONGER A LAUGH

Chinese Restaurants Spreading All Over Greater N. Y.—White Joints Flopping

Chinese restaurants are the coming thing in the New York nite life as well as out-of-town, it looks. Large capacity, fast turnover and pop scaled Chinese-American eateries are the most substantial outlets for dance music these days. Conventional cafes and nite clubs are limited and flopping.

What was punningly characterized as the yellow peril of Broadway (Continued on page 62)

### FRENCH FLIERS IN N. Y. WANT SHOW WORK

LeBrix and Costes, Self-Maintaining, After Flying 20,000 Miles

LeBrix and Costes, famous French fliers, reached New York after seeing 20,000 miles pass beneath them from the day they left their native Paris. These airmen, who support themselves, ship and trip, want to see some incoming coin—they want a show chance.

It is expected they will be submitted to the Low Circuit bookers for the opportunity the fliers appear to feel they need before flying across the American continent.

During their long flight over many countries they had to go above the Andes mountains at a height of 18,000 feet, alighting at Lapes and taking off from there at 4,000 feet. The two men reached New York from Washington, which they made from New Orleans over the U. S.

### STAGE QUOIT TOURNAMENT

San Francisco, Feb. 14.

Nick Turner, manager of the California at Stockton, on Feb. 15-18 will stage an old-fashioned horse-shoe tournament.

Mirrors will be used on the stage to show the full flight of the shoes and the landing in a bed of clay around each peg.

### MME. ALDA AS ACT!

Mme. Frances Alda, of the Metropolitan, is contemplating vaudeville.

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# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 4.

This was a week of excitements. Dr. Harold Dearden, who helped to write "Interference," was the first author to submit himself for inspection. Terrible things were said of his comedy, "Two White Arms," before it came to London.

Owen Nares will be dreadful," people said. The truth was that what was written as comedy succeeded as far as Owen Nares, who would be considered a much better actor, were he not so good-looking, fell into a sudden mood of joyousness and put the play over.

Noel Coward and Myself

I cannot write about Tuesday's first night for I was not there. Noel Coward, returning to the stage as an actor, requested that I should not be asked to the performance. He had no feeling against me. He had a long and trying part to play and he says quite frankly that he felt that if I were in the house he could not do it.

Better Actor Than Author

It was in S. N. Behrman's play "The Second Man" that Noel acted the other night. Rudolf Mayer, of Daniel Mayer, Ltd., part owners of the show, was furious when told the other half did not want me present. After all, I went to his wedding.

The author, I am told, was also upset. He had read me in Variety. There is no feeling in the matter. It is just a matter of nerves. The extraordinary thing is that, on the last occasion I criticized Noel as an actor—that was on the first night of "The Constant Nymph," I was so flattering that he thanked me. I dislike his plays. I admire his acting. I have always said so.

When I Piled It On

"The Amazing Noel Coward," I screamed across a page after "The Constant Nymph," saying that he definitely challenged Gerald du Maurier's supremacy as "master of the casual, naturalistic modern school."

Bunk About Venice

Why on earth Alban Linpus staged "The Masque of Venice" by a high-brow plattitudinarian called Gribble, I do not know. Sydney Carroll, the retired critic, implored him not to put his own money into the show when he read the published play. Marie Tempest had cold feet, a week before the show. There were nerves shown at rehearsal.

Actor Makes Up As Me

Then, on the first night, amid all the dreary talk about Lord Byron's love letters and Casanova, and a lot of other things they won't bury in Westminster Abbey, J. H. Roberts made the grave error of coming on the stage in the part of a descendant of Casanova and looking exactly like me. I did not notice it, because Roberts is rather like me and we laugh about it. The gallery saw it at once, however, and began to shout "Swaffer."

When, in the second act, Roberts sat at Marie Tempest's feet and recited long love passages from a dull diary, they shouted, "Swaffer making love!" That was the end of it.

Billy Merson as a Baby!

The night after, Billy Merson, appearing in a farce called "Lord Baba," in which he had to pretend to be a baby of twelve months or so, behaved like one of those baby-boy critics, in his attempts to be infantile in manners. Some of the dialogue reminded me of Gordon Beckler's criticisms.

This is the play that Donald Calthrop was announced to appear in at Brighton two years ago, but he walked out, or something, and never did.

This is a touring proposition. Whether Merson is West End money as a farce actor, remains to be seen. Anyway, the play, which is by Kebble Howard, is very well written for a farce.

The Challenge of "Lumber Love"

I have been to Birmingham this week to see "Lumber Love," the all-British musical play which I have been trying to make managers produce for two years as a challenge to the American supremacy.

The story behind the play is the greatest romance of any musical play I know—a story of heart-broken composers, despised British people, the knockers, money that fell down suddenly, Lee Shubert saying "No," and then losing the book, oh, lots of that.

Well, my judgment, in spite of all the theatre managers of London, has been abundantly justified. I knew "Lumber Love" would be a success. I have just heard that at Birmingham this week, where it had its first try-out, "Lumber Love" broke the records for 35 years!

I shall write more about the play, as my views on it are very important to the American theatrical industry.

When a Man Knows

The moment I heard the music, two years ago, I knew "Lumber Love" would be a success. I never had a doubt. I cannot understand how managers can be such fools. Music, you cannot mistake.

If you play a beautiful tune on a tin whistle, outside a public house, everybody knows—except the managers, I suppose. They are tone-deaf, stone blind, fat-foots on the tin, as my views on it are very important to the American theatrical industry.

I think I have broken the cash registers of every London play-taster's mind.

## NO MORE "ANGELS"

(Continued from page 1)

when a show production is mentioned for their check book. Fraud bureaus are consulted and the career of the producer looked up. Few can stand the scrutiny.

Publicity on the financial fortunes of many an angel-backed Broadway play, with some others similarly financed that never saw Broadway, has been the general educator.

Some see it in the lesson now being taught by Edgar B. Davis, the millionaire gift maker who has nearly reached the first million with his loss on "The Ladder" now on sight and sound for nothing at the Belmont theatre.

Other moneyed men from reports find that more money may be lost on a single show than they had believed and are now a bit wary over making a minor investment for a theatre play in fear they may be drawn into the Davis class.

Don't Want Outsiders

The chumps also have learned that the recognized Broadway producers are all over the money-making day. No longer is the show informed that if the boy friend will come across, she will find herself a principal. Instead the producers of standing, when believing they have something in script or

play form, sell a share or more, if any, to their confreres in production.

Several current shows on Broadway have more than one interest at the head, but all of the associates are also in the theatre business. The outsider is no longer needed, for a show with possibilities can easily find its own financing within the ranks of the show business.

Stopping at Source

A producer on the verge of starting a musical was importuned last week by a close friend in a commercial line to give him a piece of the show. The producer replied he wanted no partners and needed no money. But the friend persisted, "Just to have a bit of it," he said, with the producer surmising another objective. So the producer said:

"Listen, I'll let you in and take your dough now, but if I ever catch you talking to one of the girls or hanging about the stage, I shall declare your money forfeited."

The legend of "angel" as a disguise for the more explanatory word, "sucker," is that in the olden days when a producer "took" a layman, he would exclaim with the money, "Sent from Heaven." This was reduced to the word "angel" as taking in more territory and indicating what a sweet and liberal man the provider was estimated to be and also from the same place, Heaven.



AL JOLSON

bidding farewell to his managers as he leaves for Looer's St. Louis. In the background Lou Shreber is being advised what disposition to make of the luggage by none other than

HARRY ROSE

"The Broadway Jester" PARAMOUNTOURING This (Feb. 11)—Buffalo, Buffalo Next (Feb. 16)—Michigan, Detroit

## CIRCUIT OF CHURCHES

(Continued from page 1)

ole Welfare Council, and the Rev. Thomas M. Schwertman, has been appointed. Father Husslein, a Jesuit priest, was entrusted with the task of preparing the scenario.

The synopsis, and with it the project of producing further pictures suited for Catholic audiences, was submitted to and obtained the written endorsement of 13 bishops of the United States, the major part of the Canadian hierarchy, and of 58 provincial heads of religious orders and congregations, as well as of many pastors. Cardinal O'Connell of Boston was one of those approving the project.

Later it was decided to modify the scenario, on the advice of non-Catholic experts, to make the appeal more general, and to exhibit the picture in theatres and public halls the first year. A director, described as "one of the most experienced and successful film and theatre supervisors of Europe," was engaged, and plans made to produce it on a road-show basis. Its title is "The Hidden God."

With the assistance of Catholic authorities, the National Film Producers (said to be composed of experienced business men chosen without regard to religion) has fallen steps to organize a circuit of Catholic churches to place the project on a sound financial basis. An exhaustive survey was conducted in 50 dioceses and other investigations were later made, as a result of which it was found that in many Catholic halls and schools there were not proper projection facilities, inspection and maintenance of them.

Play on Percentage

Accordingly, it was decided to offer circuit members, who will take pictures from the company on a percentage basis, the following service: A survey of conditions and needs in each parish; desiring and warranted by local conditions in showing films; adaption of available auditoriums; installation of necessary equipment at cost on a time payment basis; a permanent supply of complete picture programs approved by a board of censors of the Church; provision of plans for attracting audiences; training in the execution of such plans; training in mechanical operation and business management of operations, and a settlement of differences by a committee on legal and industrial relations.

Three Purposes

The company stands ready to provide permanent supply of releases as well as to make each year complete religious drama, together with shorter films on the life of saints, educational features, etc. The work of organizing the circuit is still under way, the promoters desiring to have everything set before going ahead.

The plan is three-fold in its purpose: Religious, educational and financial. (Local parishes are expected to profit).

The Catholic Church is the largest single denomination in the world, and is generally conceded to be the strongest in organization.

## RITZY

Out-Britishing the British

At home Ernest Truex has long been known as a clever comedian. He is now starring successfully in London in "Good Morning, Bill." That he is capable of good character work, including a mastery of dialects, is proved by his faultless "English" accent, now assumed off stage as well as on.

As a rule women are better at this sort of thing than men, and Americans nowadays, encountering Dorothy Dickson, Edythe Baker, Ethel Levey, Maxine Elliott and a score of other American actresses who have settled in London, note that these ladies out-British the British! Tallulah Bankhead now says "can't" and "sharn't," but combines this adaptation with distinct traces of her original southern drawl.

As a rule women are better at this sort of thing than men, and Americans nowadays, encountering Dorothy Dickson, Edythe Baker, Ethel Levey, Maxine Elliott and a score of other American actresses who have settled in London, note that these ladies out-British the British! Tallulah Bankhead now says "can't" and "sharn't," but combines this adaptation with distinct traces of her original southern drawl.

Happily Married

Encountering Prince and Princess Nicholas Karsagevitch about town, after their honeymoon abroad, one finds them apparently ideally happy.

Although sensational publicity was given the rumor that his title was doubtful, Nicholas is indeed a cousin of King Alexander of Yugoslavia. The couple first met a year ago in Capri, where then Mrs. Cochrane was residing while writing a novel. She had divorced Dr. George Gillman Cochrane, Jr. Originally Dorothy Snyder, daughter of Mrs. Susie Snyder, of Brooklyn, a wealthy grandmother, Mrs. Susie Cruikshank, recently died, leaving more than \$1,000,000, of which the Princess inherited only \$1,000. However, in 1921 she inherited \$500,000 from the grandfather, and will presumably eventually come into her mother's share of the fortune. The Princess has appeared in various Broadway productions.

Stage-Peasage Union

A happy alliance between the peerage and the playhouse was that of Maj.-Gen. Sir Charles Sackville-West and Anne Meredith. She had been on the stage for years, including some productions of David Belasco. Then she married and divorced Stephen S. Bigelow, a Boston society man. Sir Charles had also been married before.

In 1925 he was appointed governor and commander-in-chief of the Channel Islands of Guernsey, of Alderney and of Sark. Sir Charles was the principal British representative at the Allied War Council at Versailles, and also at the headquarters of the entente military supreme command at the front, where he was intimately associated with Gen. Tasker H. Bliss, the United States representative.

Exclusive Dorothy

When Dorothy Clark was dancing at the Club Lido, in 1925, various society people applauded her efforts. Her partner, Mr. Billy Rardon. Nowadays, when Dorothy dances, it is as one of the smart guests at private entertainments, as she has become not only fashionable, but quite exclusive. A year ago she married, out in Los Angeles, Bradford Norman, Jr., son of Mr. and Mrs. Bradford Norman, of Newport. Her wealthy father-in-law is head of the water works in the Rhode Island community, and her cause has been taken up by her mother-in-law, a pillar of conservatism. Last summer the young Normans occupied a villa, and this winter they have been of the permanent colony.

Gertie and Bertrand

Interest is expressed in London and New York in the eventual marriage of Gertrude Lawrence and Bertrand Taylor, Jr., New York society man and Yale '15. Miss Lawrence, originally Gertrude Dagnar, was recently divorced from her husband, an English theatrical man, Francis X. Howley, known professionally as Francis Gordon, and has a daughter, Pamela.

Taylor is the brother of Dorothy Taylor, who divorced Claude Grahame White, and then married Count Carlo Dentice di Frasso. Grahame White then married Ethel Levey, who had divorced George M. Cohan. Di Frasso had been divorced by the daughter of Mrs. Henry Stieglitz, of New York. Bertrand Taylor, Jr., was divorced by Mary Boves, who then married Francis H. McAdoo, son of William Gibbs McAdoo. A crossword puzzle!

Versatile, These English

The Hon. Lois Sturt (not Stuart). Is soon to marry the Hon. Evan

Morgan, son and heir of Lord Tedegar. He has published a novel and a volume of verse. He is also a painter and an aviator. She is the sister of young Lord Alington, and has acted in stage and screen productions. She owns a racing stable, and is also a painter. Versatile, these English.

New York remembers Lord Alington as the house guest of the senior Cornhill Vanderbilt. Later he moved to a studio in Greenwich Village, and went about with Teddie Gerard, Tallulah Bankhead and Leonora Harris, actresses. Finally he returned to London, and there continued the friendship with Tallulah, Miss Bankhead, now a favorite with English players, has been starring in "The Garden of Eden," and is soon to be starred in "Blackmail." "Eden" only lasted a week in New York, produced by Arch Selwyn and directed by Edwin Knopf. Knopf divorced from Mary Ellis (now co-starring with Basil Sydney), has been rather ritzy and high-hat, in the past. He is now directing a stock company in Baltimore.

Jessica Brown Remarrying?

When Jessica Brown, the dancer, married the young and handsome Earl of Warwick, all seemed rosy. But his friends in English society did not enthuse over the Countess, and there were other developments.

So now they are being divorced, and it is rumored each will speedily remarry, she choosing a dashing attaché of the diplomatic service, Northcliffe, and he, a young man, Moritz, recently hobnobbing with the King and Queen of Belgium.

Several tailors and haberdashers on the main thoroughfares of London now display photos in their windows of the Mayor of New York with various indications that they can fit out customers so as to compare with His Honor, James Walker, "the best-dressed man in America!"

New York establishments have been known to similarly advertise the Prince of Wales! "You scratch my back and I'll scratch yours!"

"Interference?" Part Author

Harold Dearden, an Englishman, who is a physician as well as a dramatist, is known in America, as part with various indications that they can fit out customers so as to compare with His Honor, James Walker, "the best-dressed man in America!"

Ho and his wife have been visiting the American millionaire, Howard Gould, at his villa at Monte Carlo, a fellow-guest being Mrs. Oscar Lewisohn, of New York, known to players as generation ago as Edna May.

First Glass Style

Recently observed at Cannes were Mr. and Montague Glass. The author of the "Potash and Perlmutter" series has gained fame and fortune, and now lives in luxury, or as one expressed it, "in first-glass style."

Wilda Bennett's Return

The return to Broadway of Wilda Bennett finds this actress still good looking and attractive. Hailing from Asbury Park, she first acted in "Everyman" in 1911, appearing in London with her villa at Monte Carlo, a fellow-guest being Mrs. Oscar Lewisohn, of New York, known to players as generation ago as Edna May.

After Hope Hampton opened in Philadelphia in "Pompador" Wilda had the title role in New York, which led to a lawsuit.

Mrs. Charles Frey was awarded \$37,500 damages when she sued Wilda for alienating her husband's, Charles, affections. This amount was later reduced to \$25,000. Frey then attended Texas Guinan, but was finally wrecked by her.

Wilda married "Poppy" de Albreu, a South American dancer, but they have separated. After she had occupied a mansion in East 90th Street, rented from Charlotte King Palmer, the owner was awarded \$4,000 damages for injuries to the premises.

Mrs. Palmer was the victim of a sensational robbery in that house a few years ago, when she was beaten and stripped of jewels valued at \$850,000. A generation ago Charlotte was a well known showgirl and appeared with De Wolf Hopper in two shows. Then she divorced the late James Crescen Parish, Jr., a new York society man. During the past year Mrs. Palmer has broken into the society columns (Continued on page 35)



# NO ENGLISH BOYCOTT AGAINST AMERICAN ACTORS AT ANY PAY

Foreign Professionals With Bonafide Contracts can Obtain British Labor Permits—But They Must Apply Before Entering Country—N. Y. "World's" Story

London, Feb. 14. Labor permits for foreign professionals to appear in this country must be applied for before entering. When the foreigner holds a bonafide English theatrical contract, the permit is granted, if there is no exceptional cause why the player should not enter.

Low or high salary is not an exceptional cause and the salary is immaterial to the Labor Ministry. Alden Gay (American) appears to have made a statement to the New York "World" and printed in that daily yesterday, to the effect foreign professionals earning under \$100 weekly on the British stage are discriminated against, to afford English actors that employment.

It's the same bunk that foreign actors who flop in this or any other country tell what a tough country it is upon returning home.

Played Without Permit

Miss Gay played at the Kew theatre, London, some time ago for one week without a labor permit. At (Continued on page 35)

## "Burlesque" for London

With Nelson Keys

London, Feb. 14. Heads of the newly formed British Dominion Film Company, have secured the English stage rights to "Burlesque," paying \$10,000 bonus and 50 per cent. of the profits in addition to royalty.

Keys will play the principal role. He sailed for New York on the "Olympic" tomorrow (Feb. 15) to see the play.

Keys is reported to have said that the cost of securing the piece was of small consequence compared to his desire to advertise the film company.

## Adele Astaire Engaged

London, Feb. 14. It is believed on inside show circles here that Adele Astaire is engaged to marry Billy Gaunt, son of William Gaunt.

Gaunt, Sr., is the Bradford woolen magnate and principal stockholder in the six Shubert West End theatres.

Philadelphia, Feb. 14. Rumor of the engagement of Elizabeth Altemus, socially prominent here, and Fred Astaire is emphatically denied by Mrs. Bessie Dobson Altemus Eastman, the girl's mother.

Mrs. Eastman declared that her sons and daughters have known Fred and Adele Astaire for some time, and entertain them a great deal when they are in Philadelphia, but that the engagement report is without truth.

Miss Altemus is at present in Alken, S. C.

## Little Tich Dead at 59

London, Feb. 14. Little Tich, 59, died near London, Feb. 9, following a long illness. In his day, Little Tich was the highest paid music hall artist in England. He once appeared in New York where he failed and could never be persuaded to return.

## Swaffer's 2 Loves

London, Feb. 14. "Lumber Love," Hanneen Swaffer's greatest love, next to himself, comes to the Lyceum March 14.

## REVUE FOR RAQUEL

Paris, Feb. 14. The Palace is hastening a new revenue, aiming to premiere production March 26. Raquel Meller will be starred. A novelty is promised in the presence in the cast of Gina Palermé, noted screen comedienne.

## CANNES' NEW CLUB

Paris, Feb. 5. A new cabaret, Casanova, under direction of M. Bronstein, has been inaugurated at Cannes. Season on the Riviera is brisk.

## 'Yellow Mask' and 'S.O.S.' Liked, but Handicapped

London, Feb. 14. A new musical melodrama and a straight drama may only be around for a short time.

In the musical-melo, Edgar Wallace's "The Yellow Mask" at the Carlton, it's mostly a matter of small capacity. Played competently and cordially received, the piece is an undoubted success but the theatre only can seat 1,100 making it tough for the management to "get out." The cast has been requested to give an additional matinee to relieve the pressure.

Well presented dances staged by Max Rovers, Chinese settings and several views of the Tower of London rate as the most attractive stage effort in this vein seen here in many years.

At the Saint James "S. O. S.," drawing-room plot starring Gerald Dumaurier, was politely listened to in the stalls, of the pit and gallery became slightly restless. Piece is splendidly acted and produced with an obvious attempt to duplicate the success of "Interference." Effort is unlikely to attain that mark because the story, while interesting, will not stand analysis. Dumaurier's persona drew and the library "bug" figure to carry the play for a time.

## Gibbons' Son in N. Y.

Sir Walter Gibbons' son is in New York and has been at the Fox offices. It led to a report the office was following his father's instructions in a possible deal with the Gibbons houses (Gulliver) of England and the Fox chain.

That report was dispensed, however, by recalling a story in Variety of some weeks ago when it was stated that Fox had turned down the proposal, through his position of requiring houses shall be of 2,000 or over capacity.

At about that same time the proposal was broached to other picture chain operators, without having it considered.

## Foreign Bookings

T. D. Kemp, Jr., has booked Morton Downey to open at the Cafe Anglais and Cafe de Paris, in Paris, April 2 for a run. Johnny Marvin in British vaude doubling with Kit-Cat, London, starting May 14; Carola Goya and Carlos de Vega, concert dancers, open March 26 at the Kit-Cat, also for a run. Summer bookings by Kemp include the Giersdorf Sisters, Mollie O'Doherty and Hal Kemp's orchestra.

Kemp is also financially interested in the new musical revue, "Will of the Whispers," starring Jack Smith, whom he manages.

## Mistinguette Tour Off

Paris, Feb. 14. Mistinguette has relinquished her proposed tour of the central European capitals. Explanation is that it has been found almost impossible to hook up consecutive dates through dealings with separate and often rival managements in different countries.

She is signed for re-engagement with Moulin Rouge revue due in April, with Earl Leslie interested.

## "Name" Male Quintet

London, Feb. 14. A new quintet is being lined up for night club work. They are Roy Royston ("Girl Friend") Co., Palace, Chick Endor (American, "Clowns in Clover"), Adelphi, Caryl Gibbons (American, "The Leader, S. S. Roy Hotel band), Dennis Cowles ("Clowns in Clover," Adelphi) and George Metaxa. With their West End reputations, the boys are asking for big money.



## WILL MAHONEY

Joseph Mulvaney, Sunday's N. Y. "American," said: "This is the heyday of hoofers. But it is a highly specialized hooper that Broadway demands. He must be subtly funny, sympathetically humorous, he must sing or tell stories, and Will Mahoney of 'Take the Air' is probably the greatest find of this kind."

Direction Ralph G. Farnum, 1560 Broadway.

## Pollock Picks 'Em Good

London, Feb. 14. Channing Pollock wrote a column article for the "Evening News" Friday entitled "The Stage Is Anaemic."

Bernard Shaw, Sir Alfred Butt, Fred Terry and Winston Churchill's private secretary right away jumped into print with replies.

None of these men work for Pollock—on salary.

## Gibbons Delays Payment; Palladium Reopens Feb. 1

London, Feb. 14. Payment of the remainder of the purchase money by the Gibbons syndicate for the Gulliver circuit, due yesterday (Feb. 13) was postponed until later this week.

Queried by Variety, it was stated there is some hitch in the wording of certain clauses and that payment would be made not later than tomorrow (Wednesday).

Palladium, former Gulliver house, closed Saturday (Feb. 11) as scheduled and is due to reopen March 1, although its policy is still uncertain. It is reported there is some difficulty in securing a suitable film feature to inaugurate the policy change. It is circumstantially rumored the house may get a revival of "The Student Prince," but insiders declare the policy of the house will be films and vaudeville.

## Memorial Services

Sunday next, Feb. 18, at 2:30 in the afternoon, the Jewish Theatrical Guild will hold its annual memorial services at the B'Nai Jeshurun Synagogue, 257 West 83rd street, New York, Rabbi Israel Goldstein officiating. The guild has lost 70 members by death since its organization. On Feb. 22, in the afternoon, at the Knickerbocker theatre, New York, the guild will hold a reception for the Catholic Actors' Guild and the Episcopal Actors' Guild.

## KERN-CLIFF SHOW

London, Feb. 14. "The Love Broker," by Jerome Kern, will be the next Laddie Cliff show. It shortly starts for a tour out of town.

Cast, besides Cliff, includes Phyllis Monkman, Stanley Lupino, Cyril Ritchard and Madge Elliott.

## ALL-ENGLISH BEHIND FABER

London, Feb. 14. Al Lewis is here to produce "The Spider" at the Winter Garden with Leslie Faber in the principal role, supported by an all-English company.

## Aliee Lee Held Over

Paris, Feb. 14. Aliee Lee, playing a six weeks' engagement between Cannes, Monte Carlo and Nice, has been held over for an additional six.

## SAILINGS

Feb. 11 (London to New York), Albert Parker, John Robertson (Celtic). Feb. 16 (London to New York), Nelson Keys (Olympic).

## LONDON CRITICS' CIRCLE SETTING VARIETY RIGHT

London, Jan. 27.

Editor Variety:

With reference to the paragraphs which appeared in Variety of October 5 and November 9, 1927, in which the name of the Critics' Circle and its members were mentioned, at a meeting of our executive committee exception was taken to these remarks, since they are incorrect.

The writer of the articles insinuated that the Critics' Circle afforded protection to members against breaches of professional conduct. So far from this being the case, the Circle refuses to accept candidates who have not signed a declaration, copy of which is attached.

My committee therefore requests that, in common fairness to the Circle, you will kindly publish this letter.

Yours faithfully,

John Parker.

## Paris Nite Life Starving

Paris, Feb. 14.

Paris night life is starving, principally from lack of patronage by the tourist trade.

This is normally the dull season for the cabarets, but there is usually some activity in the night resorts. Not so this year, the critics complaining that they are getting no trade at all from foreign visitors.

## Jane Dillon's Speeches And Winnie's 6 Mins.

London, Feb. 14.

Jane Dillon's initial London appearance, at the Victoria Palace (vaudeville) yesterday resulted in her completely stopping. She made two speeches.

At the Coliseum (vaudeville) Winnie Lightner, relegated to fourth feature in lights, is only doing six minutes, although scheduled for 12.

## Guitry Role Revived

Paris, Feb. 14.

The Theatre Antoine has revived Maurice Donnelly's five-act comedy "Les Amants," the sentimental love story created 30 years ago.

André Béraud played the role created originally by Lucien Guitry, with Jean Provost playing the part of the amorous middle aged woman originated by Jeanne Granier.

## "White Arms" Shown

Paris, Feb. 14.

Harold Deardens' three-act farce, "Two White Arms," was presented successfully at the Theatre Albert in English, with Edward Strirling playing a sea captain bored by his wife's excessive caresses.

## QUIET NIGHT CLUBS

Paris, Feb. 5.

Caucasian Club, now renamed Chateau Club American, is featuring Harry Reiser's band. Also on the bill are Olive and Margie Vernel, Elaine Kendall and Alfred Arnold. Business is quiet.

Zella is closed for cleaning purposes, slated for reopening in March. Josephine Baker has left for central Europe, but will return here next season at her own club.

## NON-STAGE DANCERS

(Continued from page 1)

present only about 100 out of the 2,000 daily pupils are men.

Wayburn's organization will eventually include schools in 12 principal cities. Schools in Chicago and Los Angeles will be open by this summer. In addition, Wayburn has seasonal schools for society women in Palm Beach during the winter, and Southampton, Long Island, in the summer.

The school is operated under the supervision of the Board of Regents of the State of New York, being the only dancing school so rated. Everything is standardized as in an academic school. One, three and six months' courses are offered and must be taken in full. Make-up, stage deportment and kindred subjects are also taught.

Billy Pierce's studio acknowledges to a woman 63 years old learning the black-bottom and a man 65 still struggling with the Charleston. Another elderly feminine aspirant over 80 tried the Charleston—and went to bed for two weeks.

## 50 TO 100 AMERICAN FILM ACTORS ABROAD

Playing in Foreign-Mades—Mostly British—Not Much Selection Over Here

From 50 to 100 American film players who have found themselves no longer in strong demand by the major producing companies and the more important independent on this side will be coming back on the screen via foreign made productions, mainly British within a year or two.

The gold rush is on in Great Britain. With \$50,000,000 of public money subscribed for film production the English producers are reported offering top salaries for American talent. Directors, actors and technicians, unable to get acceptable engagements here are getting big salaries and on contract.

British producers figure they may have a better chance to sell the American market with American players. Native independent companies are willing to sign almost all players and directors of merit who drop out of the first runs over here. Originally of little box office appeal they will be changed here by foreign production standards and will have to compete against stars with international following.

Some are making what are referred to as "quota" pictures abroad. While officially in the employ of continental producers they are actually making the pictures for their own companies abroad so that permits may be obtained to import American made productions. Among these are Syd Chaplin and Dorothy Gish, producing in England. Ben Lyon will appear in one or two pictures to be made here by First National. Reginald Donny is also going abroad to make a picture scheduled for release here by Universal.

## Buchanan's Next

London, Feb. 10.

"That's a Good Girl" is the title of Jack Buchanan's new show. Book by Douglas Furber, songs by Philip Charig and Joseph Meyer (both Americans) and lyrics by Ira Gershwin.

The cast, besides Buchanan, consists of Elsie Randolph, Kate Cutler, Mabel Sharp, William Kendall, Raymond Newell, Rita Colero, Elsie Tiller Gish, Debroy Somers and his band will also be in the cast. The show opened Feb. 6 at Cardiff, will be on the road for eight weeks and then comes to town.

## Selwyn Buys Picture

London, Feb. 14.

Arch Selwyn has bought "Down," the Nurse Cavell film, for release in America.

Selwyn states he will road show the picture in his own theatres.

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# KENNEDY WORKING OUT PATHE PROBLEM, WITHOUT F. B. O. GOING IN MURDOCK DEAL

**Cecil B. DeMille Sticking to Pathe-P.D.C.—Kennedy in Full Charge of Pathe Without Title and Also Directing His Own F.B.O.—Future Developments Governing Any Present Smouldering Intentions—Economies on Pathe's Distribution and Production**

Joseph P. Kennedy has assumed entire charge of Pathe, without official title. He will attempt to work out the problems of that picture producer and distributor. It's a mutually reached understanding between Kennedy and John J. Murdock, president of Pathe.

Cecil B. DeMille will remain with Pathe, for the present at least, and during the term Kennedy is experimenting.

Kennedy continues as the head of F. B. O., another film concern of the two divisions. F. B. O. retains its individual identity and will, unless future developments for Pathe under the Kennedy guidance suggest to Kennedy and Murdock the advisability of moulding Pathe and F. B. O. into a single concern. At present that idea may be smouldering in the minds of both men but it has not been expressed.

## All Agreeable

All interested including the bankers, Blair and Company of New York, are said to have agreed upon the Kennedy insertion into Pathe, for practicality.

A prime cause for Murdock inviting Kennedy to take charge is said to have been Murdock's conviction that Kennedy can hold down cost of Pathe productions, to the line Kennedy has made for his own firm, F. B. O., and also that Pathe distribution cost can be materially cut, even during the Kennedy experimental period.

It is reported that the bankers under this new arrangement have approval of the Pathe request for funds to proceed with its '28-'29 program, that may be started when Kennedy reaches the coast upon behalf of Pathe. Until his departure from New York, Kennedy will go through into the Pathe business organization in the east.

## DeMille with Murdock

DeMille is reported to have been on the fence, standing with Murdock during all of the negotiations, pro and con. The account says Murdock believes DeMille should remain in his own unit, turning out two or more special films as leaders for the Pathe program, with DeMille and Kennedy concurring. DeMille on the coast is working on "The Goddess Girl" for Pathe and it is reported he will shortly start or resume with "Tenth Avenue" as another Pathe feature.

It is not yet positive that Elmer Pearson is out of the Pathe organization. (Continued on page 19)

## Ian Keith's Interview on Marriage to Ethel Clayton

Minneapolis, Feb. 14.

Ian Keith is to be quoted in a forthcoming issue of "Screen Secrets," a monthly magazine published here, as having stated in a local interview that in Ethel Clayton he has found his "soul mate." In this interview, Keith stated further, according to the article, that he and Miss Clayton have been married. He refused, however, to divulge the time and place of the wedding.

Blanche Yurka just obtained a divorce from Keith a few weeks ago. Miss Clayton played in stock here before going into the movies. The Keith interview was given out while he and Miss Clayton were playing an engagement in a playlet at the local Hennepin-Orpheum (vaude).

## REJECT MACKAYE APPEAL

Los Angeles, Feb. 14.

Arguments presented to the Superior Court on behalf of Dorothy Mackaye gained nothing for the actress. Court refused to reopen the case.

## SOL WURTZEL RESTING

Sol Wurtzel is sailing from New York this week for Europe. Mr. Wurtzel is general factotum at the Fox Coast studios.

## ART THEATRE NEEDS GOOD NO. 2 PICTURES

**So Says New Yorker—But English Author Tells A.M.P.A. Boys What to Do and Make**

Problems of the picture art theatres were openly presented by Joe Fleischer of the Fifth Avenue Playhouse at the A. M. P. A. meeting last Thursday. It was admitted, perhaps for the first time publicly, that the art theatre is dependent on American-made product which cannot make the grade of the better class picture houses.

Fleischer said that the 52 pictures needed annually could not be picked from among the foreign productions, of which "One or two are good and the rest are foreign," he stated.

The speaker mentioned there is something good about foreign pictures because it assures the house of a nationality draw. "A Swedish film brings the Swedes," instanced Fleischer.

Fleischer, following R. Wingate, head of the State censorship bureau, claimed that there should be a spot for adult pictures free from the molestation of censors.

F. W. Hoffman-Edgeman, an English author who experienced grave difficulty in handling a monologue, supplied comedy in abundance. He told the boys what kind of stories to get. "First there is always sex," he hewed. "That must be remembered. More and better sex pictures is what the public wants," cooed the speaker, innocently. He predicted that if the boys went out and made pictures based on these themes all would be well within the picture industry.

## Metro-Gaumont Paris Alliance at an End

Paris, Feb. 14.

Metro-Goldwyn-Mayer and Gaumont Paris distributing system has been dissolved by mutual consent on handling of product.

The local distributing concern for the American producer will assume its own name of Metro-Goldwyn-Mayer, beginning in September, continuing to function in offices in the Gaumont building, which is controlled by the Loew-Metro interests. At that time Gaumont will be directed from its studio in the Rue Plateau, Paris.

The report is heard that Metro has under consideration a distributing proposition with Cineromaus, directed by Jean Sapene, but nothing definite on the subject is to be had here. Mr. Lawrence, representative of Metro, declares he has no official information as to such a deal.

## Ben Lyon's Info

Los Angeles, Feb. 14.

Ben Lyon abandoned a proposed airplane trip to New York this week. He says there is no engagement between Marilyn Miller and himself.

He also offers the opinion that Marilyn will not marry Jack Warburton.

## Houstone Ellis Killed

Los Angeles, Feb. 14.

Houstone Ellis, 34, picture actor, was instantly killed yesterday when his car careened off the road at Delana, Cal., and plunged over a 300-foot embankment on the Kern River Highway.

Two male companions, riding with him, were seriously injured.

## Copping Names

How the states' right market dresses up a picture for box office draw is instanced by "Lights of Texas," foreign made and handled in the United States by Hi-Mark.

The "stars" are Doris Costello, Robert Coleman and Dolly Davies. The author is "H. B. Wright."

Each name bears a striking similarity to American names.

## WEATHER FORECAST

The weather outlook for the week beginning tomorrow (Feb. 15), based on information secured at the Weather Bureau, has it fair and colder in the East Gulf, South Atlantic States, Ohio Valley and the southern portion of the middle Atlantic states.

Light snows and colder in the lower lake region and the extreme north portions of the other Middle Atlantic and New England States on Wednesday (today).

Thursday will be mostly fair from the Mississippi River eastward, followed by unsettled weather Thursday night or Friday, with snow or rain over western districts and rain over southern districts.

Fair and considerably colder weather is indicated at the end of this week or the early part of next week.

Weather conditions throughout the country during the past week beginning Monday, Feb. 6, are compiled from data furnished by the U. S. Weather Bureau:

Western (Wash., Ore., Calif., Idaho, Nev. and Utah). Opened with storms prevailing in north-west, gradually working northward into Canada, leaving the section clear from Wednesday on through to beginning of current week. Temperature varying in numerous locations, but not unseasonable.

Central (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind. and Western Ky.). High pressure, with rains and snow in southern portion, swiftly going northward and not clearing until Thursday night. Remained clear until Monday (Feb. 13), when high pressure again recorded, though confined to southwest corner of section. With exception of Wednesday, when drop was recorded, temperature rising throughout week.

Southern (Ariz., New Mex., Okla., Tex., Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Week started with rains and thunderstorms throughout most of section, with exception of marked strip of territory from Texas Gulf coast line northward, east and then south to include Florida. Cleared by Thursday for balance of week, but with rains recorded on Texas Gulf coast. Temperature throughout section rose considerably with abatement of storms.

Eastern (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Me., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). Rains in southern portion of this section worked northward, until by Tuesday entire territory was under rain. Storms continued working northward, changing to snows in New England. By Monday morning of current week section practically clear. Storms working northward were preceded by exceptional rises in temperature, again dropping at end of week.

## War Dept. Designates Nat'l Guard Unit for Films

Los Angeles, Feb. 14.

Word received from the War Department implies that members of the 160th Inf., California National Guard, will be able to appear in future pictures where military equipment is used.

This means that hereafter when the equipment is rented to the producing companies, it will be in the nature of a demonstration and the necessary number of guardsmen will accompany the guns, rifles, machine guns, etc.



## ROSCEE AILS

Just completed return dates of the Fox houses. At the Savoy last week, all available standing room was occupied daily, and the cashier had to stop selling tickets five different times during Roscoe's engagement. Roscoe thanks the Fox executives for their confidence in repeating him so quickly.

## No 3rd-Handed Hubby

The mother of a picture star, speaking of his reported marriage, said: "My son is too good a boy to be any woman's third husband."

## WEALTHY DIRECTOR'S MYSTERIOUS ACCIDENT

**Howard Hughes in Hospital—Reported Crashed While Doing Air Stuff**

Los Angeles, Feb. 14.

Howard Hughes, millionaire oil man who took up the megaphone for air scenes of "Hell's Angels" when Luther Reed, directing the picture, concluded the interior work and returned to Paramount, is confined to St. Vincent's Hospital here.

No information as to the reason for Hughes' confinement is available. Fred Fleck, assistant to Reed, is finishing the interior sequences. Hughes, it is said, suffered internal injuries recently when he crashed to the ground with his plane while directing.

Reputed worth around \$35,000,000, Hughes is head of Caddo Productions which will release this picture through United Artists.

Hughes has acquired the habit of taking over unexpected teams of contract players from other companies. His first was that of Thomas Meighan, and his latest is Ben Lyon.

Lyon's contract with First National expires after a five-year period July 1. Hughes takes over the contract that time under an arrangement whereby Lyon receives an increase in salary.

## Breaking Up 2-Men Teams; Par Thinks Better Alone

Los Angeles, Feb. 14.

Due to the difficulty of securing suitable stories for two-men teams and in comparison to individual value, Paramount is breaking up Beery-Hatton and Conklin-Fields as hoke twosomes.

Beery will be featured in "Beggars of Life," by Jim Tully, and Hatton will serve to give comedy relief to the emotional stars.

W. C. Fields has been working on a five-picture yearly contract at \$40,000 per flicker. It expresses with the present Conklin-Fields picture.

## Vivian Moses, Par's Story Dept. Head

Los Angeles, Feb. 14.

Vivian Moses, former publicity and advertising head for Fox in New York City, becomes head of the Paramount story department, replacing Fanny Frank.

Ervin Kelsey, assistant to Ben Schulberg, slated for the post, resigned from the company upon his return last week from New York. Moses is expected here next week.

## 9 'TITULAR BISHOPS' FORMED BY WRITERS

**Exclusive Organization Has One Member to Elect—Pledge Gratis Aid**

Los Angeles, Feb. 14.

Plenty of mystery about the lunching together for the past three weeks of a number of title writers of the first degree. These gentlemen consider themselves the upper strata of the boys who do things to pictures so the audience knows what the producers, supervisors and directors are driving at. After a number of meetings they have decided to band themselves together as an organization which they officially call the "Titular Bishops."

For their president they elected Julian Johnson (Par); vice-president is Ralph Spence, free lance, and secretary and treasurer is Malcolm S. Boyland (Fox). Besides the officers there are five other members who include Joe Farnham, M-G; H. J. Mankevicz, Par; Garratt Graham, F. N., and Randolph Bartlett, F. B. O. There is one other member yet whose name is unknown. Besides this one, provisions of the constitution provide that only one other member can be added to the list.

This organization will only list among its membership men who have qualified in titling roadshow pictures and who are post graduates at the art of titling. They told one producer that the club was strictly social so far as intent was concerned, but that they would endeavor to accomplish things for their mutual good and in turn would stand good for the ability of any member of the body. This to the extent that should a member become sick while titling a picture other members will complete the job gratis.

There are about 800 recognized title writers on the Coast, with several holding equal recognition, so far as the producers are concerned, with any of the members of the "Titular Bishops." Noticeable on the roster of the organization is the absence of the name of George Marion, Jr., considered the king pin of title writers.

"The organization will only add the other member they desire in their organization by unanimous invitation. To date the boys have not been able to agree as to who it should be.

## Bullheaded Cuban Major Annoyed News Reel Boys

Havana, Feb. 14.

Fine young rumpus going on here over the newsreel boys and Lindbergh's arrival. Major Ortega, of the Cuban military, is very apt to take the official slap when the fuss clears up.

Cameramen had passes signed by the army and police chiefs. Major Ortega refused to recognize them at the landing field because his signature was not also featured. The photographers insisted the cards were valid, the windup being that the major sicked his underlings on the camera toters.

It wasn't exactly funny, either, as some of the boys took a bad beating, especially the Cuban "still" men and the Fox Movietone disciples.

In the latter outfit several thousand dollars in damage was done to the equipment.

Major Ortega may be court-martialed for his conduct. It was the one discord in Cuba's good will demonstration revolving around Lindbergh.

## 3 Coast Weddings

Los Angeles, Feb. 14.

Three filmland couples have made known their intentions to marry in the near future.

Mary Astor and Kenneth Hawks, production supervisor at Fox, have set Feb. 23 as the day, with a honeymoon in Cuba to follow. Mrs. Athole Ward, sister of Norma Shearer, is engaged to Howard Hawks, writer, and brother of Kenneth. Their marriage date is not definite.

The last pair is Vivian Howell, actress, and Lex Neal, director and gag man. They will have the knot tied some time in June. Miss Howell is the daughter of Alice Howell, one of the screen's early comedienne.



# THE CHANGES WITH YEARS

## SAXE ACCUSED BY YOUNG GIRL

Theatre Man Denies—Girl Previously Picked Up

Milwaukee, Feb. 14. Thomas Saxe, amusement man and former president of Saxe Enterprises, was named on a serious charge in a warrant sworn to by a 16-year-old Milwaukee girl. She charges Saxe with attacking her. Announcement of the girl's charges was made by Harry McGarry, captain of detectives, and John Bauschek, superintendent of the bureau of identification, after the girl had been subjected to a long grilling. Warrant was issued after District Attorney Wengert had been informed of the nature of the case.

Several weeks ago this girl and a 19-year-old friend were picked up by police for questioning. The older girl was held as a vagrant and is now confined in the county jail pending trial. The younger girl was sent to the detention home where she unfolded her story of an attack by Saxe. Repeated questioning failed to break down the girl's statements, and an investigation was ordered with the result that Saxe was named in the warrant.

"Because of the prominence of the man involved," Dist. Atty. Wengert said in issuing the warrant, "and because I realize an order for his arrest will probably mean that I will have the fight of my life on my hands to gain a conviction, I am moving carefully in the matter."

Saxe denied the charges and was released under \$1,000 bail.

## FRENCH CENSOR POWER ON ALL IMPORT FILMS

Paris, Feb. 5. What is considered as serious discrimination against American films, is a French government proposition to replace the suggestions of the recent cinematograph commission here and to establish an official censorship board which control all importation of foreign pictures. Instead of the quota measures to limit the entry of foreign films, which the commission voted, the Government censors will have power to license only a few of the pictures imported. It will therefore be possible for the authorities to refuse any films presented.

It is supposed the bigger French producing firms are behind this proposed legislation as the smaller firms would profit more from the quota.

## Menjou's \$8,500?

Los Angeles, Feb. 14. Adolphe Menjou is making his last picture under his present Paramount contract. The picture is "The Super of the Gaities," being directed by Hobart Henley. Menjou's contract expires May 1 and he leaves here for Europe July 10.

It is said he is now getting \$75,000 a picture and that the next option, which runs for a year, calls for \$100,000 a picture on a basis of around \$8,500 a week salary.

## Sheehan Wants "Boat"

Winnie Sheehan has been reported negotiating within the week with Universal to secure the picture rights to "Show Boat."

Report was Sheehan heard U is undecided about starting the film, although it's on the U list to commence in May.

From accounts Sheehan can easily place "The Show Boat" on the Fox schedule at almost any time.

## "CHAMPAGNE" ABOARD

London, Feb. 14. First sequence of "Champagne," starring Betty Balfour, is to be shot this coming Friday at sea, on board the "Berengaria."

## A Famous Producer

E. V. Richards, the famous producer from the Southland in New York last week, accompanied by Bill Geringer. Mr. Richards is the father of eight children, and he's still young. His side line is as an executive of the Saenger Circuit.

## CRANFIELD & CLARKE GIVE UP IN U. S.

English Distributing Firm of Short Films Find Overhead Over Here Too Heavy

Cranfield and Clarke, Canadian distributors of short subjects, are dissolving and retiring from active business so far as the United States is concerned.

The firm has moved from its offices in 729 7th avenue, and pending settlement of their affairs, has office space at 130 West 42nd street.

R. T. Cranfield, the president, is in charge, with Col. W. F. Clarke, vice-president, and Bill Brotherhood, sales manager, reported in Canada.

Cranfield and Clarke, Englishmen, came over about four years ago with the trade understanding that they had the backing of London capital. They operated exchanges in New York, Boston, Philadelphia, Chicago, Los Angeles, London, Paris, Montreal, Toronto and Winnipeg, concentrating upon short subjects. The Canadian affiliations were understood to be separate in operation and policy, but all exchanges carried the Cranfield and Clarke name.

Sold Stuff on Hand

The original product consisted of a large assortment of one and two-reel negatives produced in England. To this were added some Swiss product, Canadian government scenes, a series of Sketchographs and a series of Boy Adventure stories. Their last listing mentioned 12 dog and children pictures, 12 Al Joy comedies and 8 Shot and Powder comedies.

For the past year or so they have acquired no additional product, all sales being on subjects already on hand. With the heavy overhead through operating their own exchanges they were unable to hold their product.

Cranfield and Clarke are associated with the Canadian International Film Company, which is not effected by the passing of the partnership in the United States. C. I. F. is now making a five-reel subject in Ontario entitled "Carry On, Sergeant."

## KEITH DAYTON STOCK ORDERED OFF STOCK EX.

Cincinnati, Feb. 14. The common stock of the B. F. Keith's Dayton (O.) Theatre Co. has been ordered stricken from the trading list of the Cincinnati Stock Exchange, as a result of the company's failure to submit a financial statement," said Richard Seaving, secretary of the Exchange.

No announcement or comment on the movement so far has been issued by the theatre company, a subsidiary of the Keith-Albee-Orpheum Circuit.

## "Collegians" Making Films Abroad for U's Quota

Los Angeles, Feb. 14. In order to meet film quota requirements of several European governments, Universal is planning to send the Collegian series unit abroad this summer to make pictures in England, France, Germany and other countries.

Present series will be completed about May 1. Stories for the trip abroad will be lined up before the troop leaves here.

## FILMS' OLDTIMERS OF THEN AND NOW

(A periodical resume by Variety, usually incomplete and necessarily so, of those of the picture business who have left it for one reason or another.

Present story contains many hitherto unmentioned names from the executive division of film of long ago.)

Los Angeles, Feb. 14.

Pathfinders who pioneered the picture business, contributing their share to lifting the industry above the penny arcade and nickelodeon levels in most instances, have nothing but unpleasant memories of what might be today had they remained in the business.

Some of the men and women who aided in making motion picture history have survived in good standing. Yet the majority crowded out by a perpetual state of competition are compelled to work in some other line to eke out a living. Following is what some of the famous people of yesteryear are now doing which proves that fame and fortune in the picture business is mostly a bubble.

Harry R. Raver

Harry R. Raver, organizer of the All-Star Feature Productions and the first man to present a \$2 movie on Broadway, New York, at the Knickerbocker by showing "Cabrila," was the first man to buy the screen rights to a famous novel and produce it on the screen. It was Upton Sinclair's "Jungle," a story of the Chicago stockyards and the best seller at that time. He was further responsible for inducing such men as Adolph Zukor, Arch Selwyn and Augustus Thomas to enter the film business.

Today Mr. Raver is conducting a small antique shop adjoining the Vine street theatre in Hollywood.

Gene Gauntlicher

Gene Gauntlicher, well-known figure in the old Kalem company, was the first woman director, cutter, star, writer, scene painter and exhibitor. She was the first woman to star and make a picture in Europe.

Miss Gauntlicher was last heard of a year ago, reported to be managing an apartment house in St. Louis.

Charles Greene

Charles Greene, one of the first picture actors to appear before the camera, is now in Hollywood engaged in the shirt business because casting directors think he is a new-comer. Charlie can tell how he grub stalked many of the big picture moguls now riding around in high-powered cars, and who won't give him a nod.

Edward McManus

Edward McManus, who induced William Randolph Hearst to go into the picture business and later organized the International News reel, is now a newspaper editor in the Middle West.

Herbert Blache

Herbert Blache, in association with Madame Blache, was one of the pioneer directors who turned out more pictures than a leopard has spots. He was considered the most artistic in days of the Solax and old Metro companies, and is now conducting an art lamp shade store in Hollywood, where he does his own decorating.

George D. Baker

George D. Baker is another pioneer director who commanded the highest salary of any director in the business during the postwar period.

He is now retired in Hollywood, passing away his time by writing novels. He can be seen riding about the town in a Chandleir limousine that he purchased when

(Continued on page 12)

## Harrison's Surprise!

Pete Harrison, whose native heath is Greece, is putting together a history of the Irish in the picture business for the "Irish World."

It's understood that Pete has dug up 40 or 50 Irishmen connected with the film industry, which may be as much of a general surprise as it was to Pete.

## U. A. AFTER REG. DENNY, U'S \$60,000 LIMIT

All "Jewels" Under Same Budget—\$150,000 Limit on Reg.—Cutting Scenario Staff

Los Angeles, Feb. 14.

Negotiations between Universal and United Artists are on for the transfer of Reg Denny's contract. Universal is said to be losing money on the Denny pictures due to heavy negative costs. If the deal goes through, William Selter will go with Denny as director.

U will cut its studio scenario staff in half this week, eliminating practically all but contracted writers.

When the studio resumes full time production in April, it is planned to keep the cost of "Jewels" down to \$60,000 per picture, with the exception of the Reginald Denny series which will carry a production budget of about \$150,000 if he doesn't go with U. A.

## Hines in George Cohan Plays for "Talkers"?

Los Angeles, Feb. 14.

With one more picture to go on his present First National contract, Johnny Hines is being approached to do a series of George M. Cohan plays for one of the talking picture concerns.

The list of possible plays include "The Little Millionaire," "45 Minutes from Broadway," "Yankee Prince," "Little Nellie Kelly" and "The Merry Malones." Hines was a former song and dance man on the stage. When entering pictures he was identified as the "Yankee Doodle" comedian.

## Am. Directors Didn't Connect in England

London, Feb. 14.

Albert Parker and John Robertson, film directors, sailed from here Saturday on the "Celtic."

The boys were here several weeks without making any arrangements to produce for British picture concerns.

## P. C. T.'s Big Issue

London, Feb. 14.

Provincial Cinematograph Theatres issues this week a \$4,267,460 preference stock in \$5 shares carrying 7 1/2 percent, and further shares in dividends up to 15 per cent. as a limit on stock.

This money is believed to be destined for building of new theatres.

## ROACH DIVIDEND

Los Angeles, Feb. 14.

Board of directors of Hal Roach Studios declared a special dividend of one-half of one per cent, in addition to the regular quarterly dividend of two per cent on preferred stock. The dividend is for three months ending Feb. 29 and will be paid March 1 to stockholders of record Feb. 15. This is the fourth consecutive extra dividend declared by the corporation.

As a result of the releasing agreement with M-G, the net earnings of the corporation for last December amounted to \$24,730.

## W. B.'S FIRST TALKING CAST

Foy Secretly Making 5-Reeler for N. Y. at \$2

Los Angeles, Feb. 14.

First of the full length Vitaphone features with an entire talking cast is being secretly made at Warner Brothers studios under the direction of Bryan Foy. Picture is a five-reeler and at present entitled "The Roaring Forties," a story of Broadway life by Hugh Herbert and Murray Roth.

A cast of 50 people is being used with the principal players Gladys Brockwell, Helene Costello, Cullen Landis, Tommy Dugan, Wheeler Oakman, Tom McGuire and Guy Dennery.

Foy has been working on the picture for about two weeks with nobody but members of the cast permitted on the set.

Film is to start with a \$2 showing at Warner's, New York.

## HAYS BEFORE SENATE COMMITTEE IN MARCH

Los Angeles, Feb. 14.

Will Hays, accompanied by Maurice MacKenzie, leaves March 15 for New York. He will go from there to Washington to answer subpoena in the Tea Pot Dome Inquiry into Liberty Bonds given to the Republican Party in 1920, when Hays was chairman of the Republican National Committee.

Washington, Feb. 14.

Democratic Senators are predicting that the Senate oil investigating committee's call to Will Hays will be but the beginning of a lot of questioning, and on other matters, of the picture "Czar."

How the Democrats propose to bring about this questioning was not disclosed.

Basil Manly, Scripps-Howard reporter, assisting the committee, sent out copyrighted story that the G. O. P. campaign deficit in 1920 was paid from oil profits through Hays.

## Playing Organ by Control

Des Moines, Feb. 14.

Playing a pipe organ by remote control proved diverting to the patrons of the Capitol, Public house, here. The organ was played by Herbie Koch, solo organist, without his presence—a weird light being thrown on the performing, though man-less organ.

Then the trick was explained, with Herbie going up and down the aisles play the organ on a portable board strapped around his neck—the board being attached to the pipe organ by cable.

## Griffith's Remake

D. W. Griffith left New York for the Coast last week to make "The Battle of the Sexes," a picture he turned out 14 years ago for \$12,000. The new effort will run in the neighborhood of \$300,000 for U. A.

It is understood that Griffith's intention is to do the remake with Mary Philbin, if he can secure her release from Universal for it. It is reported Carl Laemmle not long ago offered Griffith \$250,000 to direct "Show Boat" for U.

Griffith is still playing around with the idea of making "The White Slave."

## POUCHER TO COAST

Ralph Poucher is leaving the Consolidated Laboratories to go to the coast as representative of Richard Rowland and he will also be the representative of the First National Studios. He will go West this week.







# "SADIE" VERY BIG AT \$48,500 AT RIVOLI—RAVES BY N. Y. CRITICS

Nothing Marked Elsewhere on Street Last Week—  
Paramount Got \$69,700 With Colleen Moore—  
Roxy Did \$91,000, Off—"Kid" at Strand, \$42,600

Evenly, if not fluently, marked the progress of the Street last week. Nothing starting at any point along the line, although "Sadie Thompson" poured herself a \$48,500 glassful at the Rivoli.

This is a good getaway for the Swanson picture. "Last Command" took the expected drop on its third week, getting \$39,650—slip of \$3,700—but still substantial.

None of the big first runs splurged with oversized grosses. "Patent Leather Kid" gave the Strand \$42,600, very good. Picture stays a second week but this was scheduled. Film is running a full two hours and giving 11.30 p. m. performances to get in seven daily screenings.

"Student Prince" eased down to \$62,500 on its second week at the Capitol, good, but a slide of \$12,700. House is currently playing "Rose Marie" and its initial \$100,000 week. Colleen Moore held the Paramount even on its "Old Ironsides" week with "Her Wild Oat" gathering \$69,700, while "Love Me Simba" after \$100,000, and "The World Is Full of Love" got more than \$91,000 into the Roxy.

"Helen of Troy" practically held even with its first week at the small Capitol, again going around six "grand" at \$5,800. Universal was playing with the idea of holding "Cohens and Kellys in Paris" over at the Colony but called in Chaney's "Hunchback" after \$13,500 had passed the gate—more than this house has been doing of late.

"Chicago" closed its seventh week at the Gaiety to \$5,700, succeeded Monday (today) afternoon by Fox's "Four Sons" and "Uncle Tom" went back but \$100 in running up \$3,200. "Love" remains extremely active at the Embassy, claiming \$10,700 for its 11th week, and "Drums of Love" didn't cover much ground one way or the other in hanging around. "Patent Leather Kid" fell away about \$1,000, but was well pleased with close to \$15,000. "Wings" pounded along on its uninterrupted journey at \$15,300. "Jazz Singer" felt its first real drop since the pre-Xmas period at \$17,700, and "The Enemy" is still trying to get friendly.

Estimates for Last Week  
(Astor)—"The Enemy" (M-G) (1,800; \$1-\$2) (4th week). Among the running and that's about all; "Trail of '98" here by March 1.

Cameo—"Helen of Troy" (F.N.) (549; 50-75). Holdover week for Mexican ball; total okay and first display on this date; \$5,800 only slightly off from initial session; the boys like; British made historical war film now in here for two weeks.

Capitol—"Student Prince" (M-G) (4,620; 35-50-\$1-\$1.65). Big first week, but fell to \$62,500 in taking away; total okay and about same sized slip, \$12,700; as Garbo took when held over in preceding picture; first Public-Leo week this week with short running one minute act of two hours and half.

Carroll—"Simba" (997; \$1-\$2) (4th week). Doing all right; has house for six weeks and may stay longer if business with Jannings and Carroll's new show not ready; first dip last week but solid at close to \$15,000.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (15th week). Center of rumors concerning Fox, but splitting reports with Colony on side; "Tom" quiet but steady at \$8,200; advertising last week.

Colony—"Cohens and Kellys" (U) (1,980; 25-50-75). Had chance to stay second week but management decided against; \$69,700, much better than house has been doing.

Criterion—"Wings" (Par.) (973; \$1-\$2) (27th week). Little deviation here for film; again consistent at \$16,300.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (12th week). Clocking many fast furlongs and last week no exception; fell to \$10,700.

Gaiety—"Chicago" (Pathe) (808; \$1-\$2). Passed on after seven weeks, finishing to \$5,700; "Four Sons" (Fox) opened Monday (today) matinee indefinitely.

## MIRACLE THAT CENSORS O. K. "GARDEN"; \$16,000

Barthelmess, \$13,000, 8 Days—"Circus" Off 2d Week, \$9,000; Loew's \$14,000

Special presentation of its feature picture, coupled with the hold over at the Palace, may have accounted to some extent for one of the best grosses of recent months at the Capitol, where "Garden of Allah" was a near smash with \$16,000. It was also a near miracle that our censors passed it. However, beyond mauling the film where it didn't call for it, it got by.

The Palace ballyhooed a wire from Chaplin congratulating the management on the big business done opening week with "The Circus." That didn't save it from being a flop the second week. The Princess got away with a good eight-day showing of "Patent Leather Kid" and collected \$13,000 at \$1 a top. Only other legit house.

Estimates for Last Week  
Princess (1,900; 50-\$1—"Patent Leather Kid" (F.N.). Played eight days to fair audiences; \$13,000. Capitol (2,700; 40-\$5—"Garden of Allah" (M-G). With prolog and special music; \$16,000, excellent.

Palace (2,700; 40-\$5—"The Circus" (U.A.). Fell off badly second week; \$9,000. Loew's (3,200; 45-75—"Serenade" (Par.). With good vaude; this show turned in fine gross of \$14,000. Imperial (1,900; 35-80—"Coney Island" (F. B. O.). Filler for vaude; \$4,500. Strand (800; 30-40—"Rush Hour" (Pathe). "Jesse James" (Par.). "The Sheik" (Par.) and "Ladies Must Dress" (Fox). All together, \$4,000.

## OVER \$50,000-AT-MET

"Last Command" Stirred Up Boston Last Week

Boston, Feb. 14. Metropolitan right back last week, grossing \$50,900 with Emil Jannings in "The Last Command." Whether the stage presentation is good, the picture, it matters little, but what of the picture? Jannings is the answer after some tough breaks. Steps and Steppers good stage show.

At Loew's State another good week was chalked up with "West Point" (M-G-M) close to \$22,500 and stage show terrific. "The Loves of Carmen" (Fox) at the Orpheum ran behind previous billings, after the start at the Back Bay Loew's.

"The Lovelorn" (M-G-M) at the Olympia and Fenway, not above average. "The Rush Hour" (Pathe) at New Boston with vaude any average. "South Sea Love" at Scollay Square Olympia did good business. The Modern and Beacon screening "The Fortune Hunter" (Wmeters) and "The Haunted Ship" (Tiffany) maintained customary patronage.

"Wings" got \$16,000.

(1,960; 35-50-75-90) (4th week). Jannings tumbled in third week, but not alarmingly and to be expected; at \$39,650 quite okay and no exception.

Rivoli—"Sadie Thompson" (U.A.) (2,200; 35-50-75-90) (2d week). Away to big first week with "Raves" from Dallas; \$48,500 excellent; house has added midnight shows.

Roxy—"Love Me" (U) (6,205; 50-\$1.65). Couldn't do much for no exception; fell to \$10,700; \$3,000 less than week before.

Strand—"Patent Leather Kid" (F.N.) (2,900; 35-50-65-75) (2d week). Away to big first week with "Raves" from Dallas; \$48,500 excellent; house has added midnight shows.

## "CIRCUS," \$20,700, N. O.

Saenger's Best for Winter—"Cohens-Kellys" H. O. 2 Days, \$5,230

New Orleans, Feb. 14. (Drawing Population, 450,000). Important item in film circles last week was "The Circus." Chaplin is still the same keen box-office factor here, as proven by the Saenger going above \$20,000.

Loew's State had only an average week with "The Latest from Paris." House went above \$15,000, which meant a healthy profit. The doddering slumbering Libery came back to life with "Cohens-Kellys in Paris." So good were the returns picture was held over two days additionally, getting over \$5,000 in nine days. Strand showed a spark of life with "The Garden of Eden," but the Orpheum with "East Side, West Side" and the Palace with "Yours to Command," dropped materially. Tudor had class C box with "The Bush Leaver."

Estimates for Last Week  
Saenger (3,568; 65—"The Circus" (U.A.). Best business of the winter; final check, \$20,700. Loew's State (3,218; 50—"Latest from Paris" (M-G). Managed to get \$15,200, due to good surrounding show. Liberty (1,800; 50—"Cohens and Kellys in Paris" (U). Did \$5,300 in nine days. Strand (2,200; 50—"Garden of Eden" (U.A.). Corinne Griffith still in the running here; got \$5,000. Orpheum (2,400; 75—"East Side, West Side" (Fox). Lucky to do \$3,300. Palace (2,300; 40—"Yours to Command." Gross \$5,500. Tudor (800; 40—"The Bush Leaver." Failed to hit at \$1,100.

## "Sporting Goods," \$23,000 Not So Good at Buffalo

Buffalo, Feb. 14. Business on and off at local picture theatres last week, exceptionally heavy attractions, but nothing excited more than passing interest.

Estimates for Last Week  
Buffalo (Public) (3,650; 30-40-65) "Sporting Goods" (Par.). Hanna. On to real success, but slipped rapidly. Stage bill good all round show for mediocre returns. \$23,000. Hip (Public) (2,400; 50—"Sporting Goods" (Par.). Hanna. Ballyhooed bill on even keel for average week's gross. Over \$15,000. Great Lakes (Fox) (3,400; 50-75) "Jazz Singer" (Par.). Arner and vaude. Stage week of feature presented peculiar situation. Opening Sunday off materially and business good the forepart of 2d week. Taking built substantially for week-end with capacity at close. Increase of prices had much to do with keeping returns from any records. Under \$17,000.

Loew's (Loew) (3,400; 35-60) "Divine Woman" (M-G-M) and vaude. Picture got away to heavy opening, but off thereafter. Around \$13,000. Lafayette (Ind) (3,400; 35-60) "Devil Dancer" (U.A.). Gilda Gray in person, Vita and vaude. Personal appearance, though, business not so good. Night takings averaging about three-quarters of capacity. Gross short of expectations, \$15,000.

## Freaks Outdraw "Kings" In Topeka for \$3,900

Topeka, Kan., Feb. 14. (Drawing Population, 55,000). A three-legged man, a giantess and a midwife got more business here the first three days of the week than did "King of Kings." "Kings" was Topeka's biggest road show picture flop. With about a half house opening night business then slid off till it was hardly worth while Wednesday night. At the Novelty the town's first big freak act got all the big business, doing almost on the half week as much as the house usually does for six days.

Estimates for Last Week  
Grand (1,400; \$1.50) (National). "King of Kings" (Pathe). First half of week disappointed; second half, once sold out to the Rotarians for school children didn't help much; \$2,500.

Jayhawk (1,500; 40) (Jayhawk). "Serenade" (F.N.) first half; a good play on Menjou's name and because they liked it; "Love and Learn," last half, got an average play; about \$2,000.

Orpheum (1,200; 40) (National). "When a Man Loves" (W. B.). House management chopped film because some of the scenes were "too gruesome"; did \$1,400. Cozy (400; 25) (Lawrence). "The Desired Woman" (W. B.) first half; not so much; no business the same; "In Old Chicago" (Pathe) followed filled with the same racing humor that always gets them, and did; week's total about \$800.

Novelty (1,100; 35) (Crawford). Freak act first half; broke "em and piled up record-breaking gross; ordinary billing last half, including a local orchestra; not so good, but business for week went to \$3,900.

# \$62,100 BIG FOR MAE MURRAY AT CHICAGO; 'GAUCHO,' \$26,000

"Wife Savers" Helps Hold Oriental to \$39,000—"Blondes" Opens Good, \$18,000—"Jazz Singer" Nearing End—Monroe Off, \$3,400

## AUTO SHOW HELPS AND WEATHER HURTS MINN.

Of 3 Holdovers, Barthelmess Best, \$10,500—"Student Prince" Dives \$6,000

Minneapolis, Feb. 14. (Drawing Population, 470,000). Out-of-town visitors attracted here by the auto show swelled attendance last week. Favorable factor, however, somewhat offset by the regular weekly stretch of bad weather. Grosses failed to attain exceptional proportions, but business was very fair.

No less than three holdover attractions—"King of Kings" (road show), at the Strand, "Patent Leather Kid," at the Strand, and "Student Prince," at the Garrick. All bowed out at the end of their fortnight runs.

"Kid" led the trio by a wide margin, doing almost as well on its second week. After a sensational week the house closed with "Student Prince" dropped with a heavy thud, but came through with a moderately good gross. First week led that of "Seventh Heaven," "Big Parade," "Ben-Hur," "Boys of the Town" and "Underworld" at this same house, but its second week fell behind that of the aforementioned attractions. "King of Kings," at \$1.65, fopped miserably its second week, getting only around \$4,000, after an \$5,000 first week.

With a jump of fully \$4,000, the State came back after last week's drop to \$10,500, but slipped slightly. Stage bill good in connection with a Ford auto show tie-up, house enjoyed a fairly good week in spite of the weather. "Patent Leather Kid," lacking pulling power and failing to prove much enthusiasm amongst the customers.

A vaude line-up enabled the Hennepin-Orpheum to lead the city. The picture, "The Desired Woman," had nothing to do with this showing, which was about the average of this theatre's film attractions. First time in a blue moon the Orpheum has been out following.

With Janet Gaynor in "Two Girls Wanted," Pantages held its own. Miss Gaynor has built a local following.

Estimates for Last Week  
State (F. & R.) (2,500; 60) "Gentlemen Prefer Blondes" (Par.) and vaude. Offerings apparently too sophisticated for fans who didn't take to it enthusiastically; "O'Malley" Ford revue, tied up with independent Ford auto show and involving gift of new Ford car to lucky patron, boosted takings; around \$14,000.

Garrick (F. & R.) (2,000; 60) "Student Prince" (M-G). Well liked picture apparently drained its patronage first week; dropped \$6,000 to \$3,000, okay.

Pathe (F. & R.) (1,500; 50) "Patent Leather Kid" (F.N.). Big hit here and business held up splendidly second week; around \$10,500—nearly as much as the first week. Lyric (1,300; 35) "Open Range" (Par.). Westerns not so forte in this town; picture okay, however; about \$2,200, fair.

Grand (1,100; 25) "Love" (M-G). Second loop showing; around \$700. Hennepin-Orpheum (2,890; 50-75) "The Desired Woman" (W. B.) and vaude. Picture above average at this house, but first class vaude accounted for big draw; about \$15,400, led town.

Pantages (1,650; 50) "Two Girls Wanted" (Fox) and vaude. Janet Gaynor a magnet; around \$6,700, good.

Seventh Street (1,480; 40) "Red Riders of Canada" (F. B. O.) and vaude. Satisfactory at \$5,400.

Anger Quits as Theatre Head; Stays With Schenck  
Los Angeles, Feb. 14. Lou Anger, formerly Dixon and Anger, vaudeville, will abdicate his post as general manager of United Artists Theatres March 1. Anger has just returned from the east with Joseph M. Schenck and is now winding up his affairs as operating head of the theatre organization. No successor for the job has been chosen as yet.

Chicago, Feb. 14. Playing to sensational business throughout last week, Mae Murray on the Chicago stage completely outclassed other loop attractions with \$62,100. The house record is \$63,400.

At the Roosevelt, "Blondes," following "H. O." after two weeks and topped a strong \$18,000. The latter picture did exactly the same in its first week. "Blondes" got a good send-off from the press and is regarded locally as extra choice stuff.

Paul Ash collapsed on the stage of the Oriental last Tuesday, and was out for a few days, with the final gross of \$39,000 showing the boy's absence makes a difference. "Wife Savers" on the screen probably helped quite a bit in keeping the gross respectable.

Jannings' "Last Command," at McVicker's, (Public) last week, topped four weeks, followed by "Student Prince." A unique hooked was at the Monroe, "Seventh Heaven" coming back this week after five weeks in the same theatre during November-December, and in the neighborhoods since. Heavy grosses in the family houses promoted the picture's success.

"Jazz Singer" is scheduled to close at the Garrick in two weeks, making a total of 18 weeks for this film at \$200 a week. "The Gauch" leaves United Artists Feb. 16, with "The Circus" coming in.

Estimates for Last Week  
Chicago (Par.) (4,100; 50-75). Picture received little notice through heavy exploitation of Mae Murray in stage; near house record with \$62,100.

Garrick (Shubert)—"Jazz Singer" Vita (W. B.) (1,233; \$2.20). Only pic scaled \$10 in first week; held up well in 13th week; two weeks to go; \$11,000.

McVicker's (Public)—"The Last Command" (Par.) (2,400; 50-75). Dropped \$7,000 in fourth week; doing continued strong business; \$20,000; "Student Prince" in.

Monroe (Fox)—"Spot Living" and "Mistaken Identity" (975-1000). Not so hot at \$3,400; not sort of title Monroe street boys go for.

Oriental (Public)—"Wife Savers" (Par.) (1,400; 35-75). Paul Ash out part of the week after collapsing on stage; comedy feature held somewhat; \$39,000.

Orpheum (Warner) across the Atlantic and Vita (W. B.) (776; 50). Picture favorably received, although transient trade showed little devotion from customarily big figure; \$7,500, okay.

Playhouse (Minden)—"Adventure Mad" (Ufa). Little art theatre playhouse, promising served with its corn and sawdust at \$3,600.

Roosevelt (Public)—"Gentlemen Prefer Blondes" (Par.) (1,400; 50-60). Greeted warmly and reeling steadily; initial week of \$18,000 should continue profitable on short stay.

State-Lake (Orpheum)—"The Night Eve" (Par.) (2,000; 25-50-65). Film and Florentine Choir headlining on stage; fair at \$17,000.

United Artists (U.A.)—"The Gauch" (U.A.) (700; 25-50). Right in fourth week at \$26,000; leaves Feb. 16 after satisfying run.

"KID" H. O. IN PITT  
\$21,000 at Grand—"Dove," \$32,450, at Penn—"Lovelorn" Big, \$15,300

Pittsburgh, Feb. 14. (Drawing Population, 100,000). Talk of the town was the business at the Grand with "Patent Leather Kid." The picture holds over for a second week. Presentation will change, however, as planned.

Penn did little below average with "The Dove," picture not pleasing fans, while the Aldine and "Lovelorn" turned in a great week's gross. Davis did nothing unusual with everything else quiet.

Estimates for Last Week  
Aldine (Loew) (2,000; 25-35-50) "Lovelorn" (M-G) and vaude. Hearst angle helped plenty as story ran in local paper; big at \$15,300.

Cameo (U) "Cohens-Kellys in Paris." In for three weeks and started slow; capped end at week-end (Stanley). Grand (2,700; 50-60) "Patent Leather Kid" (F.N.). Over \$16,000, and liners another week.

Olympic (Stanley) (1,200; 35-50) "Seventh Heaven" (Par.) and Vita. Average gross of \$16,000 in four run last week; same show, with Jessel, back this week.

Penn (Loew) (A.) (3,000; 35-60) "Patent Leather Kid" (F.N.). Just all right; \$21,000.



# ELECTRIC CHAIR BALLYHOO FOR HICKMAN "SPECIAL" KILLED IT

Cheap Denver Grind House Puts Dummy in Chair, With Metal Headpiece in Front of B. O.—Quits After 2 Days—"Student Prince," \$18,000

Denver, Feb. 14. (Drawing Pop. 400,000) Business slid back last week, only one or two places reporting anything near satisfaction. The Palace, a cheap grind, made good money with "Pitfalls of Passion," the sex drama for the "Hick" then, last week, followed it in with another thriller, "Hickman," the Fox, which flopped hard, being pulled off after the second day with "Pitfalls" put back for a two-day repeat.

The most spectacular brand of out-front ballyhoo seen here in years was unfolded for the "Hickman" run. Palace management had a dummy strapped in an electric chair, with the metal headpiece adjusted for the "burn" sitting in front of the b. o. Large crowds of kids and passersby stood before the object all day, but few ventured inside.

A fair company of traveling players appeared at the city auditorium under the auspices of the Decimo club, presenting Drinkwater's "Abraham Lincoln." This two-night stand netted close to \$2,000.

**Estimates for Last Week**  
Aladdin (Inde) (1,500; 35-60-75). "Fortune Hunter" (W. B.). Syd Chapin's latest road show, stamped here; with Vita prolog and Movietone newsreel, takings around \$6,200.

America (U) (1,500; 15-25-30). "Irresistible Lover" (U). Did a brody over the weekend and was pulled on Tuesday; Hoot Gibson rode in on "A Trick of the Heart" (U), which made the weekend complete financial bust at \$1,800; butting in the western gave first real indication that house is slowly falling back to ordinary sort of grind; daily change of bill may go into effect soon.

Broadway. Now housing Walker Whiteside, great local favorite, who presented "The Hindu" (first half and closed with "Sakura"). Colorado (Inde) (2,450; 30-40-50). "Wild Geese" (TIL) and stage show. Business off and takings slightly over \$5,500.

Denham (Inde stock) (1,732; 25-31). "Sally" (Ziegfeld) closed its second week around \$6,000, with above average; Victor Jory, leading man, left company Sunday, succeeded by John B. Litel, from the Coast; curiosity trade caused by Jory's withdrawal and his announcement of marriage to leading lady, Jean Inness, bolstered musical; show creditably presented.

Denver (Fanchon) (2,500; 35-40-60). "Student Prince" (M-G) and stage show "Moonlit Waters." Kept this big palace at good pace; M-G week of the picture in addition to theatre's newspaper play; good at \$18,000.

Empress (Inde musical stock) (1,700; 15-30-50). "Hawalian Romance" stage attraction, and "What Price Glory" (Fox) for third local showing; only slightly better than average at \$5,600; High Jinx company, with a little more wedding out, will soon be in pretty fair shape; "Flaming Youth" chorus, under direction of Jess Melanson, getting good.

Orpheum (vaude) (1,600; 15-50-11). With Harry Carey headlining, dropped slightly below previous weeks; \$3,500, or thereabouts; "Not for Publication" (F. B. O.) a weak one.

Rialto (Publix) (1,050; 25-30-40). "Under the Tonto Rim" (Par). Did less than usual; \$3,000, or thereabouts; \$3,900; house will hold several big screen features during the coming season, however, and should do well.

Victory (Publix) (1,140; 15-25-30). "Dead Man's Curve" (F. B. O.) last half was around usual at \$1,000.

## SPECIAL STILL CAMERA

Eastman Working on Plan Upon Studios' Request

Los Angeles, Feb. 14. At the request of many picture producers, Eastman Kodak is now working out an especially built still camera that can be attached to the motion picture camera and used by the same operator.

Size of the new camera negative, will be four times larger than motion picture negative, and will be made in rolls to facilitate easier loading and operation.

Need for this new type of camera comes about because of the failure of the process to print stills in a practical way from motion picture negative worked upon by Paramount newsreel.

## ALL MALE STARS FAIRLY IN K. C.

Jean Hersholt Billed Over Pola Negri, but "Secret Hour"—Did but \$2,400, Newman

Kansas City, Feb. 14. (Drawing Population, 1,000,000) Annual Fox Show cut into the regular amusements last week. Had the support of the grocers, and some 400,000 free, and cut rate, tickets were given out.

Downtown picture houses, however, made a game stand with male stars. Every one featured a man star, and the girls were second best. Midland had "West Point"; Newman featured Jean Hersholt over Negri in "The Secret Hour"; Jack Holt in "The Warning"; the Liberty's star; Rod La Rocque in "Stand and Deliver"; occupied the Mainstreet screen; Edmund Lowe fooled 'em in "The Wizard" at Pantages, and Bill Boyd was at the Orpheum in "The Night Flyer." Starting Friday the Midland changed to Friday openings on account of the routing of the Loew-Public units. This makes three of the downtown theatres opening on that day, others being the Pan and Liberty. The Newman continues with its Saturday opening day, and the Mainstreet starts its new bill on Sunday.

For the current week Mainstreet is showing "Patent Leather Kid" for a single week with no advance in prices. Understood this is the first time picture has been shown for 25 cents.

**Estimates for Last Week**  
Loew's Midland—"West Point" (M-G) (4,000; 35-60-75). Those who saw "Dress Parade" just about equally divided as to merits of two pictures; stage show furnished by first of the Loew-Public units to reach here; unit was "Listening In"; picture and show drew good notices and one of the best entertainments of new year. \$21,000 on 6 days.

Mainstreet (Orpheum)—"Stand and Deliver" (Pathe) (3,200; 25-50). Vaude bill. \$12,000.

Pantages—"The Wizard" (Fox) (2,200; 25-30-50). Pan bunch like thrillers; vaude one of the best bills of season; \$17,500-25-60.

Newman (Loew's)—"The Secret Hour" (Par) (1,890; 25-35). Billed Jean Hersholt over Pola Negri; reviewed the picture completely on Miss Negri's performance and picture; business far from satisfactory; at \$2,400.

Orpheum's picture, in connection with its regular vaude bill, was "The Night Flyer," William Boyd headlined; Gable, featuring "Vita-Phone" in connection with Lole Bergste Musical stock, offered "Harp in Hock" as film.

## "HAM AND EGGS" LIKED

"Old Kentucky" Called Just a Picture in Tacoma

Tacoma, Feb. 14. "Seventh Heaven" sent them past the Pantages turnstiles in goodly numbers.

Rialto had "Sadie Thompson," and nothing so slow about that, either. Broadway (Fox) \$1,000. Very big. Blue Mouse (Hamrick) (650; 25-50). "Ham and Eggs at Front" and Vita (W. B.). Biz getting better; \$4,400.

Rialto (W. C.) (1,250; 25-50). "Sadie Thompson" (U. A.). Gloria liked in this; improved to \$4,400.

C. nial (W. C.). "In Old Kentucky" (M-G). Just a picture; \$1,250.

## PICTURES

M, W & S' TO \$17,000; 5TH AVE., SEATTLE

"Sadie" Drops Off on 2d Wk.—\$10,200 for "Cohens and Kellys"

Seattle, Feb. 14. (Drawing Pop. 450,000)

Final date set for opening of new Seattle theatre, March 1, and the Portland, March 8. West Coast brings Publix unit shows for opening, with plan to use Publix presentations indefinitely. Fanchon & Marco will continue at the Fifth avenue.

"Sadie Thompson" fell down the second week, after the big week of "King of Kings" at Metropolitan, road showed, is getting only fair biz, although satisfactory. "Cradle Snatchers," stock, at the President, admirably presented. Blue Mouse broke an all-Seattle record by completing six weeks for a feature picture at a run. "Jazz Singer" did it and led 'em again nights during the final week. Not bad for a pov of 450,000.

Columbia was up nicely with "Cohens and Kellys" in Parie. "Utters were in dandy uniforms to add to piquant atmosphere, and very Parisian around front of house.

**Estimates for last week:**  
Fifth Avenue (W. C.) (2,700; 25-65). "Man, Woman and Sin" (M-G). Gilbert interested 'em; so did Hermie King and "Lace Idea"; \$17,000.

United Artists (W. C.-U. A.) (2,100; 25-65). "Sadie Thompson" (U. A.), second week week; \$5,000. last week, \$13,000.

Columbia (1,000; 25-50). "Cohens and Kellys in Parie" (U). Improved nicely; good comic and laughs solid; \$10,200.

Blue Mouse (Hamrick) (950; 50-75). "Jazz Singer" and \$13,000. Par. B. Sixth week new Seattle record; held strong for finish; \$10,000—big. Pantages (1,500; 25-60). "The Wizard" (Fox). Well liked; George Lipniz, violinist, helped draw; \$7,500.

Orpheum (2,700; 25-75). "On to Reno" (Pathe). Well balanced program. "The Wizard" (Fox). President (Duffy). (1,550; 25-41). "Cradle Snatchers" (Duffy Players). Good biz. \$5,300.

## STANLEY AND FOX EACH DID \$28,000

Jolson at Fox and Chaney at Stanley for Dead Heat—"Love" Quite Well

Philadelphia, Feb. 14.

Town's two biggest houses fared well although not exceptionally last week. Stanley with Lon Chaney in "London After Midnight" as the film and Donald Brian as the presentation headliner, got around \$28,000.

Stanley had \$11,000 in the box office, and clicked to a fare thee well. Previously at the Fox-Locust proved it O. K. for the lower price policy and grossed \$28,000, or perhaps more, the best in two or three months. Stanton, with the second week of "Gentlemen Prefer Blondes," proved it \$11,000 in the box office—surprisingly good considering dreary first week. Much credit is given to a tie-up with a local tab in a Broadway show.

Two weeks not so hot for this highly touted film. The Arcadia had "Sorell and Son," moved down from the Stanley, and got about \$4,500, exceptionally good.

**Estimates for Last Week**  
Stanley (4,000; 35-50-75). "London After Midnight" (M-G). This Lon Chaney not given reception of some of his previous work. Brian stage, meant something. \$28,000.

Fox-Locust (1,800; 15-65). "Sunrise" (Fox, 5th week). \$11,000. Very big. W. B. L. \$12,000. \$10,000.

Stanton (1,700; 35-50-75). "Gentlemen Prefer Blondes" (1st N) (2d week). Disappointment for second week, but held up satisfactorily over first, due to contests and exploitation. \$11,600.

Aldine (1,500; 42). "Wings" (Par, 11th week). The special strong despite rumors of removal. Over \$15,000.

Carlton (1,000; 50-75). "Love" (M-G) (2d week). Experiment changing-house-policy to feature picture appears to have been successful although not set yet. Last week over \$9,000.

With \$4,000 net, with another and perhaps two weeks to go.

Arcadia (800; 50-75). "Sorell and Son" (U. A.). Moved down from Stanley and got about \$4,500.

Fox (3,000; 99). "The Jazz Singer" (Warner, 1st week). After \$1.65 run at Fox-Locust moved here with splendid results. Stays two weeks. Boat \$28,000.



## AFTER THE SHOW

Barrels of fun. No wonder! Ever see any of those big boys in action? Meyer Davis now owns 58 bowling alleys in Washington and is building 70 more. The pros have lots of fun and health awaiting them at the King Pin Alleys whenever they play the Capital City.

## WARFIELD DOES \$24,000 WITH "ROSE-MARIE"

San Francisco, Feb. 14. (Drawing Population, 756,000)

San Francisco picture fans refused to be bunked. So far as they are concerned, westerns are ended. When they are of the mediocre type, as "Open Range," they refuse to bite. Despite the presence at the Granada of the old reliable Kolb and Dill, Granada business last week was a distinct disappointment. No denying that what business did come through was in large measure attracted by the German comics. With Kolb and Dill the house expected \$25,000 to \$26,000 and was lucky to reach \$23,000.

One block away, at Loew's Warfield, they had "Rose-Marie" and a pleasing stage show. The house clicked merrily to the tune of better than \$24,000. Not a record-breaker by any means, but healthy business. Across the street the St. Francis housed "The Gaucho." Doug continues to be surefire and his opening week had no difficulty topping last week's mark.

One other dark spot along the main stem last week, the Embassy, where Warner Brothers' "A Sailor's Sweetheart" clicked dimly. Quite disappointing in view of Louie Fazenda's popularity. It's different there currently, with "The Jazz Singer." Business started with a jump. Thursday and indications were the house record would be topped.

**Estimates for Last Week**  
Warfield—"Rose-Marie" (M-G) (2,672; 35-50-65-90). House consistently strong for past month, in fact, ever since Rube Wolf returned from the Coast. The picture featured liked and result passed \$24,000 mark.

Granada—"Open Range" (Par.) (2,785; 35-50-65-90). Indications were for a capacity week, especially when week-end passed \$11,000 mark, but sagged terribly; Kolb and Dill should drag 'em in alone; near \$23,000.

St. Francis—"The Gaucho" (U. A.) (1,375; 35-50-65-90). Best business (2,785) has been in months. Fair banks a "natural"; opening week bettered \$22,000.

California—"Last Command" (Par.) (2,000; 25-30). Second and final week of Emil Jannings feature garnered around \$15,000; most satisfactory; "Student Prince" replaced.

Embassy—"A Sailor's Sweetheart" (W. B.) and Vitaphone. One week plenty for this one; customers just wouldn't come; \$7,500, however, left a little to distribute.

## Missouri, With No Stage Show, Fell Behind

St. Louis, Feb. 14. (Drawing Population, 1,000,000)

"Wings" is playing at the American and doing all right.

At Jolson is currently at the State, playing against his picture at the Grand Central.

**Estimates for Last Week**  
Grand Central (Skouras) (1,700; 50-75). "Jazz Singer" and Vita. (W. B.). Still going strong in seventh week.

Ambassador (Skouras) "Ladies Night" (F. N.) (3,000; 35-65). Called rather thin comedy, starring Jack Wautlet and Dorothy Mackall; on stage Ed Lowry celebrated his 50th performance; \$36,600.

American (legit) (1,400; 50-150). "Wings" (Par.). First week of limited engagement; \$15,400.

Loew's State (3,300; 25-35-65). "Man, Woman and Sin" (M-G). On the stage; Pat Rooney's Family; \$29,000.

Missouri (Skouras) (8,800; 35-65)

## PORTLAND'S TANGLE WITH NEW PUBLIX

Town Badly Hit by Indie Oriental—Terrible Grosses Last Week

Portland, Ore., Feb. 14. (Drawing Population, 310,000)

Opening of Tebbett's Oriental, the town's largest cinema, seems to have temporarily, at least, affected the big first runs. Weather and general conditions may also be responsible for the short first business downtown, but one of the biggest factors is keen competition.

The Broadway, which until the opening of the Oriental has piling up gross receipts from \$5,000 to \$18,000 weekly, has now gone to a comparatively smaller gross. While mats at the Oriental are exorbitant, the average at the Broadway has been averaging \$14,000. This condition is due in part to the theatre being situated on the east side of the city, hence parking of automobiles is a convenience. Another stimulant at the Oriental is the low admission, a 35-cent top with a weekly overhead of \$7,000, exclusive of the overhead of the Tebbett-Stahl are the backbone of the picture end at that house.

However, local showmen are of the opinion that the opening of the new Public theatre opens it will become the key of the town.

United Artists seem to be up against it. The short first business with local houses is concerned. It is becoming very tough for U. A. to break in some of the local first runs. The first night at the U. A. and J. J. Parker, allied with the picture concern, may be forced to either buy or acquire a house for a run.

Business at the picture emporiums had many of the theatre managers getting out their tin cups and pencils, ready to embark upon a new era. Tebbett's Oriental connected to a terrible intake with "The Forbidden Woman." The Broadway also fell down, although profitable with "Wife and Child." Wallace, m. c. at this house, is to start a Sunday noon organ concert. Columbia sailed along but fairly with "Cradle Snatchers" in its second week. This comedy did record business the first week. The Rivoli started with "Helen of Troy" in its second week. Picture scarcely got through first week. Pantages had an excellent week, leading the town by a close margin, with "The Wizard" as the feature and an excellent vaude program, headed by Francis X. Bushman.

**Estimates for Last Week**  
Oriental (Tebbett) (2,700; 25-35). "Forbidden Woman" (Pathe). House took a big drop as picture was not strong enough to connect. Jetta Goudal does not mean a thing locally; \$12,000, lowest yet.

Broadway (W. C.) (2,000; 25-40-60). "The Wizard" (Fox). Hatton picture, registered fairly; Fanchon and Marco's "Follicles" and Ollie Wallace in Sunday noon organ concerts and m. c. okay; \$13,000.

Liberty (W. C.) (2,000; 25-40). "Spotlight" (Par.). Esther Ralston picture increased demand; vaude just average; now policy rumored; \$4,000.

Columbia (U) (850; 35-50). "Cohens and Kellys" (U). In second week Irish-Jewish picture fair; \$5,000.

Rivoli (Parker-W. C.) (1,210; 35-50). "Helen of Troy" (F. N.). A real flop in second week.

Pantages (2,000; 35-50). "Woman and Sin" (F. N.). House registered excellent week; leading the town; vaude headed by Francis X. Bushman; music band; over \$15,000.

Musie Band (Henry Duffy Players) "My Son" Bang-up week, with the register showing nearly \$7,600; "Tommy," "Night Stick" and other New York plays announced for future.

Blue Mouse (Hamrick) (765; 25-50). "Jazz Singer" and Vita (W. B.). Looks like a tie-up on playing indefinitely; packing 'em at all shows; held for sixth week; 'way out of ordinary for Portland; \$5,500.

"Old Ironsides" (Par.). First time at pop prices and for first time in two years house had no stage show; \$27,300.

"Noose" and stage show, house did \$28,100.

St. Louis (4,280; 35-65). "The Leopard Lady" photoplay and vaude. Cot.

Orpheum (2,200; 15-25-35-50-65). Downtown vaude house splurged with stars and good picture to launch first week of business; no reserved-seat policy; picture was "Home-Made" (F. N.), with Johnny Hines;

Capitol (Skouras) "Pitfalls of Passion." "For men only" last week; bandbox theatre set out to break all records; said to be packing in \$2,000 every 24 hours city in the week.



# NAT'L AD MEN FOR 'TALKERS'

## FRANKLIN ON COAST; LITTLE NEW IN FOX

No Personal Agreement Is Yet Reached Between Wm. Fox and Harold B. Franklin

Harold B. Franklin, president and general manager of West Coast Theatres circuit, is due to leave for his Los Angeles office this week. No personal agreement has been reached. An announcement of the Fox and Franklin, although the utmost friendliness exists between the two.

Franklin is returning to resume his coast post, after closing his deals with Fox, excepting the Finkelstein & Ruben (Minnesota) addition. An announcement of the Fox annexation is daily looked for.

Members of the Fox staff expressed themselves indifferent to reports of any Fox desire to secure control of First National, or to any report of anyone else going after it. One important Fox man said on the subject:

"What would we do with First National if we got it? Eliminate a producer?"

## Contractors Must Give Detail in Loew's Suit

Loew's, Inc., scored a point before the Appellate Division, which ruled that Mellon-Stuart Co., general contractors, furnish an extended bill of particulars in its suit against Loew's.

A \$100,000 claim is involved for commission and services in arranging the financing and underwriting for \$1,000,000 of the new Loew house in Pittsburgh at Penn avenue and 6th street.

## Fox Movietone's "4 Sons" Premier for Other Screens

Los Angeles, Feb. 14. For the first time at a film premier, Fox put Movietone to work on screen personages and executives at the opening of "Four Sons" here. The Fox staff picked their people and had them do the stuff before the lens and say a few words about the opening.

Understood that Fox will use this stuff as advance propaganda for this picture throughout the country. Most of those who spoke are connected with competing concerns.

## Ramish's \$178,000 Suit

Los Angeles, Feb. 14. Jack Bennett, concerned in the Julian oil fiasco, has filed suit against Adolph Ramish in the U. S. District Court for a total of \$178,000. Bennett charges in his complaint he paid out \$44,500 to Ramish as an alleged bonus for the loan of \$250,000 which Ramish made to him in December, 1926. Bennett is suing for treble damages on the ground that the bonus was usurious interest and in violation of the State usury law.

## CLARA BOW'S OPERATION

Los Angeles, Feb. 14. Clara Bow went to the Hollywood Hospital last week to have her appendix removed. Miss Bow has been suffering with this chronic ailment for more than a year.

As a result of her illness production on "Ladies of the Mob" has been indefinitely postponed. There is a possibility that Miss Bow comes out of the hospital she will appear in a story based on vaudeville.

Miss Bow is reported rallying and is expected on the lot in two weeks.

## SCHILDKRAUT'S CITIZENSHIP

Los Angeles, Feb. 14. Rudolph Schildkraut is now a full citizen of the United States. Federal Judge McCormack granted the naturalization papers.

## Anita's Dad on Scenarios

Los Angeles, Feb. 14. R. Beers Loos, father of Anita Loos, is assistant to Elmer Harris, scenario editor at Columbia.

## HOLIDAY NEXT WEEK

Owing to Washington's Birthday, Feb. 22, falling on Wednesday, Variety will not be on the newstands of Greater New York until Thursday.

## WISCONSIN, \$18,000; 2 H.O.'S DROP \$6,000

Milwaukee, Feb. 14. Drawing Population 650,000.

Old Man Winter is treating theatre men and other mortals kindly this year. With spring temperatures prevailing, movie racket is holding its own against the advance of the army of unemployed.

While it is claimed that the jobless in Milwaukee are diminishing daily, the theatres show that the effect, if any, has been nil. Grosses continue to hit about the same, the drop in business placed at 10 per cent below last year. Local Orpheum is the least affected of any of that chain's houses in the nation, it is said.

Wisconsin is still setting a merry pace here, thanks to the stage band policy, while the Alhambra surprised mightily last week with better than \$9,000 for Clara Bow's "Wine" reissue.

A sad surprise was the second week of "The Dove." It flopped terribly. "Student Prince," another second week picture, failed to bring in the results hoped for after a monstrous opening week.

Estimates for Last Week  
Alhambra (U) "Wine" (U) (1-800; 30-50). Reissue was a surprise; expected to flop after opening day, it picked up and with a crack stage program, house piled up better than \$9,000.

Garden (Brin) "The Dove" (U. A.) (1,200; 25-50-75). Hit a surprise, despite heavy plugging and fair first week; below \$7,000.

Majestic (Orph) "Racing Romeo" (F. B. O.) and vaude (15-25-40). Back to usual after two great weeks with special; close to \$7,500.

Merrill (Midwestco) "Student Prince" (M-G) (1,200; 25-50). Second week; sharp drop; \$7,100.

Miller (Midwestco) "Red Raiders" (F. N.) (1,600; 25-40-50). Stage band show helped to keep house back to \$7,000.

Palace (Orph) "Harvester" (F. B. O.) (2,400; 25-50-75). Vaude bill and usual run of cash around \$17,000.

Strand (Midwestco) "Serenade" (Par) (1,200; 30-50). Menjou has a pulling power here; house coasted along, close to \$7,000.

Wisconsin (Midwestco) "Rose of Golden West" (F. N.) (2,800; 25-35-50-60). Wow of a stage band with house vocalist featured; picture had big kick with fans and gross climbed accordingly; better than \$18,000.

## Like It or Not—D'Arcy In for Divorce Suit

Los Angeles, Feb. 14. Roy D'Arcy, Roy Gulst of the screen, changed his mind about the divorce suit he started a month ago against Mrs. Laura Rhinock Duffy Gulst and called off the action. Meanwhile, Mrs. Gulst, filed a divorce suit of her own and will go through with it.

Mrs. Gulst is the daughter of the late Joseph Rhinock, eastern theatrical manager and one time Congressman.

## HANGER'S SENTENCE

Los Angeles, Feb. 14. Luther Hanger, 19, who operated a scenario agency under the name of Zano DeMille, pleaded guilty to misusing the mails, before United States District Judge Henning and got six months deferred sentence.

Hanger admitted accepting fees from \$10 to \$50 from embryo authors, with the understanding he would sell the stories to movie producers.

## Now "Kid of Kids"

Los Angeles, Feb. 14. Australian and New Zealand cinema band-the title of "Sings of Stinger" Hal Roach comedy, and changed it to "Kid of Kids." Reason for change was that it was deemed sacrilegious since "King of Kings" was being shown in that country at the same time.

## RADIO INFERIOR TO SIGHT-SOUND

\$1,000,000 Offered to Talker for Commercial Rights for Five Years—Not Enough Theatres Equipped Yet — Chains Could Charge on Capacity Basis

## NAMES TO PLUG GOODS

Talking pictures loom up as a big commercial advertising medium of the near future. Manufacturers of nationally advertised commodities have already approached the makers of other "talkers" for use on the screens.

In the case of one of the newest talkers a selling agency offered manufacturers of the equipment \$1,000,000 for the exclusive sales rights for five years for commercial purposes, this sum to be paid in addition to the price of equipment.

Producers of talking equipment, who also operate theatre chains, like Fox, if accepting commercial advertising, may be in a position to get almost as much revenue from this source as from admission receipts.

15,000,000 Circulation  
Talking equipment in 1,000 theatres throughout the country could give advertisers a direct appeal to at least 15,000,000 or more people weekly.

This advertising angle figures to make equipment installation profitable for all chain operators, since revenue from this source is expected to exceed \$10,000,000 a year as soon as enough theatres are equipped.

At present the firms wanting to use talking films and equipment has not yet been planted in centers where the advertising will do the most good.

Talking picture publicity is expected to cut mostly into radio advertising appropriations since, in addition to the vocal effect, there will also be an impression of a physical presence.

Cigarette advertising, for example, instead of being plugged by theatrical stars solely in print, will try for the "names" to endorse vocally via the "talkers."

## Movietone's Song Picture

James A. Fitzpatrick, independent producer of "Music Master" films, has been engaged by Fox and will start on a one-reel movietone subject based on the song, "In Old Kentucky," by Stephen Foster. The subject will have a plot with dialog and music. It is the first experiment of its kind yet attempted by any of the mechanicals.

Fitzpatrick will not abandon his present short subject business.

## Par-F.N.'s Baseball Swap; Scenarist for Girl Lead

Los Angeles, Feb. 14. A good scenario writer is an even trade for a leading woman, according to Paramount, which wanted Jack Kirkland, scenarist for First National, and the latter company which wanted Thelma Todd, Paramount cutie. The swap is the first of its kind ever reported in Hollywood.

## LAEMMLE CONFINED

Los Angeles, Feb. 14. Carl Laemmle was stricken with a stomach ailment last week and will be confined to his home in Benedict Canyon for several days. His illness is said not to be critical.

## LAKE'S "BUCK PRIVATES"

In Variety's review of "Buck Privates," favorably commented upon, the reviewer did not mention Stuart Lake, who wrote the story.

Mr. Lake says he can't understand how Variety could overlook a guy who had paid his subscription three years in advance.

## ITALIAN MADE BIBLICAL FILM FOR STATE RIGHTS

"Jesus of Nazareth," an Italian-made six-reeler, has been purchased for the United States by E. S. McConnell, of Screen Classics, State right organization of Minneapolis, and Bertram Willoughby, non-theatrical distributor, of Chicago. Jack Connolly, formerly mid-western sales manager for Columbia, will go on the road to place it in the various districts.

The picture deals with the life of Christ from birth to the ascension, and strictly follows biblical chronology.

## 4 "Gang" Members Thru; Roach Closing March 24

Los Angeles, Feb. 14. When Hal Roach studios close down for five weeks, March 24, four members of the "Our Gang" troupe will be off the payroll. These juvenile prodigies have served their apprenticeship and outgrown their usefulness to the "Gang."

Roach has made arrangements to have this group do a vaude skit over the Orpheum and Keith-Albee circuits. The youngsters to go are Jackie Condon, Mildred Corman, Bobby Morton and Jay R. Smith. Those to continue on the payroll for next season's output are Joe Cobb, Farina, Jean Darling, Harry Spear and Wheezin. Four new members will be added.

As a result of the early shutdown the Roach lot will not close during July as formerly.

## Jetta Goudal Sues DeMille For \$42,250 on Contract

Los Angeles, Feb. 14. Jetta Goudal has instituted a suit in Superior Court to collect \$42,250 from DeMille Pictures Corp., which she asserts is due her for back salary.

Miss Goudal charges a breach of contract. Under her agreement with DeMille, Miss Goudal affirms she was to receive a sliding scale salary ranging from \$750 to \$1,750 a week. Her attorney is W. I. Gilbert.

Miss Goudal walked off the lot some months ago.

## Writers' Code

Los Angeles, Feb. 14. Members of the writers' branch of the Academy of Motion Picture Arts and Sciences have appointed a special committee composed of Charles Logue, Bess Meredith, John Goodrich, Benjamin Glazer and Agnes Christine Johnston to recommend a code of ethics for screen writers.

The code will suggest certain practices to be followed in relations with producers. It will not interfere with the writers' standard contract now being drafted by a committee of writers and producers through the academy.

## Mrs. Kerrick Cleared

Los Angeles, Feb. 14. The jury in Judge Frick's court cleared Mrs. Sarah Kerrick of manslaughter charges in connection with the death of her husband, Tom Kerrick, picture cowboy. Kerrick was killed last year during an affair in his Hollywood home.

Originally, five persons were accused of the crime and convicted of manslaughter. Later the conviction was reversed on appeal and all but Mrs. Kerrick were cleared by the district attorney's office.

## 33 1/3% OF BRITISH ARE PICTURE HOUSE GOERS

Best English, German and American Films in Britain During 1927 Named

Washington, Feb. 14. Summarizing 1927 as the "most significant in the history of the British film industry," Grant Isaacs, American assistant trade commissioner in London, reports the development of the Film Quota Bill, to the Department of Commerce, as now reaching the stage of centering around the naming of the committee to administer the law.

Plans sponsored by the British board from January through November, 1927, gives the following representation to the larger American picture makers: Paramount, 104; Fox, 89; Jury-Metro-Goldwyn, 70; First National, 58; Warner Bros., 43; Pathé, and F. O. 23. British artists is not named, but "Allied Artists" is and with nine pictures.

"Ben-Hur" was the greatest money-getter of the year, says Mr. Isaacs. Others which drew above the average were: "Clang," "The Heaven," "Way of All Flesh," "My Best Girl," "Under Artistic Skies," "Kid Brother," and "Uncle Tom's Cabin."

German box office successes were: "Faust," "Cinderella," "Metropolis," and "The Student of Prague." The outstanding British successes were: "Mademoiselle From Armentieres," "Roses of Picardy," "Flag Lieutenant," "Flight Commander," "The Ring," "The Lodger," "Hindle Wakes," "Palaver," "Downhill," "Nelson," "Somewhere Good," "The Somme," and "The Battles of Corneval and the Falkland Islands."

British production in 1928 is forecast by the trade as doubling that of 1927 with its official 47 and its trade claim of 60.

Conservatively the American official sees an actual 57 productions for the year. Fifteen of these have already been trade shown, it is added.

Approximately 100 new super houses were established either through construction or conversion in 1927 giving the total estimated seating capacity for the British Isles between 8,000,000 and 8,500,000. Population is estimated at 42,000,000, with it reckoned that there are a steady 14,000,000 picture goers.

## Miss Del Rio's Minor Poisoning Halts 'Dancer'

Los Angeles, Feb. 14. Production on "Red Dancer of Moscow" is being held up for 10 days due to the illness of Dolores Del Rio.

Miss Del Rio was allowed last week to return to M-G to finish some scenes in "Trail of '98." Immediately after she completed this work, her eyes and back began to swell. Doctors said that she was suffering from poisoned oak and it would take about 10 days or more before she would recover.

In the meantime Raoul Walsh, directing "Red Dancer," had completed all the other scenes and was forced to suspend activity.

## JOAN CRAWFORD'S QUARTET

Los Angeles, Feb. 14. Joan Crawford is following Hoot Gibson in seeking self-supporting publicity. She is now sponsoring a string quartet which plays over local radio stations.

## CORINNE'S 4 ROOMS

Los Angeles, Feb. 14. First National is building a four-room bungalow for Corinne Grimth on the lot.

This is the second private bungalow First National, Colleen Moore occupying the other one.

## Vidors Sailing

Los Angeles, Feb. 14. King Vidor and his wife, Eleanor Bordinan, will leave for Europe upon completion of "Tolly Farred," M-G.



# PATHE STOCK, BONDS RECOVER SHARPLY; "A" SHARES AT 16

Short Covering Speeded by Kennedy's Entrance Into Situation—Clique Again Aggressive in Paramount—Looks Like Move in Warner Bros.

Hasty covering by shorts in Pathe "A" stock on news that Joseph P. Kennedy of F. B. O. had taken charge of the concern moved that issue from 8 1/2 Friday to 16, yesterday's top. The retreat of shorts began Saturday and carried through until noon yesterday.

With the bear lines taken up, it was obvious that no buying was in sight and prices eased more than a point. While the stock was rallying under bear profit taking, a parallel move was on in the 7 per cent bonds, which yesterday got back from 10 to nearly 10 1/2.

Since this result could not have originated in technical short covering, the inference was something was on foot on the part of the banking interests concerned in Pathe, and this swift recovery contributed to the betterment of the stock. Ticker players are not interested in Pathe around 15 just yet.

After its sensational collapse and recovery, it is the view that anything is possible, with the consensus tending to belief that on precedent it is likely to go below 14 before it goes far on the up side. Recovery from so severe a crash is not likely to be a slow process (ticker prices at one time discounted everything, including reversibility), and that leaves the way open for pool manipulation. For the first time in nearly four years there is talk of bear pools in the stock.

**Paramount's Top**  
Paramount touched a new top yesterday of 117 1/2, fractionally above its January peak of 117 1/2, representing the renewal of aggressive pool operations. The setback from 117 to 111 apparently driven from so weak a position, and the pool is in the saddle again.

Nobody looks for a wide swing up at this time, the situation being unfavorable for bull manipulation. Last week, on large transactions, Paramount was up over 4 points.

Summary of dealings including Saturday, Feb. 11:

1928				STOCK EXCHANGE			
High	Low	Bid	Ask	High	Low	Bid	Ask
40 1/2	38	1.00	American Seat (4)	39 1/2	39	39	39
17 1/2	16 1/2	5.00	Eastman Kodak (8)	17 1/2	16 1/2	16 1/2	16 1/2
10 1/2	10	100	First Nat'l 1st pref.	10 1/2	10	10	10
8 1/2	7 1/2	10.00	Fox Cl. A (4) ex rts	8 1/2	8	8	8
1 1/2	1	1.00	Fox Cl. A rts. Noncum.	1 1/2	1	1	1
6 3/4	6 1/4	43.00	Loew's (3)	6 3/4	6 1/4	6 1/4	6 1/4
2 1/2	2 1/4	5.00	Mad. St. Garden	2 1/2	2 1/4	2 1/4	2 1/4
21	20 1/2	1.40	Met-Gold-M 1st pref. (1.80)	21	20 1/2	20 1/2	20 1/2
9 1/2	9 1/4	100	Met. Pitt. Cap.	9 1/2	9 1/4	9 1/4	9 1/4
2 1/2	2 1/4	1.00	Orpheum	2 1/2	2 1/4	2 1/4	2 1/4
102	99 1/2	200	Do. pref. (6)	102	99 1/2	99 1/2	99 1/2
2 1/2	2 1/4	1.00	Orpheum	2 1/2	2 1/4	2 1/4	2 1/4
4 1/2	4	21.00	Pathe Exch.	4 1/2	4	4	4
18 1/2	18 1/4	47.00	Pathe Cl.	18 1/2	18 1/4	18 1/4	18 1/4
1 1/2	1 1/4	1.00	Univ. Pitt. 1st pref. (6)	1 1/2	1 1/4	1 1/4	1 1/4
90 1/2	90 1/4	30	Univ. Pitt. 1st pref. (6)	90 1/2	90 1/4	90 1/4	90 1/4
27 1/2	27	42.00	Warner Bros.	27 1/2	27	27	27

High	Low	Bid	Ask	High	Low	Bid	Ask
5 1/2	4 1/2	6.00	Film Invest. Mach.	5 1/2	4 1/2	4 1/2	4 1/2
22	21 1/2	14	Fox Thrs.	22	21 1/2	21 1/2	21 1/2
14	13 1/2	100	Loew's Deb. rts.	14	13 1/2	13 1/2	13 1/2

High	Low	Bid	Ask	High	Low	Bid	Ask
101	99 1/2	\$12.00	Keith 6 1/2, 1948	100 1/2	99 1/2	99 1/2	99 1/2
18 1/2	18 1/4	100	Loew 6 1/2, 1911	18 1/2	18 1/4	18 1/4	18 1/4
81 1/2	81	1.01	Loew 6 1/2, 1937	81 1/2	81	81	81
10 1/2	10 1/4	25.00	Loew 6 1/2, 1942	10 1/2	10 1/4	10 1/4	10 1/4
302	300	208.00	Warner Bros 6 1/2, 1928	302	300	300	300

Note—Fox rights expire Feb. 27.

Loew bonds ex warrants sold \$28.00, 101 1/2, 100 1/2, 101 unchanged.

## F. N. Starts 3

Production started Monday on the First National picture, "The Butler and Egg Man," the George S. Kaufman and Marc Connelly play. Jack Mulhall is featured. Richard Wallace will direct. Work on two other First National pictures will commence early in March. "The Boss of Little Arcady," starring Charlie Murray, written by Lew Howard and Charlie Green, is one, and the other is "Roulette," starring Richard Barthelmess, directed by Al Santell.

## Picture Print Stolen

Washington, Feb. 14. F. B. O. lost a print of "South Sea Love" when burglars entered the exchange here and carried away the seven reels.

## N. Y. P. A.'s Free Lancing

C. A. Leonard, with Howard Dietz for some time and for the last two months handling publicity for the Capitol, New York, has formed a partnership with Billy Cripps. Their first account is Blanche Mahaffey, Universal player, who recently married a millionaire businessman.

## COLORED FILM CO.'S BUST

Micheaux Film Corp., colored film producers, one of the few in the north, has gone voluntarily bankrupt. Debts totaling \$847 and assets of \$1,400 are listed by the firm, whose address is 100 W. 135th street. Production activity has been limited of late.

## Movietone's News Editor

Washington, Feb. 14. Lloyd Lehrbas is now news editor for Fox Movietone, with headquarters in New York. Lehrbas was formerly news editor for Underwood and Underwood here and behind that put in five years as correspondent for International News Service in China.

## BLANK-PUBLIX CHANGES

Des Moines, Feb. 14.

Many changes in the Blank-Publix circuit here recently, mostly house managers. A. J. Stolte, with the circuit for 10 years, and lately manager of the new Riviera, Omaha, has resigned because of ill health and will rest in California before being assigned with the circuit again. H. B. Watts, of the local Capitol, transferred to the Riviera. Nate Frudenfeld, formerly publicity manager for the circuit, succeeds Watts.

Elmer J. Levin, of the Columbia, Davenport, comes here to manage the Des Moines; Herbert Chatkin, assistant to Watts, will manage the Broadway at Council Bluffs; L. E. Slinker, of the Garden, Davenport, goes to the Columbia there; George Watson, of the Public school, and manager of the Spencer Square, Rock Island, will manage both the Garden and Family theatres, Davenport; Lionel Wasson, manager of the Strand here, becomes assistant to Nate Frudenfeld.

Jimmy Ellard, M. C. at the Riviera, returns to the Capitol here this week, and Paul Spor goes from the Capitol to the Riviera.

March 1 Vitaphone will be installed at the Capitol, Sioux City, and will also be installed at the Columbia, Davenport, and the Strand, Des Moines.

## Md. Censors Only Stopped 2 of 7,000 Films

Baltimore, Feb. 14.

Maryland State Board of Censors only barred two of the 7,000 films reviewed last year. Films of 355 others were snipped by the shears. The system of volunteer censors has been discontinued in Baltimore, but is being retained in the counties. Number of cuts, 355, is far less than the 684 recorded the year before.

## Fox's \$46,000 Remake

Los Angeles, Feb. 14.

Several months ago Frank O'Connor directed a picture for Fox entitled "Why Sailors Go Wrong," co-featured Sammy Cohen and the late Ted McNamara. This picture was made at a cost of \$110,000, and then ordered scrapped.

Last month Henry Lehrman returned to Fox as a director, and was assigned to remake this picture. At the finish he had about 300 feet of the original picture. Cost of remaking was \$46,000, and the picture will be remade on the current news program.

Lehrman has also been assigned to direct "Mr. Rome" for the same firm.

Cast headed by Lucien Littlefield.

## MATSEON SATISFIED

Los Angeles, Feb. 14.

O. M. Matseon says he's satisfied with his contract with E. M. Spitz and associates in the making of "The Last Moment," picture.

His agreement to produce in the film cash for a nominal amount and a percentage of the picture's gross.

## ASHER'S DUO

Los Angeles, Feb. 14.

F. N. has assigned E. M. Asher to produce and supervise "Butter and Egg Man" and "Boss of Little Arcady."

Richard Wallace will direct the first and Eddie Cline the second. Production starts on both March 1.

## Six More Dog Films

Los Angeles, Feb. 14.

Samuel Bischoff made four State right pictures featuring Silver Streak, the dog, and is now planning to make six more for the same market.

He will produce at the California studios, starting March 1.

## BARTHELMESS' NEXT 2

Los Angeles, Feb. 14.

Henry Hobart is preparing to produce "Roulette," "Butter and Egg Man" next, for First National. Alfred Gastall will direct. Upon completion of this Barthelmess will do "Out of the Ruins," a novel of the war by Sir Richard Gibbs.

## Met Studios Get Two

Los Angeles, Feb. 14.

Mrs. Wallace Reid, producing under firm of Broughton, Productions, has moved her unit to the Metropolitan studios. Burton King also moves to Metropolitan this week for his series.

## Labor's Own Theatres?

An Associated Press story Monday stated that the February issue of the Electrical Workers' "Journal" stated that labor unions may have a chain of 1,500 theatres under their control.

These "theatres" are to be in labor halls or other meeting places.

In the "Journal's" story is also mentioned that "union labor may form its own producing companies and produce the pictures as well as exhibit them."

Some one should cable England.

## Bad Business Conditions Felt in N. Y. Neighborhoods

Owing to unusual unemployment conditions, five picture houses on the East Side are closed and three others reported in the red.

As far as can be ascertained only two of the 60 Loew houses in Greater New York ever operated unprofitably. There are now three Commodore, Canal and Avenue B, it is said. And this despite the film booking competition on the East Side has been so keen that it has caused the Loew houses splitting picture even with M. & S. and S. & B.

In addition to general unemployment the East Side has been affected by difficulties in the textile industry from which the majority of the East Siders gain livelihood. All East Side theatres have been hit, including the Yiddish theatres. Immigration is negligible while, meantime, the former East Side population has scattered to other parts of the city. The residents who still live in that part of the town make Broadway for entertainment.

Unfavorable business conditions have also hurt grosses at the Warwick, Melba, Bedford and Universal, Brooklyn. Some other New York neighborhoods are also off.

Theatre operators estimate from \$5 to \$100 second and subsequent run houses in Greater New York have been affected by a drop in business ranging from 10 to 35 per cent.

## Kane's \$62,000 Charge

Los Angeles, Feb. 14.

Robert Kane paid \$40,000 for the screen rights to "Harold Teen," and is only using the title. A studio overhead charge of \$22,000 was added before he started to write a story, bringing the total up to \$62,000, and more before a crank was turned.

Picture is being produced by Kane for First National.

## RUDOLPH PROMOTED

Chicago, Feb. 14.

William Rudolph, manager of the local United Artists theatre, has been promoted to district manager and will spend his time between the new theatre in Detroit and here.

Local U. A. house will give special midnight opening of "The Circus" this Thursday in addition to regular Saturday midnight show.

## DENNY IN OWN STORY

Los Angeles, Feb. 14.

Reginald Denny has written an original titled "The Border Witness," which Universal has accepted as a Denny starring picture.

## W. R. Johnston on Coast

W. Ray Johnston, president of Ryvart, has gone to the Coast to confer with his partners, Trem Carr and Duke Worne, on next season's release schedule. Johnston will be gone about a month.

## Markey's South Sea Title

Los Angeles, Feb. 14.

Alexander Markey now en route to New Zealand with a company of five to make a South Sea picture for Universal, has selected "Karangi" as the title. English translation is "Children of the Sun."

## Eileen Percy Resumes

Los Angeles, Feb. 14.

Eileen Percy, ill for about two years, has returned to the lot and will be given a role opposite William Haines in "He Learned About Women."

## Sam Woods directing for M-G.

Los Angeles, Feb. 14.

Hoot Gibson's Remake Los Angeles, Feb. 14. Hoot Gibson is remaking "Man in the Saddle," which he made several years ago for Universal.

# BROOKHART BILL INTERESTING TO CONGRESSMEN

Besides 3 Members of the House Already Introducing, 9 Others Approach

Senator Brookhart, father of the Brookhart Bill, of such intense interest to the picture trade, states that within the week nine Congressmen have approached him with the suggestion that they be permitted to introduce his bill into the House.

This is besides the three members of Congress who have already filed the Brookhart Bill.

It indicates, says the Senator, that the House is lining up to his measure, which, he feels confident, will be favorably acted upon in the Senate.

The matter of the hearings before the Interstate Commerce Committee has not been as yet set.

Washington, Feb. 14.

Now there are three members of the House sponsoring the Brookhart bill, to stop block booking. In the lower legislative branch of Congress.

Latest to introduce the measure is Grant M. Hudson (R) Mich., who has followed the lead of Clarence Cannon (D) Mo., and omitted Section 2 and 3 of the Senate bill. These sections, as has been set forth, aim to establish the interstate commerce phase of the industry.

Political significance now takes on a 50-50 aspect. Brookhart, insurgent Republican in the Senate; Cannon and Celler, Democrats, and Hudson, Republican, in the House. Nothing yet has been settled as to hearings in either the Senate or House.

## Fox, Stanley and Newark

Newark, N. J., Feb. 14.

Insiders are puzzling over the apparent indecision of William Fox to proceed with his announced 4,000-seat picture theatre in this city. They appear to have been in a way with the Fabians' recent request to withdraw from the Stanley Company chain, a request not complied with to date.

## Only Two Regular

Units for Capitol

Publix-Loew units playing the Capitol, New York, will take up routes so long as new houses continue to open to complete and round out the bookings. Following these out of town premiers, the stage acts appearing at the Capitol will be produced solely for that house.

The current Capitol unit, "The Fast Mail," goes to Buffalo next week and this coming Saturday's (Feb. 18) unit will go to the new Loew's, Syracuse, N. Y., after playing the M-G-M Broadway-house. This is due to the openings at Syracuse and Columbus, O.

It is after these two units are out of the way that the Loew-Publix production staff will start turning out weekly material just for the Capitol's consumption.

## Christie Shut Down

Los Angeles, Feb. 14.

Christie studios will close down this week for three months. The length of the shutdown is due to the fact that the company had finished its entire production for the '27-'28 season and has not laid out a schedule for next year.

## DOLORES RETURNS IN APRIL

Los Angeles, Feb. 14.

Dolores Costello, laying off since the Warner studio closed in December, will return to work for that organization again in April. She is to be starred in a special production.

## Rex King's First

Los Angeles, Feb. 14.

Fox begins production on its first western, featuring Rex King, under the title "Wild West Romance." R. L. Hough directing. King has several years' experience as a cowboy actor.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLORATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
143 W. 40th St. N.Y.C.



# CENTRALIZATION SURVEY ON STUDIOS AIMS FOR SWEEPING ECONOMIES; A. M. P. P. MEETING

**Industrial Engineers Working on Collective Buying of Materials, Interchanging of Sets, Lights and Wardrobe, With Central Garage for Transportation—Figure to Save \$2,000,000 of Annual \$15,000,000 for Materials and \$500,000 on Costumes—Plan in Operation May 1**

Los Angeles, Feb. 14. Those belonging to the Association of Motion Picture Producers, when they attended their annual meeting here, were informed by Will Hays, honorary president of the organization, that a plan was on foot for the consolidation of general activities designed to increase the efficiency of their respective organizations and to effect economy.

Hays declared that Ernst & Ernst, industrial engineers, had been making a survey of conditions in all of the studios for more than a week and from reports turned in to the industrial economy committee, of which Fred W. Beetsom is chairman, there are indications of increased efficiency and unusual savings in purchasing and other departments.

**\$2,000,000 Saving**

It was pointed out by Hays that the survey which is being made shows that \$15,000,000 of material is expended every year by the studios for building material. He stated that the plan being worked on will provide for collective buying by the studios of all materials. Each purchasing agent is to have a budget prepared six months in advance with a list of materials to be needed for production. With the various studios using similar materials for this work, it is calculated that instead of each studio doing its buying from middlemen and jobbers they can do their purchasing direct from the factories and producers of these articles.

It has been figured that by collective buying through a central source, the studios will easily save around \$2,000,000 a year on the construction end alone.

At the same time Hays informed the producers present that he will continue as president of the Association of Motion Picture Producers and Distributors of America, with whom he has a contract to run another nine years. He told members that all loose cogs had been tightened and that he had assurance of full support and co-operation.

**Elections**

Cecil B. De Mille was elected president of the local organization with Watterston Rothacker first vice-president. Henry Henriksen is second vice-president. Fred W. Beetsom was re-elected to the posts of executive vice-president, secretary and treasurer. Members of the committee working with Beetsom on the efficiency and economy plan are Ben Jackson, Fox; Walter Stern, Universal; M. E. Greenwood, M-G; George Voelck, De Mille; and Frank Brandow, Paramount. This committee holds meetings several times a week with various studio heads to ascertain conditions in their respective departments.

The survey being made by Ernst & Ernst will not be confined to the purchase of building materials. That firm will look into the operation of all departments such as casting, auditing, transportation, wardrobe, property, executive and publicity, and report back the studio which they think is operating the most satisfactory and efficiently.

**Interchanging Sets and Lights**

The plan being worked on also calls for a clearing house which will enable the producers to exchange sets, properties, wardrobe, etc. Beetsom's idea is to have pictures taken of all standing sets and properties and keep on file as well as sending duplicates to all members. Rentals on these properties will be set at a net figure instead of on the percentage-of-the-cost basis as is used at present. Photographs and rental prices of railroad cars, New York and European street sets will also be sent out with rental price plainly marked and not to be regulated as to what particular person uses it.

Another plan will be for the interchange of elements. Many studios are overstocked with others have not enough when work-

ing at full capacity. In the past this equipment has been obtained from the outside. It is figured that with the centralization plan the studios will be able to save themselves about 40 per cent. of the present electric investment through the courtesy system.

**Wardrobe**

One of the biggest problems will be the matter of a central wardrobe and costume department. In the past producers have been giving one concern \$90,000 a year for costume rental, and after the stuff was turned back had no benefit from it. For the past six months the studios have been increasing their wardrobe departments and it is calculated that when inventory is taken the interchange system will be feasible, saving \$500,000 a year by using each other's garments.

Then the matter of trucking and transportation will be taken up. Many of the studios own their own transportation equipment, while others have been paying from \$300 to \$1,500 for the use of trucks and cars. It is believed that a central garage can be established with the producers buying their own transportation equipment and then being charged pro-rata as they use the transportation facilities they provide for themselves.

It is expected that the survey will be completed by March 1 with the collective plan of operation in use about May 1, when the studios are in full swing from a production standpoint.

## Wampas Nominations

Los Angeles, Feb. 14. Mark Larkin, press agent for Mary Pickford and Douglas Fairbanks, was the only candidate presented for the post of president of the Wampas by the nominating committee.

Candidates for the other offices include Harold Hurley, Jeff Lazarus, Bob Yost and Barrett Kelsling, for first and second vice-presidents; Le Roy Johnston, James Loughborough and Charles West, for secretary; Sam Jacobson, Ray Jones and George Thomas, for treasurer.

Nominated for the board of directors are H. F. Arnold, H. H. Beall, Oliver Garver, Carroll Graham, Charles Kurtzman, George Landy, J. F. Murray, Russell Phillips, Neville Reay, Joe Ruddy, Joe Steele, E. O. Van Pelt, H. B. Wright and Hal Wallis.

## MORE TOURISTS

Los Angeles, Feb. 14. The number of picture people touring abroad this season is increasing. Peggy Ruth Miller and Jane Winston have already left for the Continent, and Florence Vidor will sail in four weeks after completing her next picture.

Julius Bernheim, production supervisor at Universal, will also trip to Europe during the shut down at U City.

## WOMAN PRODUCER IN N. Y.

Henrietta Cohn, of Paramount, the only woman in charge of a producing unit, will arrive in New York this week.

This is her first visit since leaving for the coast as assistant to B. P. Shulberg.

## Anne Nichols Eastbound

Los Angeles, Feb. 14. With the film version of "Able" completed by Paramount, Anne Nichols and her general manager, William de Lignemare, leave for New York Feb. 29.

They will take back a print of the completed picture.

## Leads After a Year

Los Angeles, Feb. 14. Joan Marquies wife of Neal Burns, picture actor, will play leads in Christie comedies after a year as an extra girl on the lot.

## M-G's 11 IN FEB.

Los Angeles, Feb. 14. Metro-Goldwyn will put 11 pictures into production during this month.

King Vidor will direct Marion Davies in "Polly Preferred"; Clarence Brown will make one with Greta Garbo; Lew Cody will resume under direction of Hal St. Clair; Chester Frankel will direct Arthur and Dane in "Detectives"; William Haines will make "He Learned About Women" with Sam Wood; Albert Rogell has been borrowed to direct "Tides of Empire"; Monta Bell is planning a version of "The Belamy Trail"; Harry Beaumont will direct "The Daring Girl"; Buster Keaton will star in "Snapshots"; Edward Sedgwick directing; John P. McCarthy is preparing an untitled production, and Col. Tim McCoy will do a western, Nick Grinde directing.

## MAZDAS IN LOBBY

**Hotel Demonstration for Bulb Lighting—G. E. Engineers on Coast**

Los Angeles, Feb. 14. Engineers and experts from General Electric Co. are here watching the Mazda light studio demonstrations being sponsored by the Academy of Motion Picture Arts and Sciences. The list includes S. E. Gates, R. E. Farnham, I. H. Van Horn, L. C. Porter and Dr. M. Lucklesch.

Demonstrations are being conducted by the American Society of Cinematographers twice weekly at one of the large studios. Lights, make-up, equipment, raw stock and laboratory work are donated by various dealers. Producers' association is standing all charges for labor during the demonstrations.

One demonstration was in the lobby of a Hollywood hotel, to show the adaptability of Mazda lighting for interior locations other than studio stages.

## BALKED ON COSTUME FILM

Los Angeles, Feb. 14. Pathe-De Mille wanted Rod La Roque to do another costume picture, an adaptation of a Sir Walter Scott story, but he balked, preferring his present story he is now making, "The Ticket Chopper."

Work on this picture will take La Roque to New York at the time his wife, Vilma Bapky, returns from Europe. William K. Howard directing.

## Heath Directing for Roach

Los Angeles, Feb. 14. Arch Heath, who formerly directed serials around New York, is now directing the Max Davidson comedies for Hal Roach.

Heath is now working on an untitled picture.

## Von Sternberg's "Cannibals"

Los Angeles, Feb. 14. Josef von Sternberg, Paramount director, is working on an original story titled "King of the Cannibals." Production is planned for this year.

## Columbia's "Rebellion"

Los Angeles, Feb. 14. Columbia will make "Rebellion," a story of the Syrian revolution. A. E. Thompson and Otto Messen will be featured, with Walter Lang directing.

## N. Y. to L. A.

Sam Behrendt. Sol Lesser. Joseph Skirblod. Dennis O'Brien. Gil Boag. Samuel Goldwyn. William Sistrum. Richard A. Rowland. W. Ray Johnston. Dave Thomas. Harlan Thompson. Marion Spitzer.

## L. A. to N. Y.

Elmer Pearson. Irving G. Thalberg. Norma Shearer. Charles Christie. Herbert Brenson. Jack Gain.

## Lux and Film Names

Los Angeles, Feb. 14. Manufacturers of Lux hand soap have the Coast picture crowd thoroughly covered and have obtained more than 300 endorsements of the soap from prominent stars, directors and featured players. The agreements cover a period of three years, and do not allow the endorsers to recommend any other hand soap during that period.

The endorsements are used in advertisements for Lux in newspapers, magazines and billboard display. The national advertising campaign for Lux runs over \$1,000,000 a year, and the advertisements for the picture gang will be framed similar to the current "Lucky Strike" endorsement ads.

In addition to giving the endorsers the breaks in advertising, the Lux company also supplies each one with the hand soap for use at home and in the studio. A number of studios which have most of their people on the endorsing list, are also supplied gratis with the soap, with studio getting over a gross a month.

## Talker Scoring by G. E. For F. B. O. and Pathe Film

General Electric, through its Television experiments and development, through its rights to patents held by practically every company pushing the different brands of "talkers," is aiming to make its own talker, now called the Kanetophone.

The agreement for an exchange of certain patents among General Western, Westinghouse and the Radio Corporation of America is one of years' standing. It is G. E.'s idea to have one method of talker accessible to all producers and others interested.

As General and RCA have bought an interest in F. B. O., a first move in marketing its own talker will be for G. E. to score pictures from the two studios. The Gold Boas in the forthcoming group under the F. B. O. banner. Special apparatus has been ordered to the West Coast for that purpose.

The F. B. O. studio recording will come under the supervision of G. E.'s representatives. It is said Joseph P. Kennedy and J. J. Murdoch have conferred of late on the subject of F. B. O.'s talker method being applied to Pathe pictures. The first Pathe picture which may be scored under the understanding is DeMille's "The Godless Girl."

## TWO MORE RUSSIANS

Zakora Film Corporation, handling "Potemkin," the first Russian picture brought to the United States, will also release "The Bear's Wedding" and "The Station Master" made by Amkino, the film-making subsidiary of the Soviet government.

Zakora releases on a state right basis, but handles its own physical distribution in the metropolitan area.

## LUBITSCH 8 DAYS AHEAD

Los Angeles, Feb. 14. Ernst Lubitsch, directing Emil Jannings in "The Patriot" for Paramount, is eight days ahead of shooting schedule, with three more weeks to go.

Production started Jan. 3, with the schedule originally laid out for eight weeks.

## FOX RE-SIGNS FORD

Los Angeles, Feb. 14. John Ford, who directed "Four Sons" and is now making "Hangman's House" has been given a new contract by Fox.

The agreement is for another year.

# MIDNITE SHOW STOPPED BY UP-STATE MGRS.

**Action May Split Rochester Ass'n—Prevented "Gaucho" Sunday**

Rochester, N. Y., Feb. 14. Cancellation of a midnight premiere of "The Gaucho" (Fairbanks) by the authorities on complaint of members of the managers' association has split the organization.

A. Fennevessy, manager of the Rochester theatre, where the midnight show was scheduled, threatened to resign as president of the managers' body because of the action of his fellow theatre men.

"The Gaucho" was advertised to open at the Rochester at 11:30 Saturday evening. Rival theatre men pointed out to Curtis W. Baker, director of police, that the law forbade picture exhibition before 2 p. m. Sundays, and the showing would run into Sunday morning. On that basis the official stopped the picture, although tickets had already been sold for the performance.

Fennevessy protests that he was not notified of the proposed action, members of the association having been called by phone. A week ago Fennevessy put on a midnight show of Gilda Gray film and this is supposed to have inspired the opposition of the other house managers.

## AL'S FLYING 8

Los Angeles, Feb. 14. Al Christie has lost sight of his leading actresses to other producers in the last 12 months.

They are: Ann Christy, now leading lady for Harold Lloyd; Doris Dawson, now under contract to First National; Marjorie Byrnes, with Buster Keaton on latter's new M-G contract; Raquel Torres, with M-G under a five-year contract; Edna Marian, offered more money by Hal Roach and moved; Ann Carter, left to play leads for U westerns; Natalie Joyce, offered lead opposite Tom Mix and now free landing; Cory Lincoln, accepted Fox contract.

## Pathe Enticing Miss Joy, And Crisp Unit Due East

Los Angeles, Feb. 14. Despite an unsettled condition, with Leatrice Joy's contract expiring March 1, Pathe-De Mille is preparing to make it more interesting for her to remain by selecting such stories as "Man-Made Woman," "Craig's Wife" and "Ned Cobb's Daughter." The first of these is now in production with John Boles playing the male lead.

William Boyd, principal member of the cast, and Donald Crisp, director, now producing "The Cop" at this studio, will leave for New York to shoot the actual New York police background in the story. Troupe leaves here about Feb. 20 to round out one of the pictures scheduled, no matter what happens.

## Finance Airing

Los Angeles, Feb. 14. Finances in picture making were aired in superior court before Judge Spencer when Al Griffith and H. A. Bellgood testified in their suit against Harold M. Lewis and J. P. McGowan.

According to complaint and testimony, Griffith and Bellgood bought a third interest in the production of 16 films with make through Anchor Film Distributors of Hollywood, Griffith and Bellgood claimed they sank \$5,000 in the deal and produced a contract to that effect.

Other two men denied having received this money and set up a separate defense that the contract was unenforceable. Case under advisement by the court.

## Studio Name Change

Los Angeles, Feb. 14. Former Richard Thomas studios are now operating under the name of C. R. A. Studios.

This action is by the owners of the property who cancelled Thomas' lease.



# THE CHANGES WITH YEARS

(Continued from page 5)

with the old Metro company back to 1917.

Lewis J. Selznick

Lewis J. Selznick, organizer and head of the recent defunct Selznick Pictures Corporation, is now conducting and financing a loan office in Los Angeles. Lewis Selznick, his youngest son, is associated with his father in this new line of endeavor. The elder Selznick at one time was looked upon as one of picture's most promising executives.

Charles Swickard

Charles Swickard, another director of features for the old Metro company, is one of the few old-timers who abandoned pictures at the right time when he had enough money to buy a raisin ranch, which he is operating in Fresno county.

His brother, Josef, stepped into the limelight as a picture actor just at the time Charles quit and is now doing his share to perpetuate the name of Swickard in the picture business.

A. L. Teigarden, formerly auditor of General Films, is working in the credit department of a Los Angeles department store.

Frank Dyer

Frank Dyer, at one time president of the General Films, is back at his original profession of patent attorney, and is doing business on Wall street, New York.

Jack Clarke, organizer of the old Kalem company and a powerful figure at that time, responsible for giving many of the big men in the business today their first chance, is now eking out a living by playing extra parts about the Hollywood studios.

F. R. Warren, organizer of the old Goldwyn company, is in the perfume business in New York city.

B. A. Rolfe, organizer of the old Metro company, is conducting and operating a band in New York picture houses and night clubs.

Walter McNamara

Walter McNamara wrote "Traffic in Souls," which made the first million dollars for Universal, and later through the same writing efforts brought the late George Loane Tucker into the limelight, as well as other present-day stars. He is now working for the city of Los Angeles, editing a municipal organ.

Billy Garwood

Billy Garwood, at one time a big Universal star, is now a clothing store in a local gent's furnishing store, and claims to be very contented.

Gladden James, another picture star for the Vitaphone company, is now a hotel clerk in the Warner-Kelton Hotel, Hollywood.

1st Film in Calif

O. M. Gove, known to the profession as Senator Gove, one of the early directors and cameramen for Biograph and Kalem, was the first to make a picture in California, "The California Hold-Up." He is now in Hollywood, where he recently sold his last camera to Louis B. Mayer and said he was ready to retire.

J. Stuart Blackton

Commodore J. Stuart Blackton always identified wherever his name appeared as the one and only real pioneer of the picture business, is now sales manager for the selling of memberships in the Southern California Athletic and Country Club.

This club was started several years ago, but through lack of organization stopped at the excavation for a pretentious club house. The building will be resumed as soon as sufficient memberships are subscribed, which should be in short time under the direction of the Commodore, who is known for organizing a similar club in Chicago.

Katherine MacDonald

Katherine MacDonald, one of the big stars of her time and described as the most beautiful girl in America, is now conducting a beauty parlor in Hollywood.

Mary Fuller

Mary Fuller, formerly Edison star, is one of the few feminine stars who saved her money and invested it wisely. She is said to have made a big fortune by speculating in stocks and bonds, and is believed to be the richest picture actress to survive the business.

Ruth Roland

Ruth Roland is another example of making the best of the game by investing her earnings in real estate having made investments at the proper time. She is now rated as a wealthy operator of pay dirt, with one of the most exclusive residential districts in Los Angeles named

after her for no other reason than she bought it at a low price. Miss Roland keeps in touch with theatricals by an occasional tour in vaudeville, and can be heard every once in a while broadcasting her "Blue" songs over one of the local radio stations. These, however, are broadcast in the interest of promoting her real estate business.

J. J. Kennedy

J. J. Kennedy, one of the big men in General Films, at one time its president when G. F. was called "The Trust," and always an engineer, has given up the picture business entirely. He is reported at present in the construction line.

Doc Willat started in the picture business with Carl Laemmle in the old Imp days. Doc was the first to experiment in this country with technicolor films. He is now in the real estate business.

Campbell McCulloch, pioneer theatrical agent and later publicity director for the old Triangle, is now in Hollywood writing for the Christian Science Monitor.

John A. Barry, assistant to D. W. Griffith on "The Birth of a Nation," is now a member of the firm of Barry & Barry, realtors, in north-east Hollywood.

Horkheimer

The Horkheimer brothers, organizers of the Balboa Pictures Corporation at Long Beach, Calif., are now engaged in the real estate business in Hollywood.

Albert E. Smith, president of the Vitaphone company is retired from the picture business, active in real estate dealings in Los Angeles.

William Jenner, former film distributor and later responsible for elevating Harry Langdon into the feature comedy field, is delving into real estate. He is said to possess a large orange grove in Orange county, Calif.

George K. Spoor

George K. Spoor, one of the organizers of Essanay, abandoned the producing of pictures to become an inventor. He is said to have spent some six or seven million dollars in trying to perfect stereoscopic pictures. His former partner, Broncho Billy Anderson, is reported to be somewhere in San Francisco directing stage plays.

Col. W. H. Selig

Col. W. H. Selig, one of the earliest film producers, is more or less retired from the show business, with vast real estate holdings in Los Angeles. He derives a nice income from the Selig Zoo, where people are allowed to enter and look at the animals for so much a head.

This list is not complete. It will be added to in future issues of Variety.

## Educat'l Closing Mar. 15

Los Angeles, Feb. 14. Educational Studios close March 15 for two months. Closing is brought about by the entire product for the season being already made, and a good portion of next season's product completed.

## U. A. BORROWS LA ROCQUE

Los Angeles, Feb. 14. United Artists has borrowed Rod La Rocque from DeMille for "La Plava," to be directed by Fred Niblo.

This picture was to have been a starring production for Gloria Swanson. She, however, elected not to do it and Lupe Velez will play the feminine lead.

## BROOKS-ARLEN AS TEAM

Los Angeles, Feb. 14. Louise Brooks and Richard Arlen will be featured in "Beggars of Life," Jim Tully's story. William Wellman to direct for Paramount with production in April. This takes Arlen out of the new Fields-Conklin comedy.

## KERRY'S FIRST M-G

Los Angeles, Feb. 14. Norman Kerry's first chore as a free lance actor, since expiration of his contract with Universal, is for M-G as lead in "Tides of Empire." Al Rogell, former First National director, will megaphone.

## Bill Leyser Resigns

Los Angeles, Feb. 14. Billy Leyser, assistant publicity director at DeMille studios has resigned, effective Feb. 13. Leyser, former Cleveland newspaperman, has been with the company for about two years.

# GREAT STATES ADDING THREE NEW HOUSES

Chicago, Feb. 14. Great States Theatres, Inc., subsidiary of Public, is completing plans for several new houses during 1928 and will acquire others.

Acquisition of the La Salle theatre, La Salle, Ill., occurred last week, with the house's former owner, E. G. Newman, retained as manager. Great States also has the Majestic, in this town, playing pictures, Vitaphone and Sunday stage shows. Included on the 1928 building program are two new houses, one at Decatur and one in Aurora, Ill.

Decatur's new house is to be carried by a presentation policy. The circuit's other house in Decatur, the Lincoln Square, has a straight picture policy. At Aurora the organization already has three houses, one of which will be razed for commercial purposes when the new theatre is completed. Aurora business men are financing, with Great States to lease and operate with a stage band policy.

## Brenon-Thalberg Cutting

### "Clown" in New York

Los Angeles, Feb. 14. Herbert Brenon has finished making "Laugh, Clown, Laugh" for M-G and arrives in New York this week to cut the picture. When it is assembled, he will go over it with Irving Thalberg, who is stopping off in New York for a few days before sailing for Europe.

Brenon is to remain in New York until the latter part of March, then returns here to resume his contract with United Artists.

Thalberg will take a print of "Trail" to Europe so that Robert W. Service, who inspired the story and is living abroad, can see it.

## ELECTRICIAN KILLED

Los Angeles, Feb. 14. Thomas Rafferty, 35, electrician at Fox studios, fell from a set on which he was working and was killed. He died at the Dickey and Case Emergency Hospital in Hollywood.

Rafferty, an old studio employee, was wiring some lights from a runway atop a stage where Richard Rosson was directing. He lost his balance and toppled to the ground suffering a broken neck.

## REINHARDT AND GISH

Los Angeles, Feb. 14. Joseph M. Schenck announces that Max Reinhardt will be here in April to direct "The Miracle Woman" for United Artists. Lillian Gish will be starred.

Miss Gish has conferred with Reinhardt in New York and is expected here in several weeks.

## McGOWAN'S VAUDE STORY

Los Angeles, Feb. 14. Jack McGowan, author of "Excess Baggage" and brought to the coast by M-G, is writing an original with a vaudeville background for that company.

## CASTING AGENCY'S OFFICERS

Los Angeles, Feb. 14. Officers for the ensuing year of the Central Casting Corp., which supplies the extra talent to members of the Association of Motion Picture Producers, are Fred W. Beeson, president; Irving G. Thalberg and Wm. R. Fraser, vice-presidents, and Saul Wurtzel, treasurer.

## AILEEN PRINGLE'S CONTRACT

Los Angeles, Feb. 14. Aileen Pringle has a new contract with M-G-M, providing for 26 consecutive weeks' work at \$1,000 a week, with an option beyond that period. Two of four pictures in which Miss Pringle will appear under the new terms will be co-feature with Lew Cody.

## English 6-Reeler in N. Y.

Six-reeler, "The Woman Tempted," made in England by the Wardour Film Co., has reached New York for distribution.

The Aywon Film Exchange has taken the film and may handle it on state rights basis.

In the cast are Julianne Compton and Warwick Ward.

## Seltz Directing "Storm"

Los Angeles, Feb. 14. George Seltz will direct "After the Storm" for Columbia. Herbert Bosworth is to be featured.

## To the Letter

San Francisco, Feb. 14. Fanchon and Marco's local production and office received a booking and billing sheet from Los Angeles lining up a forthcoming show at the Granada. Closely following instruction to always enumerate "male" or "female" after actors' names, the sheet read, in part: "Goebel's Lions, 3 M's; Bernard's Dogs, 1 F. 2 M." Numerous other M's and F's listed, but they were rightly so.

## LOEW'S SYRACUSE OPENING

"West Point" as Film—A. Anderson as House Mgr—Opens Saturday

Syracuse, Feb. 14. Loew's new State, opening Saturday morning, will have Andrew Anderson transferred to Syracuse from a Loew theatre in Dayton, O., as house manager. Anderson replaces G. A. Penneck, of Pittsburgh, originally selected for the local berth.

Sanford Forkus comes from Loew's State St. Louis, as assistant manager, while William McGrath, transferred from Loew's Washington theatre, will handle publicity and advertising. Bruce Brummett and Ralph Pollock, both of Los Angeles, will serve as musical director and leader of the stage band, respectively. Paul M. Forster, whose prior local affiliations have been the Empire and Eckel will be the featured organist.

Loew's faces hot opposition from local picture houses. The Strand starts a two-weeks' run of "The Circus," while the Eckel's counter attraction is "Patent Leather Kid." "King of Kings" comes to the Wieting Sunday. Loew's inaugural program embraces "West Point" (M-G) and a Public unit.

## Lord's Pathe Comics

Los Angeles, Feb. 14. Del Lord is now dickering with Pathe to produce short subject comedies.

Negotiations were commenced after F. Richard Jones had turned down a proposition made by the company, claiming that he couldn't turn out suitable two-reel comedies at maximum budget of \$20,000. Understanding is that negotiations with Lord will be closed this week.

## Sennett's 4 For F. N.

Los Angeles, Feb. 14. Mack Sennett is reported negotiating with First National to produce four full-length features comedies for the '28-'29 program. It is also likely that First National will release "The Goodbye Kiss," which Sennett produced on his own prior to closing his studio last month.

## INSPIRATION'S "INSPIRATION"

Los Angeles, Feb. 14. "Inspiration" is the title of a picture which Halperin Bros. will make for Inspiration release through United Artists. It's an original by Rupert Hughes.

William K. Howard will direct, although under a two-picture contract with DeMille, only one of which will be completed when he starts on "Inspiration."

## ANOTHER "COHENS-KELLYS"

Los Angeles, Feb. 14. Another "Cohens and Kellys" will be made by Universal. This time the plot will be laid in Turkey. Matt Taylor is making the screen treatment of story by Edward Montagne. Henry Pollard will direct.

## CLARA BOW'S "FLEET"

Los Angeles, Feb. 14. Raymond Cannon and J. Walter Rubin are writing adaptation of "The Fleet's In" for Paramount. Clara Bow will be starred, with production supervision by Ben Zeldman.

## CHAPLIN'S "SUICIDE CLUB"

Los Angeles, Feb. 14. Charlie Chaplin expects to get into production on his next picture by March 1.

It will probably be "The Suicide Club."

## 4-Year-Old for "Gang"

Los Angeles, Feb. 14. Mary Ann Jackson, four-year-old screen actress, was signed to a five-year contract by Hal Roach. She will appear in "Our Gang" comedies.

# 184,500 SEATS ON 181 SITES; WHOA DETROIT!

## Racing Chi's Film Capacities—Localities Estimate 25% Overseated

Detroit, Feb. 14.

With 181 picture-playing theatres, representing an aggregate of 184,500 seats, and a liberal increase slated for the current and coming years, Detroit is speedily gaining on Chicago in the race for the intercity over-seating championship of America.

While a local civic bureau was proudly divulging figures on theatres and seats last week, Detroit showmen were increasing the volume of their bewailments. Estimates released by the bureau embrace only such houses as play pictures.

According to gentlemen supposedly in the know, right now Detroit is over-seated by almost 25 per cent. Most of the complaints are due to a noticeable depression that began recently and still continues, though it is possible the slump itself is a direct cause of a temporary disinclination to attend theatres.

## Kunsky's 10,550 Seats

The period most notably contributory to the town's seating capacity has been that of the past five years. During that time 60 new houses, or about 75,000 seats, have been added. The foremost contributor to local seating has been the Kunsky enterprises, who occupy a position here similar to that of the Keith in Chicago. This company has constructed in the past five years three downtown houses, Michigan, Capitol and State, numbering between them 10,550 seats. These are in addition to other and older vaude-film and straight picture stands operated by Kunsky in the business district. The Michigan and Capitol play stage band presentations, while the State splits Loew vaude with films. Kunsky has discontinued building downtown lately, but is still very active in the neighborhoods.

Other large stands to open during that time are the Oriental, Miles-operated and local possessor of the Pan franchise, and the United Artists, seating 2,000, which recently opened. The new Fox house, seating 5,000 and replacing Fox's Washington, a smaller and older theatre, and the Grand, as better suited for legit, is nearing completion for opening in the fall.

The Kopkin circuit, an enterprising independent organization controlling 21 houses in and about Detroit, suddenly dropped all plans for the construction of three new theatres when the current general slump gained ominous proportions. That might be a true tip-off on the over-seating idea, in that it shows Kopkin as unwilling to chance furthering the depression by increasing the number of seats.

## CHRISTIANSON'S F. N. FILM

Los Angeles, Feb. 14. First National has signed Benjamin Christiansen to direct Milton Sills in "Night Birds," underworld story. J. T. O'Donohue, adapting, with Wm. Gunning unit producer.

Christiansen was brought to this country from Sweden by M-G a couple of years ago, directed two pictures for that company, but did not have his contract renewed.

## CHANEY'S NEXT

Los Angeles, Feb. 14. "The Bugle Sound," a story of North Africa, by General Zinovitch, will be Lon Chaney's next.

George Hill is to direct.

The cast of "His Country," featuring Rudolph Schildkraut, for De Mille, includes Louis Nethers, Fritz Feld, Louise Dresser, Lucien Littlefield, Robert Essner, Milton Holmes and Linda Landau.

Cecil B. De Mille will adapt "Celebrity," stage play by Willard Keefe for the screen, William Boyd starred.



# BRITISH FILM FIELD

**End of the L. T. V. Circuit—Kine-Vaudeville Coming—200 Theatres Aimed At—The Big and the Little Circuit Plan—Ingram for "British" Pictures?—Star-Finding and Tests—Wembley, Harrow and Some Others—About Folk**

By Frank Tilley

London, Feb. 15.—It is a curious house of cards that the L. T. V. circuit could have come back, even nominally, to Walter Gibbons. For it was out of the one-time Gibbons Circuit that Charles Gullible expanded and created the L. T. V. chain, some of which passes now under Gibbons' control to form part of the 200 theatre circuit at which Sarvaas, Greavbrook, the Standard Film Company and Provincial Cinematograph Theatres are aiming.

Some \$3,500,000 is being paid for the Palladium and the Empire-Peage Empire, and the stock of the Variety Theatres Controlling Co., which the L. T. V. owned. Additionally, \$500,000 is being paid for the fresh purchase of the land on which the Palladium stands. Out of this money all encumbrances, mortgages, debentures and other liabilities have to be met. Deposits in the deal are \$375,000, and the balance has to be paid by Feb. 11.

This finally disposes of the L. T. V. theatres, 17 of which are sold some time ago to Sumner, in Liverpool, to Bernstein and others for \$4,000,000, \$1,000,000 in cash and the rest in debentures.

**Other Acquisitions.**

Additionally, the group for which Gibbons is operating is declared to have purchased the Gordon Circuit, involving the Lyric Super Cinema, Mere Lane Super, Homer Cinema, Grosvenor Picture House, Rice and Picture House, and the Royal Picture House, all in Liverpool; the Royal Hippodrome, and the new Rialto, Liverpool; the Haigh houses, which include 10 in Liverpool, 10 in Birkenhead, and one in Wallasey; the Shapero theatres at Nottingham; the Levy Circuit, which consists of 15 theatres in London, Birmingham, Leeds, Newcastle, Middlesbrough, and Nuneaton, and five of the seven Hyams' theatres, including the newly opened Lyric at Stratford, the Canterbury, Lambeth, the Imperial, Stratford, and two houses at Hoxton. These latter are all neighborhood houses in London, and the purchase price is said to have been \$2,300,000.

Further deals are in progress, and a start has been made towards getting together the excellent Lyric circuit. Harold Lipson, formerly in charge of the Goldwyn Liverpool branch office, and lately with Producers' Distributing Co., has left this week to join the Gibbons outfit, and Adney Gibbons, son of Sir Walter and god-son of the late Adney Payne (who, curiously, one time managed the Canterbury theatre, now bought by the Gibbons combine), is being sent to New York and Chicago to look at the theatres there, especially those running films and vaudeville, to see what it is all about.

**The Financial End.**

According to Gibbons, the group behind these deals have a capital of \$5,000,000. Maybe he means that will be the capital at the ultimate company. Meanwhile, an investment trust has been floated, under the title of the 1928 Investment Trust, Ltd., and it is to be the holding company for these theatre interests.

Its directors include P. A. Sarvaas, admittedly the real operator behind the theatre group. The financial house of Marcus Samuel & Co. is making the issue, and the chairman is Viscount Bearstead, a director of Marcus Samuel, and himself a member of the Samuel family. Others on the board are Col. Bertram, Abel Smith, of Marcus Samuel & Co., Hon. James Montagu Balfour, O.R.E., chairman of the Stockholders' Investment Trust; Lionel Arthur Stride, of the Industrial and General Trust, and Rudolph Edgar Francis de Trafford, of the Higginson Co. merchant bankers.

This flotation was subscribed to for \$500,000 before the prospectus was issued, and the public was asked to buy the balance in \$50 stock at par, convertible Aug. 1, this year into \$6 preference stock and \$4 ordinary. The issue was made and the lists closed before 10 in the morning of the same day, owing to over-subscription.

**Some Other Ends.**

Despite the plain deductions to be made from the various connections of Sarvaas, it is not surprising in naming Lord Rothermere as behind this theatre combine. As Rothermere owns the "Daily Mail," "Sunday Pictorial" and the "Sunday Express," and has a circulation "over a million a day" in circulation newspapers, is at the moment "coming in America, but his name here will be there is

no truth whatever in the story and a denial is being made in Rothermere's papers.

Denials coming from film executives are one thing. A denial coming in publisher form from the "Daily Mail" centre is another. And can be accepted.

Only suggestion I can offer for the circulation of the story coupling Rothermere with the Sarvaas group is that it was either kite flying or to draw attention away from the real operators.

Meantime, fresh deals go on every day, and the purchases already amount to over 200 theatres. Some of these are small houses, not all the buying being confined to key and first-run feature type.

I think, from all the moves and the fragments of evidence procurable the main idea is this:

To form two chains, one composed of the pick of the Provincial Cinematograph houses, plus the best and biggest of those being acquired, which include in London the Astoria, Capitol, Palladium, New Gallery, Palace, and, just outside the city, the Windmill, and the other a chain of more or less second-run theatres, which will be formed, playing ahead of first runs, and using flash presentations and perhaps vaudeville acts as feature type.

With the smaller houses a second chain will be linked to the first, to be used for neighborhood first runs in the case of the best of these, and for second-run and third run in the matter of the rest.

Thus, with around 400 theatres, such a combine would have practically all the cream of the release in bulk to offer to a distributor, and it seems self-evident that the combine is allied with the P. C. T.-First National-Pathé-Standard-Metropolitan-Goldwyn-United Artists—theatrical group, for the sufficient product under its own control to be independent of the other distributors, even of Paramount, except on its own feature type.

How Paramount would react to such a situation remains to be seen. But at the moment they affirm they are not going into the theatre field they save to the key house extent they are already in, and figure there will ultimately be three big circuits here controlling all the picture houses, one of which will have to go to Paramount to assure itself a regular line of product.

This is likely to bring about the position which nearly came through when Picture Playhouses was being formed by the 1912 and Famous was accused of going into the theatre field and denied it. All they were doing was to arrange a contract on which Picture Playhouses would agree to take the Famous program for 21 years.

Another line of houses coming into the Gibbons-Sarvaas group, by the way, is expected to be the Mears' houses, including the Kensington, the pre-release house of London's finest West End suburb; the Richmond Hippodrome and two picture houses in the same town, and another at East Sheen.

Already, apart from any connection with Provincial Cinematograph Theatres, the Sarvaas circuit has been linked to the Gaumont-British theatres end, with whom in several cases their theatres will be in direct competition, for of the only Gaumont-British two big houses in town at Marble Arch and Pavilion is out of date and the Shepherd's Bush Pavilion is cut into by the Kensington.

Gaumont-British have, I understand, partly checked this latter position by acquiring the West Kent Super, another big house situated about midway between the Kensington and the Shepherd's Bush Pavilion.

**A Test Library.**

For some time there have been fragmentary discussions among the film group of the Federation of British Industries as to the need for forming some kind of centralized library of films, storing all tests made by directors, as well as footage cut out of films in the making. But no one appears to get down to it, and any outside suggestion of carrying the thing through is received coldly.

Now, Fred Alfred, a film broker, well known on both sides of the Atlantic, has decided to do on his own account and run it in conjunction with a casting agency. Dealing in foreign rights of British films, and in the rights of American foreign films, he has a projection theatre which he has equipped as a test studio, and is frankly going out to find new talent, give it tests

and exploit it at his own expense and risk.

Somebody has got to find some native stars, anyway, if we are going through with the compulsory film making forced on us by a benevolent government. Unless we go on paying high salaries to American stars whose exhibition value has passed its zenith.

**Where Are the Pictures?**

Stockholders in some of the recent promotions are beginning to ask when some work is going to be done. They don't want to involve expensive trips on the part of the executive to Nice and other delectable spots on the Continent.

One company has got so far as to put Gertrude Lawrence under contract and ship Marshall Neilan over to direct her. That's British Filmcraft. Another has rented five space at Islington from Piccadilly Pictures, and is to make a start on The Ringer as soon as Frances Murlin delivers her new picture, British Lion. Another is casting for "Juan Jose," and sending folk over to Paris so the director can make a test of the location before filming them. That's Whitehall Films.

Another has Alice Joyce under contract, paying her \$2,500 a week. They haven't started yet, but figure to get to the beginning of "The Rising Generation" shortly. Also dickering for Dolores del Rio for the part of Tondoleyo in "White Cargo." Ralph Hunt, Paramount, not yet floated on the public, but coming.

Julius Hagen, who walked out on W. P. Films Jan. 1 after grossing the picture "The Great Dictator," "The Fake" and "The Further Adventures of the Flag Lieutenant," and his associates have a part negative cost and continental distribution arrangement with Nordisk of Copenhagen, and are dickering with the studios and a star director before they go to the public for money.

Altogether there's lots of talk, much figuring on the luncheonette tablecloth, and mighty little picture making at the present time. A rush is predicted around the middle of March.

But who'll get the rushing?

**Wembley Again.**

Cropping up again, this is. Seems Rupert Mason wanted to have Lord Wemyss on the board, so he asked the Wembley directors to put him up. Why, but finally agreed, subject to putting a nominee in his place. Put one Dickson, associated with A. E. Ashbaum.

Then Mason went along, with one Well, to promote. Went around. Rather hit-hated British Authors' Productions Company, though it owns 95 per cent of the stock of the Wembley company. Bit of an egoist, Mason appears to be. Anyway.

Things have veered Pugh's way again. He is back on the board, claims he has the finance, and it looks like Mason may get left out. But you never can tell.

Second thought? You can tell, but you don't always tell right! Wishing Pugh the best for a hard worker or if nothing else.

**A Harrowing Story.**

Fellow named Herbert Wilcox directed "Madame Pompadour," "London" and "Tiptoes." Better forget the last two. Promoting now. With Norman Keyes, Nelson, and Herbert handling each other bouquets. Got a good press agent, Billy Batten. Used to be news editor of the "Weekly Dispatch."

Around the story of Nurse Cavell. Pauline Frederick was to have played lead, and didn't. Sybil Thorndike did. Now, with the picture finished, and some land at Harrow, and some stories and plays, including "When Knights Were Bold," they're promoting a \$2,000,000 company. And they'll probably get the money.

**Whozool.**

Appears a newspaperman fixed the Ingram-Baker contract. Better not say who, or the Critics' Circle will start going round and round again.

See E. A. Baughan, dear old chap, he being film critic for the "Daily News," see he to me, "Why do you write for 'Variety,' that dreadful paper?" Which, coming from him, is the best compliment I've had yet.

Even when a fellow like Harry Rowson, regular commuter between here and New York, tells me "Variety" is the worst of all trades, and that all the trade papers in this territory it doesn't give me a bigger thrill than a pan from one of the circle!

British Filmcraft starts shooting Feb. 20, with Mickey Neilan directing Gertrude Lawrence in a story by Edmund Goulding, working on the "Rising Generation" film. Any of these fellows got a sense of humor?

Harry and Jack Warner have been in London, and have now gone

to Nice. Nothing to say, as usual.

The Thames isn't the only food. There's Archie Selwyn, Blanche Sweet, Holmes Walton, Alice Joyce and Monty Banks, all here or on their way. And Alice Francis, Vilma Banky, Holman, Harlow, and Tom Cobby and more to come.

A. E. Newbould, formerly member of Parliament for W. Devonport, and an early president of the C. E. A., has come back into the film business as publicity manager for P. C. T. and its allied companies. He also runs a printing business as Palmer Newbould. No relation to Walton Newbould, the Communist M. P.

In May, 1925, Hersch Bear Abraham Rosenheim, an unattractive Rumanian who renamed himself Harry Rose, formed a producing company with a capital of \$3,000, 100 shares, each at \$30.00. Later he sold his interest to another director for \$200.

Now he has failed for \$25,200.

Manchester branch of the Exhibitors' Association has just had to foot a bill for \$2,000, cost of its die-hard agitation against the film bill.

There are being discovered lots of ways of driving a freight train cheap. The British producing firm offers a writer \$3,000 to write a script. Then discover he isn't a British subject, as called for by the bill. He just gets someone to give all the credit to him. The first of his work for a couple hundred bucks, and he pounces the rest.

Then as to booking ahead, contracts and beat-downs, not with a left blank, and another contract is made on the side agreeing to close the first contract on a date which will bring the booking within the law. The salesman still gets his far ahead bookings, despite legislation and all that.

Jacques D'Auray, one-time picture actor in Hollywood, is here with Sidney Olcott as his assistant.

British Instructional Film Company, New Era Film Co., and Gaumont signed with British Dominions Proprietary Co. of Melbourne, Australia, to release 20 British films in the Antipodes. The Australian company is semi-government supported.

Latest deal of the Gibbons-Sarvaas combine for the Thompson-Collins circuit, Newcastle-on-Tyne. There are seven theatres in this circuit, and the purchase price is believed to be \$1,250,000. The deal is being handled by the brothers Collins, formerly ran the Famous Players' northern territory offices.

Stories of an ape-man scaring women and children in London suburbs are being reported to the police almost daily. Suspect this is being planted for advance publicity on "Hominid Rex," the picture which, if so, this is about the surest way invented of getting in wrong with the press and the authorities since the early years of cinema. The "Hominid Rex" pulled in \$100,000 in six weeks ago.

**Newspapers Want to Play.**

Several of the London dailies are trying to get into the producing companies on story schemes. Want to run competitions for stories which the papers will serialize, the producing company taking the screen rights.

Dailies figure it would be a good circulation stunt for them and also publicize a picture ahead. But as they want the producers to give the prize money they have drawn blank so far.

One paper, believed to be the "Daily Mail," has suggested the producer furnish \$5,000 for prize money and take the film rights in return. But not even British Instructional Film Co. has taken up the picture angle on such a scheme.

**The Quota Full.**

Though the quota only calls for some 70 films at the average rate of our yearly consumption, there are already over 100 productions scheduled for this year and new production companies are growing all over the place, some overnight, some underground.

So there won't be any difficulty in choosing story to fill the distributors' end of the quota. But it will be mighty hard to get what and from where Famous, Fox, Universal and Warners take their necessary British stuff. The rest of the production program will have to be taken care of already by their affiliations.

**Welwyn Deal Closed.**

Foreshadowed by Variety, the deal between A. E. Bundy's company, British Instructional Film Co., and the Welwyn Garden City authorities, has now been closed, and is one of some magnitude.

Two studios have been built at once, arrangements having been made between the company and the city authorities for work to go on day and night so John Buchan's "Conquest" can be shot during July, next.

Site is 20 acres, near to the Great North Road and adjoining the London and Great Eastern Railway, with rapid rail service to London. The town already possesses iron works, modellers' shops and ferro-concrete plants, and its recently built

## BRITISH FILM IMPORTS DOUBLE—EXPORTS DROP

Washington, Feb. 14.—British import on film for the first 11 months of 1927 amounted to more than twice the footage of the same period in 1926, according to the Department of Commerce.

United Kingdom's imports of all kinds of film, raw, negative and positive, from all countries, ran to 78,000,000 linear feet against 32,000,000 the previous year.

Of this, 73,000,000 feet was raw film. There was an approximate gain of 2,000,000 feet in positives.

Exports over the same period disclosed a drop for 1927 under 1926.

**"Parade's" Texas 25c**

Houston, Tex., Feb. 14.—"The Big Parade," which M-G declared would play all this season at 50 cents top, is now making a tour of the wards at a price not exceeding half that amount. The four and five star houses, playing the super 70-30 and 80-20 and sometimes, it is said, on flat rentals, expected big results.

## Scotch Exhib Joins Co.

London, Feb. 14.—Robert Buchanan, prominent Scotch exhibitor, joins the Welsh Pearson company, to be floated shortly.

## Strikes and Spares Break Up Maine Love Scenes

Freeport, Me., Feb. 14.—Rattle of falling pins on bowling alleys may be fitting accompaniment to battle scenes, but it's disquieting during the love stuff. Patrons of the Nordica theatre say that unless they can enjoy their movies without strikes and spares, they'll seek their amusement elsewhere.

So Leon P. Gorman has filed a bill in equity against the bowling alley proprietor next door which would enjoin the alleys from operating three nights a week, when the shows are in progress.

## HOUSE MGR. ROBBED

St. Louis, Feb. 14.—Frank Griffin, manager of the Lowell, north side neighborhood house, was preparing to drive home from the theatre Wednesday night when a bandit jumped into his car and forced him to drive to the Hall's Ferry road. Griffin was robbed of \$144 and a revolver. A second car followed and the robber escaped in that machine.

Griffin had his car to drive back to town and notified the police.

## W. C. NEW DIVISION

Portland, Ore., Feb. 14.—West Coast has separated the Portland and Seattle divisions, with Richard Ster coming here from W. C., in California, as Oregon division manager in this section.

Herschel Stuart remains in charge of the Seattle district.

## Doman, P. A., Changes Post

Los Angeles, Feb. 14.—Robert Doman, who left the post of publicity director at the United Artists theatre, is going to the Million Dollar in the same capacity. Doman replaces Eddie Hitchcock, who will be sent to San Francisco.

picture theatre, which seats 1,200, is to remain closed in the afternoon so it can be used for projecting rushes.

Welwyn Garden City is run by a limited liability company, headed by Sir Theodore Chambers, K.B.E. Back of the placing of these studios there is the idea of a further function of the Garden City company.

Looks like it will be a question of rivalry between Elstree and Welwyn, as the main idea on which the former place is being operated is real estate promotion and selling.

John Maxwell, of British International, is back from Berlin. Portending big something to do with Dupont first and the Ufa product next, probably.

Harley Knoles starts shooting for Westminster Films, on "The Rising Generation." Alice Joyce and Jamson Thomas as the leads. "The White Sheik," which Knoles made for British International, is to be produced by him.

George Jacoby, German director who made "The Fake," is to direct Henry Arthur Jones' "The Physicist" for Gaumont.



## INSIDE STUFF ON PICTURES

Stanley Company's new president, Irving Rossheim, intends to build up a personal operating organization, it is said, with himself at the head. With all departments capably manned and co-ordinating, Rossheim believes, according to the story, that the Stanley in the executive fashion will be running properly.

Rossheim's friends say that as an executive he's efficient in every way; what knowledge he may lack in the direction of theatres or showmanship will be overcome by his departmental organization.

Meanwhile it's reported that the factional differences among the Stanley stockholders remain much the same as has been hitherto reported. None of the factions is outwardly making any real effort to control the company, with the Rossheim regime to be permitted to give an example of its prowess.

A report that some disappointment exists within Abe Sablosky and Jacob Fabian through not stepping into the office of Stanley's president is denied. Sablosky is vice-president and also J. J. McGuirk's partner in general business. With McGuirk leaving the Stanley presidency, to become chairman of its board, it was not unexpected Sablosky would wish to advance into what his partner had vacated. With Fabian it seemed a matter of not being able to please all of the factions with Fabian besides the large New Jersey theatre holder of the Stanley chain.

Rossheim's situation with Stanley is not unlike that of C. B. Hawley, president of First National, and looked upon as a Stanley appointment. Mr. Hawley walked into the picture producer's highest post from commercial (banking) life. With First National Mr. Hawley concerns himself only with the business and in New York efforts to control the producing studios on the coast. He is reported to have a year's contract, probably with an option.

On a Fox site of many acres near Santa Monica, Calif., Winnie Sheehan is supervising, through expert consulting engineers, two talking picture and acoustical stages, each 325 x 200 feet. The stages will be 35 feet in height.

For sound proofness, the stages will be located in the centre of the site, midway between two boulevards and a half mile from either, to prevent extraneous sounds penetrating to the talking picture making apparatus.

In between the two stages will be a 100-foot wide building, containing the talking equipment control. This control, highly specialized and intensified, can let in or shut out any sound from among many. That is peculiarly aimed at off side remarks such as those frequently occurring in taking Movietone pictures.

The first dialogue picture characters speaking during the running of the film, which will be made by Fox as reported in more detail in Variety some months ago) may be "Dressed to Kill" and Bob Perry directing.

The special Fox stages will be the first picture industry has had of the acoustical kind, with the engineers on acoustics giving that their undivided attention. Engineers have been gathered by Mr. Sheehan from all over the world for the talking picture stages.

Recovery from the Mississippi floods of last summer has just about been made by the Saenger circuit, of that section, said the Saenger bunch in New York last week. They took the loss on the actual money loss, computed by the Saengers at around \$600,000. The other and potential loss, of profit in the usual course of business, estimated at about \$600,000, can never be recovered of course.

E. V. Richards, for the group, spoke in glowing words of the treatment and assistance given to the Saenger circuit by the entire picture industry during the calamity. He especially mentioned the good will expressed by the distributors in terms of the actual money loss, computed by the Saengers at around \$600,000. The other and potential loss, of profit in the usual course of business, estimated at about \$600,000, can never be recovered of course.

Acceptance of the French-made "Casanova" by Metro-Goldwyn-Mayer for distribution over here may do something to soften down the French attitude toward native importations of American pictures. A couple of influential Frenchmen were in New York for a month before the consummation of the Metro deal. "Casanova" over here will go out under another title.

Monta Bell, picture director, is in wrong in Washington, D. C., with a contingent of his home town's citizenry because of several shots in "Man, Woman and Sin" (M-G-M) recently at Loew's Palace. Story was an original by Bell and was first said to depict many of his own experiences on the papers here.

Holler centres around it "being highly immoral but that it also casts an unwarranted slur on the capital and the citizens thereof." The quoted portion is from a telegram forwarded to Will Hays. He was asked to order the elimination of all scenes from the picture said to give Washington a blue color.

Sigmund Newfield claims a straight comedy no longer gets over. Thrills and daredevil stunts have to be injected.

M-G-M's "Rose-Marie" is credited to Lucien Hubbard for direction although Hubbard, who also supervised "Wings," is but the supervising director. Edmund Goulding did the actual megaphone wielding, and before him William Nigh was on the directorial end.

One of the picture distributors' advertising directors in New York says that in figuring up cost in his firm's advertising in the film trade papers, he has found the total at present, through increased ad rates now or shortly to arrive, exceeds the gross amount by some \$200 weekly, previous to the "World-Herald" merger. His calculations are based upon advertising for one week at regular page rates in all of the five remaining trade sheets.

A production supervisor with one of the large producing companies on the coast has a blonde stenographer who is said to give her expert opinions on the stories turned in by writers working on the stories under the particular supervisor, with the latter nearly always accepting her opinion.

In a recent instance, a writer talked over a story with the supervisor, with the latter entailing over parts of the yarn but agreeing with the writer that other sections of the story would have to be built up. The writer returned the next day to discuss building up the weak points of the story. But the production supervisor informed the scenarist that the story was not of sufficient strength to warrant spending any more time on it. When the writer asked about his statements of the day before, the supervisor answered he did not care for any part of it.

As a parting shot to the writer, the supervisor, turned to his stenographer and asked her if there was any part of the story she liked and she answered in the negative.

Suspicion is never silent as to who are the simon-pure independent exhibitors; those without chain or other string attachment that would remove an indie from the pure class. In turnmills among the indie exhibitors and their chain-producing competitors, such as have been abundant since the Federal Trade Commission's decision in the Famous Players litigation, the Trade Conference following and now the Brookhart bill, many of the professed simon-pures appear to want a little publicity, even if that's all they are after.

Trade papers know or should know the doubtful ones among the professed pure indies, while the outwardly doubtfuls are notorious of course. So if the trade papers really want to win over the indies they had better

not fall for some of the stuff the professing pures are trying to get away with.

It's not hard to ascertain who are the bad boys among indies. Nearly all indie exhibitors know, including the bad boys, and of course the chain or producing operators and frequently Mr. Hays—in person or through Charlie.

W. E. Riker, San Francisco capitalist and founder of Holy City, California, a retreat for curiosity seeking tourists, decided to become a picture producer to satisfy the whims of his secretary, Evelyn Rosencranz. It appears Riker appraised her too highly in claiming that she was the "ideal woman" and would be the perfect type for his contemplated super picture production to be called "The Ideal Woman." Something happened before the picture could get under way and rather than see any other woman get the coveted role, she instituted court proceedings to hook an ideal bank roll amounting to \$500,000 for breach of promise. The director engaged to make this production must wait for the judge to decide who will get the 500 grand before he can start the picture.

A producer making westerns and dog pictures for a well known release which demands all release prints made in its own laboratories in New York City, thought he could patronize home industry by demanding his release prints be made by a Hollywood laboratory specializing in this kind of work.

The distributor agreed to the producer's demands but added that all prints had to be O. K'd by the New York office. The local laboratory made up 40 prints at a cost of a half cent more per foot than the distributor's own plant would have charged. The prints were sent to the New York office and promptly returned because they did not come up to the distributor's standard of workmanship.

A recent report again said that Eastman is conducting talking picture experiments. The net of that is Eastman's laboratories were used some time ago by Western Electric for talking experiments, but without Eastman's having any interest in it or other talking devices.

Stories agree Fox will report a very large increase of returns on picture sales for this season. That is exclusive of Movietone receipts. Another large gain in circulation for this season will be Metro-Goldwyn-Mayer, from the sale stories. With M-G-M "Big Parade" and "Ben Hur" will increase its sales grosses, but this from September, last, only, and not for the entire year of 1927.

The independent picture producers are reported well satisfied with the new season to date, despite they are under many handicaps for circulation and rental prices.

Lucien Le Saint is the Pathe cameraman who shot the pictures of the French Foreign Legion. Le Saint got his instructions from the Paris office, and spent five weeks with the Legionnaires in the field and their camps.

Word has been received from Havana that John Barrymore is the favorite motion picture star among the cinema-goers of that city. In a contest that was held there, Barrymore received 2,963 votes, John Gilbert 2,355 votes and Ronald Colman 2,266 votes.

"Simba," the animal picture at the Carroll, represents an investment of about \$250,000. That includes travel expenses by the Martin Johnsons who took the film in the African jungles. The Johnsons lately left New York for another visit to the same spots, accompanying the George Eastman party, with Eastman again making the trip, though he but shortly returned after six months of hunting in the same section.

When there before Eastman called on the Johnsons at their jungle built and protected camp. A scene in "Simba" shows the approach of the Eastman bunch. It was during that previous visit Eastman donated \$25,000 on the spot toward the completion of the Johnsons' visit, their expedition funds at that time being low.

"The Jazz Singer" with Al Jolson on the Vitaphone has developed into a sales leader for the Warners. The picture has been holding over for a considerable term in what have been looked upon as impossible towns, even for a week's stand.

With the crush on for the Vita picture, the Warners have held it out for inclusion among group bookings. That has worked out very well. Besides "The Jazz Singer" has caused a revival in Vitaphone, its equipment and subjects, even among some houses that had allowed the wiring to grow rusty.

Production on "The Little Shepherd of Kingdom Come" starring Richard Barthelmess for First National under the direction of Al Santal, has scheduled for 36 days. The company has exceeded that time and it is figured another 30 days longer. The picture, special, will probably run \$200,000 over budget.

The additional time is caused by the many trick shots which had to be taken and weather conditions governing certain scenes.

Film peddling or selling in the east in particular has proved a bonanza to some of the boys handling pictures while to others it has been poison. Some of the men who have foreclosed the trade selling film have gone the going tougher and tougher. They have given up in despair and gone into for some other business.

In a checkup among three N. Y. exchanges the majority of deserters have dipped in real estate. Not one went into selling insurance.

Consolidated Amusement Enterprises picture-houses in the Bronx, New York, have effected a tie-up with various merchandise houses in connection with their "Gift Nites" by which they receive merchandise free for distribution, with the proviso that the brand is emphasized.

Formerly the many articles handed out ran into good money. Under the new scheme, the only cost is that of the announcer.

John K. Hutchins is now reviewing pictures for the New York "Evening Post." Willella Waldorf is on the paper's dramatic desk.

As the result of a protest by the Portland, Me. post of Spanish-American War Veterans against the new Maine theatre using the slogan "Remember the Maine," Manager Leon P. Gorman announced he would drop it. The veterans opposed on the ground it was being used commercially.

United Artists is taking elaborate steps to maintain a distinction between "Sadie Thompson" and "Rain." A statement signed by Joe Schick asks exhibitors to follow the United Artists press matter and not try to cash in on the reputation of the stage play, adapted from Maughan's short story, "Sadie Thompson."

As a result of the joint buying of raw stock arranged by Louis B. Mayer (Metro-Goldwyn-Mayer) among executives of producing companies at the beginning of the current season a saving of over \$1,000,000 on film has been effected.

Mayer promoted the deal with Eastman after lining up the producers.

If anything comes through fine and dandy on the censorship thing, a foreign-made "Desires of Passion" may be road-showed and sold territorially by the New York men who have acquired the American distributing rights. The picture was made by UFA in Germany, but was not peddled to U. S. exhibitors other than its distributive rights as a whole.

Independent producers making pictures on the Coast for shoe string state right distributors are beginning to rebel because of the latter's unethical method of doing business.

It is contended by the small producers that they are holding the sack (Continued on page 46)

## PUBLIX'S OWN MAN AS W. C. OBSERVER

Los Angeles, Feb. 14.  
R. B. Crahill, formerly attached to the New York office of Publix as a division house supervisor, has arrived here to take up his duties as home office representative for Public Theatre interests on the slope.

Though West Coast Theatres Circuit operate all houses owned by Publix, Crahill, it is understood, is to be advised of and pass on general operation matters and policy of the Los Angeles, San Francisco, Seattle, Portland and Oakland Publix holdings.

Crahill has no office at present, but is supervising operation methods of the Metropolitan and Million Dollar here. It is understood he will travel along the coast to look over conditions for the next month or so, and then make his headquarters in Los Angeles.

## Looks Like Chicago's Censor Bill Passing

Chicago, Feb. 14.  
Representing 30,000 members of 30 women's organizations, a joint committee of 60 clubwomen appeared before the City Council Judiciary Committee Monday in opposition to Mayor Thompson's censorship ordinance now pending. It would remove the censor board from the Police Department and create a new board with chief commissioner appointed by the Mayor.

The committee claimed passage of the ordinance would nullify all censorship and permit the appointment of a man to work for the film industry. It would remove the censor board from the Police Department and create a new board with chief commissioner appointed by the Mayor.

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The Judiciary committee declared this would be illegal and later indicated Thompson's original ordinance will be passed.

STANLEY, PITT, FEB. 22  
Pittsburgh, Feb. 22.  
New Stanley theatre, to be operated through the local subsidiary, Stanley-Davis-Clarke Corp., has announced it will open February 22. The 4,000-seat will be managed by James Balmer, now operating the Grand here for the same company. Opening gifts to Loew's Penn is his first opposition.

LEO HERE AND THERE  
Joe Leo, of the William Fox office, who has been attending to the reorganization of the Ascher Theatres in Chicago, now controlled by Fox, returns to New York Friday. After a short stay he goes to the coast to join Harold Franklin.

## DIRECTORS' OWN CASTING

Los Angeles, Feb. 14.  
Gus Corda, casting director for Tiffany-Stahl, was relieved of his position with the company because of a new arrangement for casting. Hereafter, directors producing for Tiffany-Stahl will do their own casting.

Whitman-Rice on Comedies  
Los Angeles, Feb. 14.  
Phil Whitman, former director for Mack Sennett, has been appointed assistant to George E. Marshall, supervisor of comedies at Fox. Andy Rice has also been appointed assistant supervisor and chief comedy writer for the Marshall department.

Boylan Coming East  
Los Angeles, Feb. 14.  
Fox will send Malcolm S. Boylan to New York this month to look over current Broadway shows for picture possibilities. Boylan will be east for six weeks.

Tyler Brooke Featured  
Los Angeles, Feb. 14.  
Billy West will direct the next Van Bibber-two-reel comedy (Fox) with Tyler Brooke featured. West has directed four comedies for Fox since joining the comedy staff.

Shadur With M-G?  
Los Angeles, Feb. 14.  
Arthur Shadur, studio manager for Universal before becoming a producer for that company, has resigned. He is negotiating with M-G for an executive position.



# how Mr. and Mrs. 1928 pick their pictures



**Mrs. 1928:** "I won't waste my time on that sappy, old-fashioned stuff. I like something snappy and modern like 'GENTLEMEN PREFER BLONDES.' I adored the book."

**Mr. 1928:** "Yes, and real, red meat drama like 'OLD IRONSIDES,'\* 'BEAU SABREUR,'\*\* Jannings in 'THE LAST COMMAND'\*\*\*and that roaring chap Bancroft in 'THE SHOWDOWN'."

**Mrs. 1928:** "HAROLD LLOYD is always good. He's coming in 'Speedy.' I love Clara Bow and Richard Dix too. And Grace writes me from Los Angeles that everybody's raving about 'LEGION OF THE CONDEMNED.'"

\*Broke 12-year record at Strand, Providence.

\*\*Topped capacity at Missouri, St. Louis.

**Mr. 1928:** "Looks as if Paramount's got ALL the good ones this year. We'll just go where the theatre advertises 'A PARAMOUNT PICTURE.'"

\*\*\*4th record week at Rialto, N. Y. Long run Hit in Chicago, everywhere. Bigger than "Way of All Flesh."



## FREE MASKED FILM AD FOR CAR CO., \$28,000

Following up on its semi-masked advertising by getting "industrialists" into the homes, Stanley Advertising Company, specializing in this work, is currently completing a subject for American Car and Foundry. It will cost that concern around \$28,000 to make.

Issued on 16-m stock, the plug for A. C. & F. will go into the parlors on free of charge five 400-foot reels via mailing list, dealers, etc. The film company will spend five weeks "shooting." To date, it has camcared seven of the industrial concern's plants.

This branch of the Stanley corporation is also making two subjects for the Consolidated Gas Co. of New York. Each is in one reel.

## Friend Owe \$2,444,858, Goes Into Bankruptcy

Arthur S. Friend, realty and theatrical promoter and operator, of 145 West 86th street, New York, lists liabilities of \$2,444,858 and assets of \$22,267 in a voluntary bankruptcy petition.

Friend, a New York attorney, and head of the Arthur S. Friend Companies, Inc., recently became involved in some New England theatricals, encountering financial and legal snafus. This week Loew's, Inc., entered a \$26,000 judgment in New York against Friend and his corporation as a result of a joint theatre venture.

Friend was formerly an executive with Famous Players-Lasky Corp., resigning to resume his law practice and engage in independent ventures.

The Commodore-Hull, Derby, Conn., independent vaude stand operated by the A. S. Friend enterprise, closed last week when the house went into the hands of receivers.

The closing is said to be until the receivers can reorganize the house staff or possibly sell the house.

The Garde, New London, also of Friend chain has gone into receivership, but remains open. A. & B. Dow book.

## Publix Units in 31 Houses by March 1

By March 1 Publix units will be playing in 31 houses in the United States and Canada.

Publix material will be introduced early next month in the Minneapolis, Minneapolis; Loew's State, Columbus; Capitol, Montreal; Uptown, Toronto, and in Seattle and Portland.

This list will be strengthened by five or six other houses before early summer.

## W-C STAFF SWITCHES

Los Angeles, Feb. 14. George Sheely, assistant manager at the Boulevard, has been made manager of the Vermont, succeeding Glen Harper. Latter has been brought into the general offices of West Coast Theatres, where he will work through J. J. Franklin's office. Sheely was replaced at the Boulevard by Charles Jones, promoted from chief usher.

## Hammerslough Resigns

Detroit, Feb. 14. Charles Hammerslough resigned Saturday, after opening and managing the new United Artists theatre for a couple of weeks. Shortly after its opening Nellie Revell, who has done the publicity for the house, also resigned.

## I.A.T.S.E. IN DETROIT

Detroit, Feb. 14. Bi-annual convention of the I. A. T. S. E., national representative organization of motion picture operators, stage hands and stage electricians unions, will be held here this year, week of June 4. The convention of two years ago was held in Cleveland.

## \$1,100 Booth Fire

St. Louis, Feb. 14. Fire in the operator's booth at the Palm theatre destroyed \$600 worth of film and damaged musical instruments stored there only a few minutes before the blaze started. About \$500 damage was done to the instruments, members of the orchestra said. Edward Baker, the operator, was burned about the hands while trying to extinguish the flames before the fire department arrived.

## PICTURE POSSIBILITIES

"Atlas and Eva"—Favorable  
"ATLAS AND EVA" (Harry Delf, Mansfield theatre). Though this serio-comic does not promise much for the stage, it has running through it the spirit of a picture. A sad comic, even Chaplin, would be interested. *Latt.*

"Rain or Shine"—Favorable  
"RAIN OR SHINE" (Jones & Green, Musical, Cohan). While the story is familiar, has possibilities for embellishment and elaboration in view of the musical being a hit production and meriting attention because of its Broadway run.—*Abel.*

"Sunny Days"—Favorable  
"SUNNY DAYS" (Musical, Hassard Short, Imperial). Adapted from a French farce, book should have light comedy possibilities suitable to pictures with the usual liberties. Show's trouble is dialog, music and time it takes to plant the story. *Std.*

"The Silent House"—Favorable  
"THE SILENT HOUSE" (Melodrama, Lee Shubert, Morosco). A thriller with a mystery play atmosphere. Ought to make a good trick picture. *Ibee.*

"Quicksand"—Unfavorable  
"QUICKSAND" (Held, Jr., Comedy-Drama, Masque). Thin stuff, generally familiar, and unlikely to elicit in legit. *Abel.*

"These Modern Women"—Unfavorable  
"THESE MODERN WOMEN" (Comedy Drama, Macgowan & Rockmore, Edging). Theme is that of a wife who believes she can be adulterous and yet hold her home together. Hardly for the screen. It is done on the stage in a way that is not offensive but for pictures, that's different. *Ibee.*

## NO CHANGE—PLUNKETT

Strand, N. Y., After Good Pictures Only at Present, Says Director

Joseph Plunkett returning to the Strand, New York, after an absence of two weeks in the South, denied reports current, especially during the past week, that his house, a pioneer in elaborate presentations, would change to a grind policy at 50c.

"We contemplate no change in policy here," Mr. Plunkett stated. "All we want is good pictures," he added.

The Strand has not had a full-fledged presentation since the middle of December. At the theatre the reason for this is attributed to the length of pictures which have been shown since that time.

## Another Ostrer Buy

London, Feb. 14. Ostrer Brothers and Deaman Trust are understood to have bought the National Electrical Theatres circuit here. This chain consists of three London houses and four in the provinces.

## U'S CONTEST WINNER

Universal's slogan contest for theatre owners and employees, announced in the Universal weekly in November, was closed last week and the awards made. Contest was held to determine the exhibitors' idea of an advertising catch line for Glenn Tryon.

The slogan which won was awarded a \$50 prize was "No Misfits with a Try On," by C. W. Crawford of the Gem Theatre, Washington, D. C.

## ASH'S COLLAPSE

Chicago, Feb. 14. While leading his stage band at the Oriental last Tuesday (Feb. 7), Paul Ash collapsed and was carried from the stage. The program proceeded. Ash's condition was accredited to indigestion and overwork. He has returned to the theatre.

## Franklin, Mass., House Burned

Franklin, Mass., Feb. 14. Fire causing loss estimated at \$300,000 destroyed the block in which the Morse opera house is located, the fire starting in the picture booth as the show was about to close at night.

The manager stepped to the stage and asked the audience to leave in order which they did.

## Blumberg Remains With U

Milwaukee, Feb. 14. Nate Blumberg withdrew his resignation from Universal as its division theatre manager here, at the request of the U office. He is continuing here at U's local headquarters.

## Friedman Succeeds Nellie

Detroit, Feb. 14. Leon Friedman has joined the new United Artists theatre as press agent, the role originally occupied by Nellie Revell. Friedman was among the victims of the sudden "POLLIES" closing.

## 33% Tax May Close All Jugoslavik Houses

Washington, Feb. 14. Excessive taxation, amounting to approximately 33 per cent. of the gross, is about to shut down permanently all picture theatres in Jugoslavik, reports Consul K. S. Patton, Belgrade, to the Department of Commerce.

In November, '27, the houses closed as a protest against these taxes without any benefit. They reopened with the threat that unless taxes were lowered a month's strike would take place. This threat was without avail, and now the Association of Motion Picture Theatres of the Kingdom are reported to have given up hope.

In Serbia the 33 per cent. tax prevails while in Croatia it amounts to 44 per cent., and is applicable to all pictures. No aim for discrimination against American films is involved.

## Back to Straight Films

The Sheridan Square, New York, will pass up all special stage stuff and presentations for the present. The house has reverted to a straight-picture policy.

## THE PARAMOUNT COMEDIAN

**EARL  
FABER**  
with MARGIE MCINTYRE



28 Weeks of  
Consecutive and Successful  
Playing  
And Always  
**A CONSTANT HIT**  
After 7 months absence return  
to New York at  
Loew's American (Feb. 23) as  
**Featured Attraction**  
DR. MYER NORTH, JOE FLAUM

## SAN FRANCISCO SENSATION

And in the West  
Coast's Grande Theatre.  
... And that's a tough  
spot. ... No dealer  
conducting differently  
the Grande Symphonists.  
**OWEN SWEETEN**

## The Talk of Chicago

**ED MEIKEL'S**  
**ORGAN CLUB**  
**HARDING THEATRE**  
92nd Week and Still Growing

## THE PERSONALITY PLUS BOY FRANK STEVER

BARITONE SOLOIST  
with Fanchon and Marco Ideas  
This Week—Santa Ana

**ARMANDA CHIROT** SOPRANO  
AND  
**JOSE MERCADO** BARITONE  
THE BEST SINGERS ON THE PACIFIC COAST  
13 MONTHS WITH FANCHON AND MARCO



**DE VILLA  
AND  
RUARKE**

America's Fastest  
Whirlwind Dancers  
NOW AT THE  
**BERMUDIANA HOTEL**  
BERMUDA  
Thanks to LOU IRWIN

**NOW It's**  
**AL  
LYONS**  
With  
**MUSICAL BUNCH**  
Now at the  
**METROPOLITAN**  
LOS ANGELES

ANNOUNCEMENT! Nat Kalcheim, William Morris Office, NOW  
PERSONAL REPRESENTATIVE

**for MANLEY and BALDWIN**

WATCH US

WATCH NAT KALCHEIM



AN OUTSTANDING HIT FOR WEST COAST THEATRES

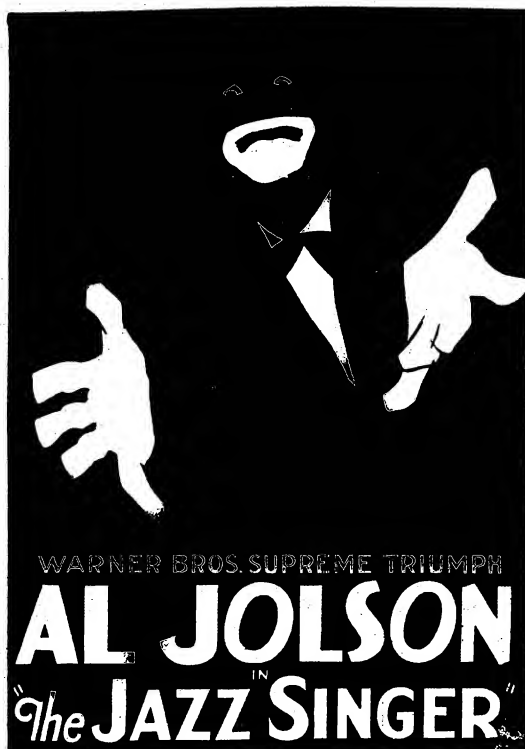
**FRANK JENKS**

"Handsome Funny Face" and the Band  
NOW—CALIFORNIA THEATRE, SAN JOSE



# EVERY PLAYDATE MEANS A RETURN DATE!

*And That's The Answer To The Exhibitor's Prayer!*



**FILM  
DAILY** →

## "JAZZ SINGER" IN 8-WEEK RUNS THROUGHOUT U.S.

A schedule of simultaneous runs throughout the United States for "The Jazz Singer" has been launched by Sam Morris, general manager for Warner Brothers.

The feature is in its eighth week at Columbus, Ohio, St. Louis and Detroit. It has hit the seventh week at Seattle, Portland, Los Angeles and Charlotte. Runs have started in Minneapolis and St. Paul, and a four weeks' run has just been completed in Milwaukee.

"The Jazz Singer" broke the house records at the Strand, Louisville. Morris has just signed contracts for re-turn engagements at the Capitol, Richmond; the Globe, Kansas City, and at the Metropolitan, Washington. The feature is still running in Chicago and New York on extended run engagements at \$2.00 top. It has just rounded out its fifth month at the Warner's on Broadway.

**PHILADELPHIA**—10 Solid Weeks at \$2.00 Top! Now Playing a Record Return Date at Fox Market St.!

**RICHMOND**—Extended Run Extended! Then Booked for Return Date! Richmond's Record Wrecker!

**TACOMA**—Broke All Records in Tacoma! Booked for an Immediate Return Date! Watch for New Records!

**WASHINGTON**—Congress Took a Day Off to Cheer "The Jazz Singer"! Stanley-Crandall Co. Booked a Return Date!

**PORTLAND**—S. R. O.! Week In, Week Out! Six Solid Weeks! John Hamrick Now Getting Set for a Record Return Date!

**KANSAS CITY**—4 Solid Weeks of Solid Capacity! Booked Again for 2 Weeks More!

**SEATTLE**—Six Weeks in a One Week Town! Broke Records in Its Sixth Week! Booked for Another Extended Run!

**NORTH, SOUTH, EAST, WEST**—Records Broken for Extended Runs! And Return Dates!

# Thrilling the World!





Here is  
the one big question that con-  
fronts this industry today—"Is  
**HARRY LANGDON'S**  
'The Chaser' as funny as  
'The Strong Man'—or funnier?"  
—By actual count—267  
Laughs!—Preview  
patrons said— — —



"Truly wonderful—new gags."

"I consider this picture the best I have seen."

"I think 'The Chaser' will make a record as the best comedy of the year."

"'The Chaser' is a scream. One of his very funniest."

"Best comedy I have ever seen. I got a million laughs."

"Harry Langdon is the best comedian on the screen."

"A great comedy. Chuckled all through it."

"This is Harry's best."

Produced by the Harry Langdon Corporation

**A First National Picture**

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President



## PORTABLE CONSOLES FOR PUBIX STAGES

**Invention of Otto Gluth, Circuit Engineer, Due at Dallas Palace—\$8,000 to Install**

Dallas, Tex., Feb. 14. A portable organ console for stage band presentations at the Dallas local Publix house, is promised here. The innovation is the work of Otto Gluth, Publix engineer, with the Palace to be the first house so equipped.

According to design the console may be rolled on or off a stage, like a piano. It will be connected to the regular pipe sets by flexible cables. Installation costs, including a new set of tibia pipes, will cost \$8,000, according to an estimate by Gluth. The latter has marked the project as an experiment, but if it gets over there is a chance all Publix houses will fall in line. With the console on the stage, the organist will be used as a regular part of the unit shows instead of as a separate attraction. It is believed that if the idea gets over it might eventually do away with stage bands, the organist becoming the m. c., both introducing and playing for the various specialties. Dwight Brown is the Palace's head organist, a post he has held for five years.

## West Coast Motion Picture Directory of Players, Directors and Writers

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX



**JOHN F.  
GOODRICH**  
3rd Year with  
Paramount-  
Famous-Lasky



**JOSEPH  
FRANKLIN  
POLAND**  
Supervising Editor  
UNIVERSAL  
FEATURE  
COMEDIES



**LLOYD  
CORRIGAN**  
Staff Writer  
3rd Year with  
Paramount-  
Famous-  
Lasky

## LEARN THEATRE MANAGEMENT

Complete Training in  
Management Advertising  
Service Exploitation  
Stage Presentation Techniques

Write or Call for Information  
**MOVING PICTURE THEATRE  
MANAGERS INSTITUTE, Inc.**  
135 West 44th St., New York City

## Bargain Bequest

Providence, Feb. 14. Frequently gifts and bequests to educational institutions have strings attached to them, but this is a new one. Recently, Edward Fay, theatre owner of this city, announced bestowal of \$500 to Providence College providing the students sold a certain number of tickets for two of his local houses.

## 28 SCREEN SPEED-LIMIT

**Foreign Gov't Proposes Law on Fire Angle—Exhibits Howl**

Washington, Feb. 14. Bavarian Government is proposing to order that all pictures be projected at no greater speed than 28 frames per second, reports George Canty, picture trade commissioner, Paris. Exhibitors are strongly protesting and belittling the Government claim that faster projection raises fire hazards.

Another objection is on police action. An officer can establish himself in the booth throughout the entire performance if he desires.

## HARRY CAREY QUILTS

**For London Vaude With Cowboy Troupe—Tells Friends in Denver**

Denver, Feb. 14. Harry Carey, of western films, is playing vaude and until recently under contract to M-G, admitted to friends here that he has quit Coast pictures.

Carey will organize a troupe of cowboy players and make a tour of English "halls," he says, later making a few pictures for a British concern. He also says he has sold his California ranch and home, preparatory to jumping overseas upon completion of his present Orpheum tour.

His last important role is in "Trail of '98."

## Take Over House

Van Nuys, Cal., Feb. 14. N. Scheinberg and M. Horwitz, operating the Rivoli here, have taken over the one-third interest in the Van Nuys theatre, owned by Louis Greenberg.

Scheinberg and Horwitz also control the Madrid at Owensmouth.

## Sunday Permission Granted

Danbury, Conn., Feb. 14. Palace theatre, Torrington, Conn., has been granted permission to run pictures Sunday afternoons. Palace was the only house in the city asking for the right.

## Burks P. A. for U. A. Chi

Chicago, Feb. 14. A. L. Burks has been appointed press representative of the new United Artist theatre here, supplanting Nellie Revel.

Burke was formerly with Fox.

## Colony, N. Y., on Radio

Colony, New York, has gone in for a radio tie-up.

House is on the air from WABC, New York, Sunday afternoons at four p. m.

## FRENCH FILM NOTES

Paris, Feb. 5. The war picture, "La Grande Epave," being constituted by Duges-Delezeaux and Ryder for the Jacques Haik Corp., has been bought by Paramount for distribution.

The professional fencing champion, Aldo Nadi, is entering pictures. He will appear in a "Saturday Evening Post" story, "Splendid with Swords."

A Franco-German consortium will produce the picture, with First National distributing in the U. S.

## WORKING ON PATHE

(Continued from page 4)

ganization as stated last week. He is reported to be in New York from the coast within a day or so. It is said that Mr. Pearson will shortly thereafter leave the organization.

William Siström, of Pathe, who came east about 10 days ago, left for the coast Saturday. On the day he left the Pathe scenario department in New York is said to have received a general two weeks' notice, although some scenario department, with but four people, has not been disturbed so far. On Saturday also 10 artists in Pathe's art department, New York, were reported receiving notice.

## Distribution Savings

Another move looking toward economizing Pathe distribution was reported made by Phil Reisman, general sales manager for Pathe, who served notice on around 60 of its road salesmen their services will not be required, and a similar notification to several Pathe district managers. This is thought to indicate that the Pathe distribution may be immediately taken over, in part at least by F. B. O., to let down Pathe's heavy distribution overhead, reported to have been running at around \$3,000,000 annually.

Another department wiped out in Pathe is said to have been the Educational and Non-Theatrical, although that department was reported working at a clip prior to the other those mentioned, it is stated there will be no change in the Pathe or DeMille executive staffs of any importance.

DeMille is absolutely by himself in the Pathe end, from selecting story to deciding upon appropriation. It's unlikely he will alter any condition, confusing announcement of the Kennedy-Pathe juncture was issued last week, through the banking interests, from understanding. It left the impression F. B. O. would merge with Pathe, although the trade understood to some extent the nature of the deal.

## Murdock's Faith

A direct bearing upon the Murdock-Kennedy business friendliness is Murdock's faith in Kennedy as a picture producer and distributor, through Kennedy having built up F. B. O. to a profitable basis, after being obliged to take it over to protect his banking interests, which were behind it. While the Pathe pictures have been averaging around \$175,000 in distribution grosses and much over that on production, F. B. O. has reached beyond \$350,000 on circulation, with seldom making a picture costing over \$70,000.

Should Kennedy work it all out as Murdock expects it is anticipated that a merger of F. B. O. and Pathe will follow, with Kennedy at the head of the combine, if he cares to then accept that post. There is no time limit when this result will be known.

Newville Murdock remains officially president of Pathe. As the report has been that Murdock draws no salary as such officer, his title means nothing either way as against the authority granted by him to Kennedy. Murdock is head over heels in work reconstructing the recently merged forces of Keith-Albee and Orpheum Circuits.

## Mutual Admiration

An odd line of circumstances brought about this workout experiment by Kennedy, unique in any industry and the first time occurring in the film trade. Through a mutual appreciation of each other, it is said, Messrs. Murdock and Kennedy have of late been much thrown together. Into this situation happened the recently reported purchase of a part interest in F. B. O. by General Electric and the Radio Corporation of America.

With these happenings, the story relates, Kennedy saw in Murdock a showman with a substantial circuit of theatres behind him besides extraordinary executive capabilities, with Murdock seeing the same things in Kennedy, minus the theatres, but plus picture production ability.

F. B. O. is known as an independent producer and distributor. It operates without theatre attachment as a producer and seller only to the trade. F. B. O. is reported to have earned net last year over one million dollars.

Pathe is a merged concern, lately taking in P. D. C. and DeMille. Both the latter were previously taken over by Keith-Albee. With the Pathe merger K-A again took control through Murdock as president. To what extent the bankers control Pathe is not known.

## Liberty League Forcing Sunday Law Showdown

Baltimore, Feb. 14.

Sunday movie advocates are giving the 18th century blue law in this town plenty annoyance.

Making good their threat of several months standing, the Liberty Defense League leased the Broadway Garden theatre, a neighborhood two Sundays ago, and screened about 60 seconds of "Mockery." Then the police stepped up and arrested John G. Callan, president of the L. D. L., and state legislator; Charles F. Mules, vice-president, and Irving Schlossberg, brought before a grand jury an indictment refused and the case dismissed. Callan, however, immediately prepared for a second test and last Sunday leased the Harford theatre, another neighborhood, and announced "Dumb-bells" at 25 cents. The police stopped this one after the first 10 feet or so and the case is pending.

"This time the grand jury indicted the exhibitor on the grounds of violation of the Sunday work law. It was decided that the selling of programs and the taking of tickets constituted work. The case now goes to jury trial, which is what Callan and the open Sunday advocates want.

## OCHS' COMMISH. CASE

**Must Be Tried in Elmira, N. Y.—Claim Arouse With Keeney's Lease**

The Southern Tier Theatre Co. of Elmira, N. Y., which leased its theatre property for a 21-year term to Loew's, Inc., in turn sublet to Frank Keeney, won its motion for a trial of Lee A. Ochs' suit against the company in the Elmira courts.

Nathan Burkan, for Ochs, won in the lower court, but the Appellate Division reversed Ochs and ruled that the matter be tried up-state.

Ochs denied he was field man for Loew's, and computes a \$55,125 commission claim as 5 per cent of \$1,102,500, the total consideration for the 21-year lease.

## CHICAGO ADJOURNMENT

**Joint Meeting Adjourned to February 15**

Chicago, Feb. 14.

Members of the joint committee of film exhibitors, producers and distributors called an adjournment of the meeting on Feb. 7 at the Congress hotel. No definite headway was made during the session, the purpose of which was to frame a new form of contract.

Plans of the committee call for re-convening of the conference on or about Feb. 15.

Complete cast of "Hold 'Em Yale," Rod LaRoque's DeMille picture: Veora Daniels, Jeanette Loff, Hugh Allen, Joseph Cawthorn, Tom Kennedy and Jerry Mandy. Edward H. Griffith is directing.

Claire McDowell, Anders Randolph, Farrell MacDonald, Jack Parker, Philippe de Lacy, Dawn O'Day, Anita Frenault and Wesley Lake in "The Four Devils," Murnau's, Fox.

Jack Selwyn, Robert Selzer, Andy Devine and Earl McCarthy added to "Cream of the E. Rth."

Aggie Herring added to "Lady Be Good," F. N. Richard Wallace directing.

Paramount bought outright "An Adorable Outcast" from Norman Dawn, who made it in the PJI Islands with Edmund Burns as star. Walter Long and Edith Roberts also in it.

George Marion, Jr., titling "Feel My Pulse," starring Bebe Daniels. Far.

## FILM NEWS OVER WORLD

Washington, Feb. 14.

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

Recent statistics published in the Austrian film trade press indicate that there are 762 cinemas in Austria, and eight more are to be opened this year.

They operate as follows: 209 give daily performances; 100 open two or more times a week; 172 open once or twice a week; 164 open once a week; 18 open once to three times per month; 9 open irregularly, and 10 are closed temporarily.

Total footage submitted for censorship and approved by the British Board of Film Censors during 1927 amounted to 6,593,995 linear feet, and embraced 1,758. This is an increase over the films censored and approved during 1926, when the total footage amounted to 6,288,176 linear feet, on 1,713 subjects.

Received from Trade Commissioner George R. Canty, Paris:

Twelve big features are scheduled for next season's Aafa program. Rudolf Walter-Fein, Max Obal and Dr. Johannes Guter will direct; other directors to be engaged. The Aafa Company, producers of popular German film comedies, will again pay, as last year, 10 per cent. dividend, perhaps more.

Cinema operators from different parts of Germany met in Berlin last week. Their association is still very small, counting less than 300 members, but they are trying to affiliate with a bigger trade association.

## Send Your Dates

**WE Do All Business  
By Wire or Mail  
Have No Film Peddlers**



Percentage Bookings Only—Road Show

**JACK MULHALL  
and HELENE CHADWICK  
SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City

## THE CHEER LEADERS

"Those College Boys"—Singing Quartet

Featured in West Coast Theatres  
Personal Director WALTER MEYERS  
William Morris Agency

"MARCO-MADE"

## TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

FEATURED BY FANCHON AND MARCO

## GINO SEVERI

MUSICAL DIRECTOR  
CALIFORNIA THEATRE, SAN FRANCISCO  
Direction: WEST COAST THEATRES, Inc.

ROUNDING OUT MY THIRD PLEASANT MONTH

## WALT ROESNER

MASTER OF CEREMONIES

CAPITOL, NEW YORK

A NEW IDEA IN PRESENTATION MUSIC  
Versatility Showmanship Real Music

## HOWARD EMERSON

and His ORCHESTRA

14th Successful Week at MERRICK THEATRE, JAMAICA, L. I.



# LITERATI

**Personal Ballyhoo for Sales**  
 "Bossy" Gills, the ex-sailor mayor of Newburyport, who blew in and out of the local night clubs a couple of weeks ago, is being piloted by Rube Wardell, head of the "Big News Features," a new syndicate backed by Bernard Macfadden. Wardell took "Bossy" out to Chicago to meet Bill Thompson, mayor of the zephyr-swopt village. Wardell's idea is that the newspaper feature market is glutted and that theatrical press agent methods have to be used to sell editors on a "feature" like the Gills boy.

**Hershfield Starting**  
 W. R. Hearst officially okayed Harry Hershfield's New York column primed for the "Journal" and Harry braved the denizens of South street by invading that East River

waterfront boulevard where the "American" and "Journal" plants are situated to confer on terms, policy, etc., with the "American" executives. Hershfield, while a "Journal" cartoonist, is contracted to King Features (Hearst) and does his stuff uptown near civilization on West 58th street and Broadway.

**Encouraging "Pipes"**  
 From the manner in which the New York "Daily Mirror," Hearst tabloid, has spread a couple of phony stories lately, there is a suspicion that the tab is not adverse to anything in the pipey line, even to encouraging that sort of a "story."

Monday it spread all over the front and 3 pages the story of the dancer who jumped into Central Park at 7 o'clock Sunday morning, to help business at the Lopez nite club for the rest of the week or less. The club had spent much money during the week advertising a Parisian dancing pair and maybe the couple thought it would be only a fit return to give the place a boost. Though it was very cold at 7 a. m. Sunday morning.

The other was the story "The Mirror" yelled an exclusive on, of the Archduke Leopold slammings and getting slammed at the Beaux Arts Ball at the Hotel Astor. The Archduke, who is no panic as an actor, is in Fox's "Four Sons," a special picture. It opened at the Gaiety, New York, Monday, a few days after "The Mirror" screamed about the double sock, Leopold has been in other pictures and without notice.

An ordinary impression would be that "The Mirror" is sorta sinking on the selling end. Maybe caused by too much Hearst, too much Ziegfeld or any other too much you prefer. Victor Watson, up to yesterday, was its managing editor or something. Maybe today yet too.

**Young and Meant Well**  
 A young man from a wealthy and somewhat socially prominent family, recently out of college, got the idea that he would like to work on the dramatic staff of a New York daily. Despite he had no experience with or knowledge of the theatre, he managed to get a tryout on one of the evening papers.

His ignorance of conditions sponsored a few "bones." The d. e. warned him that he'd have to be more careful or else—He followed up a tip that a certain young and highly successful producer was planning a revival of "King Lear"

and that Louis Wolheim was going to quit the movies to play the title role. He called up the producer and asked him whether the report was true.

"Yes," the producer told him, "I am going to do 'King Lear,' but not with Louis Wolheim. It's Louis Weltzenkorn who's playing Lear."

"Louis Weltzenkorn?" asked the young man, unfamiliar with the Sunday "World's" editorial staff, "who is he?"

"Don't you know?" said the producer. "Why, he's the greatest Shakespearean actor in Germany."

The assistant made him promise not to give the story to anyone else, wrote it and sent it to the composing room, and then, elated, called his chief on the phone and woke him out of a sound sleep at two a. m. to tell him the glad tidings.

They just managed to kill the yarn before the paper went to press. P. S.—He lost the job.

**Howey's "Beauty Culture"**  
 Trade Publications, organized by Walter Howey and Verns Porter, with offices at 501 5th avenue, New York, has taken over the Joe Bryne trade papers, "Beauty Culture" and "Barber's Journal."

Messrs. Howey and Porter are now publishing about eight trade weeklies or monthlies. They were financed by a downtown banking house and are understood to have available capital to increase their holdings at any time. Both men were formerly with the Hearst forces. Howey, with an established rep as a crackerjack newspaper man, having made his record as managing editor of Hearst dailies, surprised his friends when digging into the trade paper field.

Both of the principals appear satisfied with their venture. The first consolidation with all titles retained and separate staffs comprised six traders. Of these the results were about 50-50, three looking good and the other three in doubt. One of the doubtfuls was pulled over to the right side. It was a musical paper and Deems Taylor was installed as editor. The first story Taylor used was a whale and a clean beat about the Metropolitan. He is still editing it with the size increased from 16 to 44 pages.

"Beauty Culture" has its field to itself and is not altogether in the trade class, although ostensibly devoted to the beauty parlors. It's susceptible of a national circulation through its ever highly interesting material, to women.

Among the group are about three in exclusive fields. One is a perfumery publication and probably the handsomest printed monthly in the country. Entirely of pictorial

announcements with unusually fancy art work and all in colors.

**"Reverting to Type"**  
 Variety was wrong about the Brooklyn "Eagle" having a new columnist in William Weer. Weer was succeeded by Rian James, whose department has the swell title "Reverting to Type."

Cated with a new column, written and illustrated by himself, under the title "Broadway Unlimited." Hershfield is rated one of the busiest mixers on the main drag, with a quaint style backed up by philosophical human interest leanings. He is a famous gagger also.

**Hearst's Panning Ed**  
 They're talking about the recent New York "American" editorial which is interpreted as a slap by William Randolph Hearst at M. Koenigsberg, head of Kings Features, Inc., who was given a French decoration recently as a Legionnaire of Honor. The "American" editorial stated that no Hearst employee or ally could afford foreign entanglements by decoration, distinction or other honor.

It's probably the first time in weeks W. R. had time to forget Mexico.

**Envious of Women**  
 The antagonism of the old-time road agents toward the younger element is becoming more and more marked as the ranks are being filled by the rising generation. This is true when the younger ones also happen to be women. A few weeks ago a clever young Chicago newspaper woman was engaged by a producer to do special publicity on one of his shows, with a woman star and a woman author. The newspaper girl, with many friends on papers throughout the middle west, was getting lots of extra space and not interfering with the regular advance man, working mostly a week behind him, breaking into the society and woman's pages.

The agent, an old-timer, resented her presence and didn't hesitate to let her know it, even going so far as to tell her he'd have her out of the job inside of a month. The girl kept her sleeve and her mind on the job and continued to get space where he failed. All of which riled him so much that he sent the producer a wire, saying that if the girl weren't fired he'd quit. Much to his astonishment, the producer wired back that his resignation was accepted.

The girl is now handling the show and will continue to do so for the rest of the season. The old-timer is out with another outfit.

**Catherine Brody's Story**  
 Catherine Brody, who has contributed to "Liberty" and the "American Mercury," has sold her first novel on Jewish life in New York to the "Century," in which it will be run as a serial.


**Fawcett's Ed Changes**  
 A recent shakeup among the editorial force of the Fawcett Publications has resulted in two of its editors being let out, with Minneapolis newspapermen going in their places. Douglas Lorton, former city editor of the Minneapolis "Star," is the new editor of "Battle Stories." Francis Bosworth, movie editor of the Minneapolis "Journal,"

has succeeded Donna Fisher as editor of "Screen Secrets," a film fan monthly. Miss Fisher only lasted some three months. The Fawcett Publications have their headquarters at Robbinsdale, Minn., not far from Minneapolis. Their latest mag, small size, is called "Smokehouse Monthly."

Otto Wiese editing "McCall's Magazine," succeeding H. P. Burton. He formerly assisted his predecessor.

**Maughams Rewrites**  
 W. Somerset Maugham, the English story writer and playwright, author of the play "The Letter," and the story of "Saddle Thompson," from which "Rain" was dramatized, among others, is having so big a vogue his publishers have prevailed upon him to rewrite some of his older works. The first is "Mrs. Chaddock," novel, published about 20 years ago. It has been brought out by Doubleday, Doran & Co.

**Bigger and better are the stage shows every week at Warfield, San Francisco, where**



**Rube WOLF**

MIRTH OF A NATION

is Master of Ceremonies

Healthy Box Office Figures Can Always Be Obtained by Playing

ALFRED E. GREEN

PRODUCTIONS

Now Being Released by

FOX

HELENE HUGHES

ROY SMOOT

Featured with FANCHON and MARCO

## FOUR BROADWAY, NEW YORK BOX OFFICE RECORDS

### HIGH

"UNDERWORLD" - - - - RIVOLI  
 "UNDERWORLD" - - - - PARAMOUNT  
 "THE LAST COMMAND" - - - - RIALTO

### LOW

"SALVATION HUNTERS" - - - - STRAND

JOSEF von STERNBERG

## BLANCHE CALLOWAY

"The Dusky Star of Song and Dance"

Pleasing patrons at L. & T. new \$1,000,000 REGAL THEATRE, CHICAGO

- INDEFINITE -

CAPITOL, NEW YORK, THIS WEEK (FEB. 11)

Publix Tour Cambria's "Fast Mail"

## MYRTLE GORDON

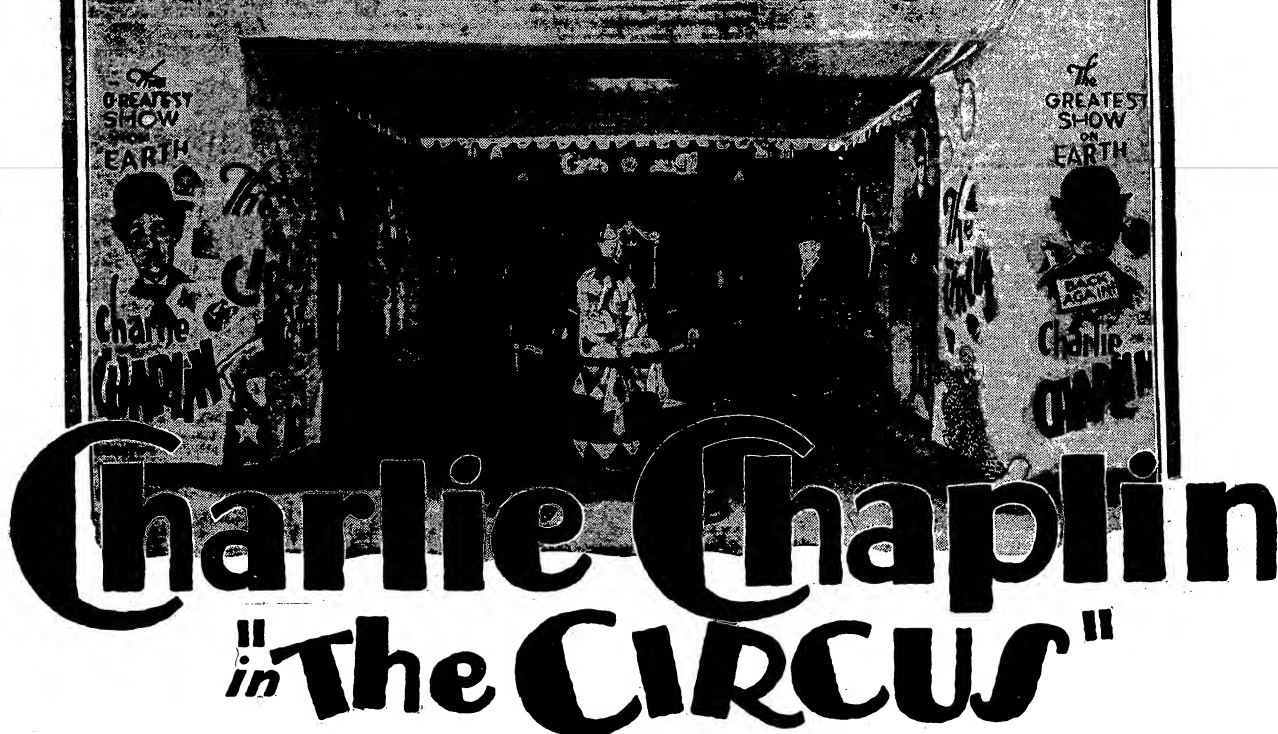
The Distinctive Delineator of Songs

Direction SAM BRAMSON, WM. MORRIS OFFICE



# The World's Greatest Show of Mirth

## MAIN ENTRANCE



ABOVE IS SHOWN LOBBY DISPLAY USED BY PALACE THEATRE, MONTREAL

### NEW YORK CITY

Broke record of Mark Strand for a week's run.

### LOS ANGELES, CAL.

"Fans are fighting each other to plank down the kale at the till at the Chinese Theatre."—*Variety*.

### MINNEAPOLIS, MINN.

"Business very big at the Strand. Best Chaplin ever made."—*Journal*.

### DENVER

"First time in months Rialto has had picture capable of bringing 'em in."—*Variety*.

### AKRON, OHIO

"The best picture Chaplin has made in five years."—*Akron Times*.

### CLEVELAND, OHIO

"Will win new friends and cinch his hold with fans all over the world."—*Plain-Dealer*.

MONTREAL—"Is drawing capacity audiences at Palace several times a day."—*Star*.

DALLAS, TEXAS—"Chaplin's best and funniest picture."—*News*.



A WORLD BEATING-RECORD SMASHING

United Artists Picture

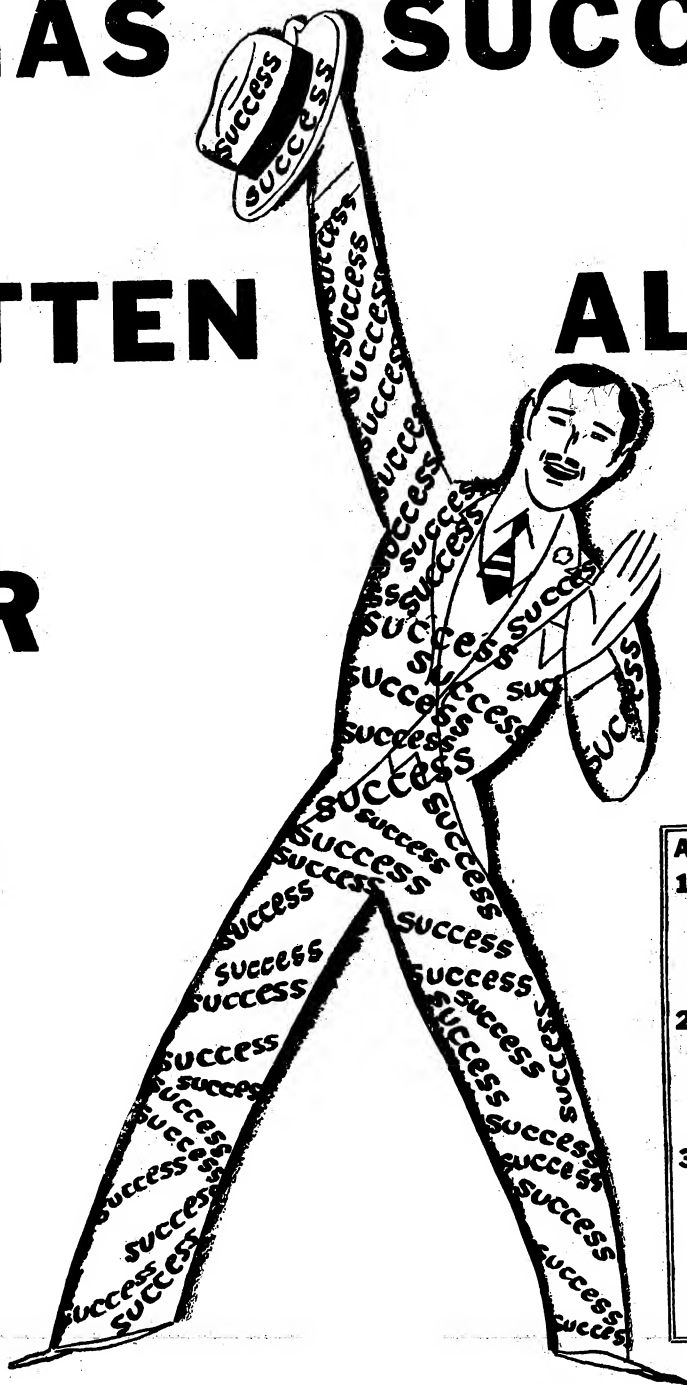
EACH PICTURE SOLD INDIVIDUALLY

ON MERIT





# HE HAS SUCCESS WRITTEN ALL OVER HIM!



## AS WE GO TO PRESS

### 1—NORMA SHEARER in THE LATEST FROM PARIS

Just viewed in projection room the greatest picture she has ever made — bar none!

### 2—LON CHANEY in THE BIG CITY

Just arrived from the Coast. What a picture! Absolutely another "Unholy Three."

### 3—THE STUDENT PRINCE

Telegrams pouring into the home office of M-G-M proclaim this great Lubitsch-Novarro-Shearer production the sensation of the year!

CLICKING! CLICKING! CLICKING! M-G-M IS DELIVERING HITS ONE RIGHT AFTER ANOTHER!

And no wonder. He shows pictures like "Ben-Hur" and "The Big Parade." His Folks will see John Gilbert—Greta Garbo in "Love" this week. Then he will advertise Ramon Novarro and Norma Shearer in "The Student Prince." His patrons will also see "The Enemy." He is the most important showman in his town. Naturally so when he can put five notable Road-Show-Size productions into his theatre in one season. The public gets the habit of going to his theatre. He establishes a regular clientele with stars like Chaney, Shearer, Gilbert, Garbo, Davies, Haines, Gish, Novarro, McCoy, Coogan, Dane-Arthur, etc., etc. You bet he's one of the live boys who play

# METRO-GOLDWYN-M





## COAST NOTES

Lowell Sherman has signed at F. N. for "The Whip." John Dillon directing.

Fox purchased "Hey, Hey, Henrietta," syndicated story by Velva G. Darling, for production this year.

Monta Bell directing "The Belamy Trial," M-G.

Cornelius Keefe, co-featured with Mildred Harris in "Hearts of Men," J. P. Hogan directing for Morris Schlang at Tec Art studios. Cast includes Warner Richmond, Julia Swayne Gordon, Thelma Hill and Harry McCoy.

Par. has exercised options on

George Warren, writer, and Richard Arlen, player.

H. J. Green, writing adaptation of "Boss of Little Arcady" for F. N. Charles Murray starred. Eddie Cline directing.

Lloyd Bacon preparing continuity for "Pay as You Enter," W. B.

W. B. has started "Five and Ten-Cent Annie," with Louise Fazenda and Clyde Cook featured. Roy Del Ruth directing.

Edmund Goulding adapting "The River," to be directed for Fox by Frank Borzage.

Walter McGrail, Robert Sweeney, Harry Tenbrook and Anita Garvin in "The Sport Girl," Fox. Arthur Rosson directing.

Tom Elliott, Jack Walters, George Belden, Fred Park, Lillian Gilmore and Billy Butts in "Wild West Romance," Fox.

B. Charsky and A. de Seguerola in "Red Dancer of Moscow," Fox. Raoul Walsh directing.

Philo McCullough, Al St. John and Natalie Kingston in "Painted Post," Tom Mix's next, Fox.

Tiff-Stahl has started on "House of Scandal" with Dorothy Sebastian, Pat O'Malley and Harry Murray.

Pathe-DeMille has started on "Tenth Ave.," adapted from the stage play. Phyllis Haver, Joseph Schildkraut, Victor Varconi, Louis Natheaux, Casson Ferguson, E. S. Adams, Ethel Wales and Robert Edeson in cast. William DeMille directing.

Doris Anderson adapting "White Hands," Par. Gregory LaCava directing.

George Meeker opposite Gwen Lee in "A Thief in the Dark," Fox. Albert Ray directing.

Mickey McBan and Batsey Hizer, kid actors, added to "Laugh, Clown, Laugh," M-G.

Richard Arlen in "Quick Lunch," Par.

Frank Currier in "Easy Come, Easy Go," Par.

Robert Klein in "Three Sinners," Par. Rowland V. Lee directing.

George Kontsanaros, William

Austin and John Morris in Bebe Daniels' next for Par. Clarence Badger to direct.

Herman Mankiewicz titling "Code of Honor," Par.

George Marion, Jr., titling "Partners in Crime," Par.

Duane Thompson added to "Phyllis of the Follies," U. Ernest Laemmle directing.

Adolph Millar added to "Michigan Kid," U. Irvin Willat directing.

Trem Carr, now producing "Gypsy of the North" for Rayart. Georgia Hale, Jack Daugherty, Huntley Gordon and Erin La Biesonere in cast. Percy Pembroke directing.

F. N. will make "The Girl in a Glass Cage," story by G. K. Turner. No cast or director as yet selected.

F. N. has changed title of "The Headliner" to "The Big Noise," adaptation from original by Ben Hecht. Chester Conklin, Alice White, Bodil Rosing, Sam Hardy, Jack Egan and David Torrence in cast.

John Gilbert, to be starred in "Four Walls," M-G. Jack Conway directing.

"Man About Town," Neal O'Hara original, Lew Cody's first starring picture under new M-G contract. Production starts Feb. 17, Mal St. Clair, borrowed from Par., directing.

"Secrets of the Night," F. B. O.'s next. Robert De Lacey directing.

Frank Borzage goes to Europe to make "Blossom Time" for Fox. Company includes Charles Farrell and Janet Gaynor.

Mario Carillo, and Rose Dione, in "Super of the Gaiety," Par.

Joan Meredith, Duncan Renaldo, Jack Van Alre and Alleen Lopez in "Medallion," Tiffany Colored Classic.

Walter Morosco, husband of Corrine Griffith, made several tests of prospective leading men for Miss Griffith's next F. N. film, "The Divine Lady." Production starts March 1, Frank Lloyd directing.

Tiff-Stahl will star Eve Southern in "Bellarosa," directed by Arthur Gregor.

Garrett Graham, assigned to title "Lady Be Good," F. N.

Jack Renault and Bull Montana in "Man About Town," M. G.

"The Yellow Lily," Hungarian play, put into production by F. N. with Alexander Korda, Hungarian, directing. Billie Dove featured, with Clive Brook, Gustave von Seyffertitz and Bodil Rosing in cast.

Lena Malena, signed by M-G for lead in J. P. McCarthy's temporary titled "Women and Diamonds." Miss Malena formerly in stock at DeMille studios.

Matthew Betz added to "He Learned About Women," M-G.

Emil Chautard, Dan Mason and Nelson McDowell, added to "Lilac Time," Colleen Moore's next for F. N.

H. B. Warner, John Boles, Seena Owen, for "Man Made Woman," Pathe. Paul Stein will direct.

Arthur Rankin and Ida Lewis, in "Three Sinners," Par.

Christian J. Frank and Joseph Franz, in "Easy Come, Easy Go," Par.

Paul Perez titling "Chinatown Charlie," F. N.

M. S. Boylan titling "Square Crooks," Fox.

Cliff Broughton Productions, making an independent picture at Metropolitan Studios. Norton Parker directing. In cast, Helen Foster, Grant Withers, Virginia Royce, Tom Carr and Florence Turner.

Added to "4 Devils," Bobbie Mack, Titina Burroughs and Curley Phillips, Fox.

Lina Melina, former contract player with De Mille, signed feminine lead in "Prey," John McCarthy's next for M-G.

U has renewed the stock contract on Otis Harlan, with that company for years.

Alec Francis will do a two-reel Vitaphone for Warners. Directed by Lloyd Bacon.

Dale Austin, known as "Miss New Zealand," after an Australian contest, played a minor part in Norma Shearer's "The Actress." The arrangement calls for eight weeks' work in M-G pictures, and to keep

her busy she will be in Stan Laurel and Oliver Hardy comedy produced by Hal Roach.

Peggy Montgomery as fem lead in the latest Wally Wales "western," directed by Richard Thorpe, entitled "Saddle Bags." Others with Wales will be Hank Bell and Gordon Russell.

Charles Farrell, opposite Janet Gaynor in "Blossom Time," Frank Borzage directing abroad for Fox.

Erle C. Kenton, directing "The Sporting Age" for Columbia. Story an original by Armand Kaliz.

Supporting Leo Maloney in "Yellow Contraband," Pathe-Western, Gretel Yoltz, Harry Northup, Tom London, Joseph Rickson, Robert Burns, Bill Patton, Ben Corbett, Vesta Pegg, "Bud" Osborne, Frank Ellis and Tom Forman.

**EARLYNE JOHN**  
**Wallace and Sanna**  
Originator of the "Ape Adagio"  
Featured in "Fanchon and Marco's"  
"Jungle Idea"

**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

WORLD'S FASTEST RUSSIAN  
DANCER  
**ALFRED BROWER**  
WITH FANCHON AND MARCO  
IDEAS  
Direction WALTER MEYERS of  
WILLIAM MORRIS, Inc.

**5th YEAR**  
**MILTON SLOSSER**  
ORGANIST  
Missouri Theatre, St. Louis, Mo.

"MITEY"  
**ANN LEAF**  
AT THE WURLITZER  
METROPOLITAN, LOS ANGELES

**EDDIE WEAVER**  
ORGANIST  
PUBLIX OLYMPIA  
NEW HAVEN, CONN.

"THE HALF-PINT OF BLUES"  
**NORA SCHILLER**  
Headlining for Fanchon and Marco  
Indefinitely

**RUTH MILES**  
SCREENLAND'S DANCER  
Featured by FANCHON &  
MARCO in  
WEST COAST THEATRES

AMERICA'S GENIUS PRODUCER-DIRECTOR SCORING A  
TREMENDOUS AND SENSATIONAL SUCCESS. "IT WON'T BE LONG NOW"

# JACK LAUGHLIN

## "HAPPINESS"

A POSITIVE KNOCKOUT

WITH

WM. FOX'S "FOUR SONS," CARTHAY CIRCLE THEATRE, LOS ANGELES

PRESS—STARS—PUBLIC, UNANIMOUS

- L. A. "TIMES," Edwin Schallert.—Jack Laughlin's "Happiness" is the major entertainment. A positive sensation of art-color and the remarkable Laughlin finesse.
- L. A. "EXPRESS," Munroe Lathrop.—Worth the price of admission is Jack Laughlin's stage show, "Happiness." It has beauty, speed, originality and amazed the most critical audience ever. Laughlin gave them a knockout.
- L. A. "HERALD," Harrison Campbell.—Jack Laughlin's production is excellent. Laughlin is a disciple of speed, color and originality.
- "FILMOGRAPH."—The Laughlin show is the greatest produced here by this genius or any of the OTHER producers—it is tremendous.
- "CALIFORNIAN."—Jack Laughlin's "Happiness," the seventh of his great Carthay Circle shows with Wm. Fox super-specials, stamps this boy Laughlin as the genius of prodigious producers. If he is not directing some of our best motion pictures within the year, it is his own fault. Some motion picture corporation will find this fellow and he will create a tremendous picture that will put him at the top where he belongs.

PERSONAL MANAGEMENT OF MR. FRED A. MILLER



## THE BATTLES OF CORONEL AND FALKLAND ISLANDS

(British Made)

British Instructional Corporation production. Presented by A. C. Bundy. Released for America through Artie Pictures Corporation. Directed by Walter Sanders with J. V. C. Arton, assistant director. Picture supervisor, H. Bruce Wolfe. At Cameo, New York, week Feb. 12. Running time, around 80 minutes.

### Billing

Actual reproduction of these vivid and historical naval engagements, created with co-operation of British admiralty and Navy League.

37 Battleships—37,000 Men  
Including the following battleship actors:  
H. M. S. Barham for H. M. S. Invincible  
H. M. S. Malaya for H. M. S. Inflexible  
H. M. S. Cardiff for H. M. S. Good Hope  
H. M. S. Concord for H. M. S. Monmouth  
H. M. S. Conquest for H. M. S. Glasgow  
H. M. S. Coventry for H. M. S. Southampton  
H. M. S. Seres for H. M. S. Gneissau.

None of the ships that were in either engagement still existed at the time of the making of this film, with the exception of one. All were sunk by enemy action and the remaining one was broken up at the conclusion of the war.

This pictured reproduction of a couple of naval engagements between England and Germany early

in the war amounts over here to a couple of hot scenes stretched out to 3,000 feet or so. In between for the padded footage are some useless scenes and considerably of that nature. As, for instance, at one time using perhaps 50 feet to show an anchor being weighed.

High interest in the picture will be with the English and the Germans. Over here those who want to see it and that leaves for its draw an 85 per cent male audience. Its title should attract boys curious to see even a picture battle of the cruisers.

Much may depend upon the press work and there should be plenty handy with the subject, the men engaged. Although the picture's own billing is incredibly extravagant and should be toned down to facts. It says 37 warships and 37,000 men. As a matter of fact both engagements on the water involved 12 battle boats and there are not enough extras by some 36,000 to live up to the billing.

There are two actual engagements that will break even for those concerned. In the first engagement

at Coronel, the Germans defeated the English, sinking two English boats with the odds five Germans to two English ships. At Falkland Islands, where each had five warships, the English wiped out the entire German fleet, without a ship's casualty of its own.

A bit of propaganda may have been of record or inserted at Falkland Islands, to bring out the humanness of the English in attempting to give the Germans a chance to surrender, also the English sailor boys saving the Germans who went overboard from their boats. Again at Coronel a bit is interjected that to hinder, also the English admiral, in accepting a bouquet at the celebration of his victory, tersely remarked, "There will be handy when it comes my turn."

In between the battle scenes are wide spaces, filled in by what not, to hinder, also the English admiral in London and the Sea Lord himself, Lord Fisher, and well played by the unnamed actor. If there are impersonations here of the originals of the ship's highest officers, including the rear admirals and admirals, Americans cannot detect it. Besides, the names of the players are not pronounced.

In acting Admiral Sudree (English) gave the best performance.

In warfare the engagements were about limited as could be expected to flashes from the big guns aboard the boats, with the usual cut offs. Sinking of boats may be seen in the dim distance, suggesting camera trickery in that of course. Smokestacks toppling over and supposedly into the ocean with nothing but the stacks seen would be a simple studio operation in California.

Suspense is altogether maintained for what it's worth through the captions, with the tiling in a straightforward way, carrying the picture along. The story, if there is one, is that of the Sudree fleet returning to the scene of the Coronel disaster with Fisher's instructions at Sudree to wipe out the German fleet that gave Admiral Braddock and England about their first defeat of the war on water. The reproductions are claimed authentic, through the co-operation of the British admiralty.

It must be noted that for both countries the admirals chose to go down with their ships. That's the real and only thrill. Near ludicrous is that portion of the picture showing the hate in which Admiral Sudree equipped the "Invincible," then in drydock. It's so minute in details, even to supplies going aboard, that Sudree had his boat start off the ways at exactly 6 p. m., the exact minute and the day he told Lord Fisher the boat would be ready to leave.

Nothing new in the film, except the reproduction. Battle scenes afloat and on land have been too numerous in the past to need anything other than the reproduction here as a novelty. And one must be patient to watch 3,000 feet of flowing film to see 1,500 feet of action.

As a production otherwise, okay, with direction excellent. Direction here is the best thing in the entire picture. There's a mass to handle all of the time and it is well done, as far as the director did it, in every way.

But the picture calls for a small house, with the Art Theatre type preferred or those of around 1,000 capacity. The picture can only depend upon the men.

Cameo is about a 400-seater. Picture was booked in for two weeks and likely will be held over as expected. Business Sunday afternoon capacity at 3 with about 200 waiting in the lobby. Around 6 another lobby line of 100 was outside.

Tiffany Colored Classics has started its second Coast production at the Tishman studio. Duncan Renaldo, Joan Meredith, Jack Van Alre, Mary Dow and Aline Lopez in cast. Title "Medallion," with Hans Reinhard directing.

Edmund Lowe, opposite Colleen Moore in "Here Is My Heart," F. N. Original by Edmund Goulding, who will direct.

F. N. resigned Mervyn LeRoy, director, for another year.

G. M. Watters and Luther Reed, collaborating on adaptation of "The Glory Girl," Par.

Jack Luden assigned juvenile lead in Par's current Fields-Conklin picture in place of Richard Arlen.

## FOUR SONS

William Fox production and release. Directed by John Ford. Starring Margaret Mann. 10 years modest studio struggler and now star overnight. Story from original by John I. A. R. Wylie. Adapted by Philip Klein. Production editors, Keitharine Hilliker and H. H. Caldwell. Musical setting and incidental sound effects by Movietone. Opened Feb. 13 at the Gaiety, New York in \$2 scale, indefinitely. Running time, 100 minutes. Special musical score by S. L. Rothafel, assisted by Erno Rapee. Mother Bernie. Margaret Mann Her Four Sons—

Joseph.....James Hall  
Francis.....Francis X. Bushman, Jr.  
John.....Charles Morton  
Andrea.....George Messer  
Annabelle.....June Collyer  
S. L. Rothafel.....Erno Rapee  
Major Von Stomm.....Earle Foxe  
The Postman.....Albert Gran  
The Surgeon.....August Toulait  
The Schoolmaster.....Frank Reicher  
The Iceman.....Jack Fenille  
The Innkeeper.....Hughie Mack  
John's Girl.....Ruth Mils  
Captain.....Archduke Leopold of Austria  
Staff Surgeon.....Ferdinand Schumann-Heink

A profoundly moving picture of family life in Germany during the war, giving a sympathetic insight into the effect upon the humble people of rural Bavaria of the great struggle. As an artistic creation the

production is magnificent in the amazing effectiveness of its fine realism and in its utter simplicity. As a boxoffice attraction at the high scale its fate is in the balance.

In its favor are some of the finest and most touching passages of high sentiment ever shown on the screen, and the dramatic elevation of Mrs. Mann to picture eminence, which bids to exceed in public interest the sudden stardom of Mary Carr. The abundant excellence of the creation itself and the fascinating circumstances of Mrs. Mann's triumph are enormously valuable assets, and will probably suffice to give the Fox people another "Over the Hill."

Any obstacle that might have been anticipated from the risk of selling a sympathetic treatment of the German side of the war has been minimized by developing an American side to the story and by its happy ending, with the mother happily joined with her surviving son, by now a prosperous merchant in New York. The same thing works out in the tone of the story. While some of the sombre war-time episodes—the news of the death of three sons coming upon the grieving mother at home—are compensated by the lighter, sentimental sequences at the

# CHARLIE NELSON

Resting in California after 7 months at the

BRANFORD, NEWARK

Chosen to open the beautiful new

STANLEY, JERSEY CITY

on or about March 16

"NEWARK'S GOOD-BYE TO NELSON"

### Good-bye, Charlie Nelson

Dear Charlie: Just a few lines to let you know that we are truly sorry that you are about to leave—for a time at least—the stage of the Branford Theatre.

When you first came to Newark we were busy conducting a futile campaign against presentations of the type in which you appear. We argued, among other things, that they were so to speak, thrust down the throats of spectators who had come to see the films. We said that the elaborate stage show had no business in theatres supposedly devoted to photoplays.

We believe yet that at first the presentations were forced on the customers. But there isn't any doubt, Charlie, that you've made film fans like your series of entertainment.

That you've created a huge following is evidenced by the fact that Harry W. Crull, the shrewdest showman in Newark, has retained you at the Branford for so long a period. Further proof lies in the fact that that astute business man, Jacob Fabian, has your signature on a five-year contract.

You haven't won us over to presentations. But you have reconciled us to them.

If we must watch them, we prefer the kind that Harry Crull authors. And if we must listen to a master of ceremonies, we'd rather that he be you.

To say that your many Newark friends are going to miss you is as true as it is true.

Goodbye, Charlie, and good luck.

—BOB RING  
Newark ("Sunday Call")

### Charlie Leaves His Faithful Flock

Charlie Nelson isn't leaving the Branford without a suitable send-off, by any means. Well-wishers taxed the capacity of the theatre over the week-end to see Charlie in his farewell Merry Mad Gang presentation, cleverly devised by Harry W. Crull and thoughtfully titled "Good-bye, Charlie."

It is also the occasion for Nelson to introduce his successors, Junior Nazario, who was warmly received, but the occasion by right belongs to Charlie. Nearly seven months since he arrived, it has been a long may for the popular master of ceremonies and it was necessary for him to go back and revive some of the songs he first offered his admirers. There was "Birth of the Blues," his favorite; "Me and My Shadow"—in fact, he had to sing five before his audience was satisfied.

To say that Nelson admirers taxed the capacity of the Branford is putting it mildly. They overflowed into the alley in the rear of the theatre to bid their goodbyes.

There is also a picture on the bill this week. It is an interesting story of stage life, with Esther Blanton looking splendid in it. Neil Hamilton is opposite her.

—JEROME KURTZ  
(Newark "Ledger")

While you are reading this, he is honeymooning with "IRMANETTE"

# CHESTER HALE

Can Place Immediately

## Ballet Dancers

Take advantage of the great demand for

## CHESTER HALE GIRLS

Chester Hale also teaches beginners in Ballet Art and makes them proficient for professional work

For all information, apply at Studio, 1697 Broadway, Hammerstein Theatre Building  
Phone Columbus 9147

# ALEX LOVEJOY

Late Featured Comedian with Ethel Waters  
"Africana" and "Calico" Cos.

NOW APPEARING AT THE NEW REGAL THEATRE,  
CHICAGO, FOR INDEFINITE RUN

Thanks to TISHMAN & O'NEIL

# THE RIGHT QUINTET

RIGHT NOW

THE REGAL THEATRE—CHICAGO'S BEST BET.

TISDALE, LOGUEN, LIGHTFOOT, WILSON AND WOODING

THE HIGH SPOT OF HIGH CLASS ENTERTAINMENT

# HANS JOBY'S

20—SENSATIONAL BAVARIANS—20

Now a Tremendous Hit in JACK LAUGHLIN'S GREAT PROLOGUE at the  
CARTHAY CIRCLE indefinitely LOS ANGELES

HANS JOBY'S 20 BAVARIANS

All Offers to Mr. Joby, care Above Theatre



# VARIETY *says*

**"The picture will be  
a cleanup"** *meaning*

And it is a **CLEANUP** everywhere! Broke every record for the past thirteen months at Cameo, Pittsburgh; S. R. O. at Cort, Wheeling, W. Va.; took more than \$33,000.00 for the week at Skouras' Ambassador, St. Louis; more than \$24,000.00 at Granada, San Francisco; a riot at the Plaza, Northampton, Mass. **A CLEANUP EVERYWHERE!**

## *The* **Cohens and Kellys** *in* **Paris**

Starring **GEORGE SIDNEY** and  
**J. FARRELL MacDONALD**  
with **VERA GORDON**, Kate Price and  
Gertrude Astor

A William Beaudine Production. Presented by Carl Laemmle. Adaptation and continuity by Al Cohn. Story supervision by Joseph Poland

### *It's a Universal Long Run Special!*

CARL LAEMMLE, PRESIDENT  
UNIVERSAL PICTURES  
UNIVERSAL CITY, CALIF.

HAVE JUST SEEN FINDERS KEEPERS, AND  
FEEL IT IS EXCELLENT PIECE OF WORK. FINE  
CASTING AND DIRECTION. MISS LA PLANTE  
GIVES SPLENDID PERFORMANCE. HAS GIVEN  
ME ONE OF THE HEARTIEST LAUGHS I EVER  
HAD. FEEL THAT SHE DEVELOPS IN THIS PIC-  
TURE A TYPE OF SUBTLE COMEDY WHICH WILL  
ENDEAR HER TO EVEN LARGER AUDIENCES.  
PLEASE THANK HER FOR ME FOR HER SPEN-  
DID WORK. ALSO MY GRATITUDE TO MISTER  
RUGGLES. KINDEST REGARDS.

MARY ROBERTS RINEHART.

A Remarkable Telegram  
About a Great Picture!

## **LAURA** **LA PLANTE** *in* **"Finders Keepers"**

A WESLEY RUGGLES PRODUCTION, with Johnny  
Harron, Arthur Rankin, Edmund Breese, Capt. Duncan.  
From the Saturday Evening Post story by Mary Roberts  
Rinehart.

CARL LAEMMLE Presents

# **WE AMERICANS**

starring **GEORGE SIDNEY** with Patsy Ruth Miller,  
George Lewis, Eddie Phillips, Beryl Mercer, Albert  
Gran, from the Broadway stage success by Milton  
Gropper and Max Siegel, AN EDWARD SLOMAN  
PRODUCTION, supervised by Carl Laemmle, Jr.

the picture for America's millions and all people everywhere  
throughout the entire world. Prepare NOW for another of  
**UNIVERSAL'S AMAZING WINNERS!**



end, the picture leaving a cheerful effect.

The film is an achievement in artless realism. There isn't a moment when it does not live, and the whole production is utterly guiltless of theatrical device. Simple people, kindly and happy, are suddenly engulfed in the conflict, and tragedy comes upon the gentle villagers, among whom stalk the hated military martinets. It is the arrogant military class that plays the villain. The people are the pitiful puppets.

The story itself does not bear telling, so simple and unadorned is the commonplace history of a widow and her four sons. Joseph goes to America before the war, marries and has his own little delicatessen shop, and a baby is born. Then the war comes. The other three brothers go to the front and one by one are killed. There is no "war stuff," the war tragedy is enacted in the homely cottage of the lone mother. Joseph goes overseas in the A. E. F., leaving his wife to handle the shop. The story leaves him while the mother back in Bavaria is slowly broken as the war machine takes her three remaining boys—Franz, the handsome; Johannes, the strong; and, finally, Andreas, the beautiful.

Armistice Day finds her destitute of life and joy, while Joseph returns from France to America to find that

his business had grown to a rich chain of stores.

His first move is to send for mother. From sombre tragedy the picture here takes on a tender and livelier quality. Mother has to go to school to learn her letters for American immigration purposes. Upon the Ellis Island examination she goes to pieces and is detained. But quite innocently she wanders out of the detention pen, reaches the city and meanders around under the care of kindly cops, who at length bring her safe to haven in Joseph's very modern apartment, where the frantic Joseph, returning from his search, finds her cuddling the baby before the fire.

Mrs. Mann's playing of the big role is a miracle of unaffected naturalness. Her Frau Bernie lives from the moment the film starts to its finish. She looks the part and she plays it with utter absence of effort or consciousness as a stately and white crowned old mother might go about her household tasks. And if this isn't art so much the worse for the trained and inspired acting profession.

Something of the same effortless simplicity has been communicated to the whole cast. The picture is rich in fascinating characters, such as the pompous but kindly old German letter carrier (Albert Gran)

whose agonizing task it is to deliver the casualty notices to Frau Bernie; the Burgomeister of the village (August Tolle), and the Innkeeper (Hughes Mack), besides a host of others.

The picture will be the making of James Hall, hitherto just a young leading man. As Joseph he creates a splendid portrait with a wide range of clean cut playing. Earle Fox makes graphic study of the cold-blooded military officer type. One of the high lights is his suicide at the explicit invitation of his rebellious regiment upon Armistice day, dressing himself in all his decorations for it.

In a pictorial sense the production is a revel in beauty and significant detail, with camera shots that are arresting. Such are the views of departing soldiers seen marching through the gay village streets from the vantage point of the church belfry; the panorama of the farming countryside swathed in morning mists; the church steeple with the tolling bells reflected in the still mill pond and a myriad of such color shots. Happy character bits likewise go to the building up of eloquent atmosphere and bit by bit the illusion of reality in place and people is created and never lost through nearly two hours.

Movietone is again employed with excellent discretion. It supplies an

appropriate score and interpolates a few sentimental spots. When the young villagers are bringing in the hay, matches of their song are brought out; again in the only battle-fied sequence a faint voice is heard through the mist crying "mutterchen," and for one passage (where the stricken mother dreams her brood are again gathered about her) such things as might be chorus sings faintly as though at a great distance, or as though a choir were singing in a far off organ loft in church. The treatment of the story is closely upon that employed in "Sunrise," avoiding emphasis that might clash with the illusion.

There can be no question of the work's merit. There is only one bare chance for it to fall short of enormous popularity, the possibility that the screen public will shy off from a serious war picture at the time when the picture has been pretty well exploited. That's quite remote, very remote, for a picture of this class and strength. *Rush.*

## SPORTING GOODS

Paramount production and release. Starring Richard Dix. Directed by Malcolm St. Clair from story by Tom Crizer and play by George Marion, Jr. At Paramount, New York, week of Feb. 12. Running time, over 60 minutes.

Richard Shelby.....Richard Dix  
Timothy Shatt.....Gertrude Olmstead  
Alice Elliott.....Gertrude Olmstead  
Henry Thorpe.....Philip Stange  
Mrs. Elliott.....Myrtle Stedman  
Regan.....Wade Boteler  
Clausen.....Claude King  
Mrs. Stanfield.....Maude Turner Gordon

Light comedy harboring several strong situations which, combined with George Marion, Jr.'s titling, create a sure and plentiful laughter. Dix is ably supported by Gertrude Olmstead in the leading fem role. Cast delivers enjoyable business all way through, Sterling is an Dix dividing comedy honors in one of the two hit comedy situations.

Dix is a sporting goods salesman, also the inventor of a new type of golf suit guaranteed to give players more freedom for arms and shoulders.

On the strength of the car and his obvious acquaintance with Stanfield, a financier, Dix, the girl and her mother, go for a ride into town when their car breaks down on the road.

Sterling, as Jordan, head of a department store and a golf bug, is induced to go out on the golf course and watch the easy style of Dix's game. Jordan is easily convinced. It begins to rain and the suit begins to grow longer, the coat finally reaching below his knees and the trousers stretching to the floor.

In another scene, where the menace lays plans to embarrass Dix in a poker game, the latter is called to the phone three times. Each time two of the players leave the table and the other slips a deuce into Dix's cards in exchange for another card. Every time Dix returns to the table to pick up his hand he notices the deuces growing. Mugs humorously when he finally spots the four deuces and wins four grand.

Production handled neatly and carried along at a good rate of speed. Dix's reception by the manager of the hotel and a regiment of recaps create more laughs.

Not exceptionally strong but high class program fare which should get money. *Mok.*

## ROSE-MARIE

Metro-Goldwyn-Mayer production and release. Featuring Joan Crawford, House Peters and James Murray. Adapted from operetta of same name and directed by Lucien Hubbard. John Arnold, cameraman. At Capitol, New York, week February 11. Running time, 70 minutes.

Joan Crawford.....George Cooper  
James Murray.....Polly Moran  
House Peters.....Lions Belmont  
Crichton Hale.....Harry Gribbon

The way the cast reads at the head of this notice is also the manner in which the Capitol program is listing the "principal players." It's a bad idea for an ordinary program feature that will serve as a fair piece of open week filler, preferably during the hot weather when the mountain scenery won't be hard on the eyes and thoughts of vacation days.

How the uninitiated are going to pick out who's who in this one is a problem. Maybe they're all hiding, including Edmund Goulding, whose name doesn't crop up anywhere. This is the picture M-G-M scrapped after sinking \$50,000 in it, gave it out as a press story, started to remake with nothing and felt a bit sorry about it all. Lucien Hubbard gets screen credit for directing. How much of it actually is his is guess work.

But that cast idea. No character parts on program or in a lead title. Identifying the players as they appear with their names italicized down in one corner of a title is still a pretty fair system. Especially value when trying to put over a new personality. In this instance it seems to be James Murray. Few at the Capitol this week will be able to pick him out, except by deduction. As the studios seem afraid to leave anything to the imagination of their followers, why give that same public credit for being able to decipher an incomplete cast listing system.

Murray looks like a bet for featured roles. Judging on this per-

formance it's doubtful if stardom will ever end him. He's got the type. No one will ever associate Murray with the collar ad boys, but he's a masculine appearing youth whom the men will probably accept more readily than women. Formerly a member of the Capitol's uniformed staff (doorman) this is Murray's first picture there, and he's due at this house again next week in "The Crowd."

"Rose-Marie" isn't as bad as the advance reports rated it. It's just a picture with whatever following Joan Crawford has picked up to help. It's up in high altitudes, with the famed red coated force liberally sharing the story. The heavy dramatic incidents and the slow-motion miniature ice break climax figure to hold enough interest to make it passable with the average audience even if familiar. Eliminating 750 seats would help plenty.

Continuity jumps around and just what becomes of the heroine's husband isn't quite clear. But "the end" has her going downstream with Murray who has been under suspicion for murder since reel two. A questionable inclusion is the inferred intention of attack by Murray on Miss Crawford, the rough

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and ready boy seeing the light when the girl starts to pray for protection. Titles, uncredited, are rather awful and too many in number. Photography is okay.

Miss Crawford doesn't do badly. Murray is pretty fair and House Peters makes the sergeant reasonably convincing. "Pigeon" Polly Moran also rings in on a dance hall scene, and presumably George Cooper serves as an adequate messenger.

Capacity Saturday matinee audience accepted the picture without comment either way, and gave it a light smattering of applause as it closed. Sufficiently trimmed down, "Rose-Marie" should fill in on one of those "dog day" weeks for a break even or slightly better gross with title a possible aid. Sid.

### THAT'S MY BABY

Universal production and release starring Reginald Denny. Directed by Fred Newmeyer from original story by Denny. Albert De Mond titled. At the Ritz, New York, week of Feb. 11. Running time, 55 minutes.

Jimmy Norton.....Reginald Denny  
Molly Moran.....Barbara Kent  
Sylvia Van Tassel.....Lillian Rich  
Pat.....Tom O'Brien  
Pudge.....Armand Brasseur  
Fudge.....Jane La Verne  
Mrs. Van Tassel.....Mathilde Brundage  
Parkins.....Wilton Bragg  
Second Butler.....Charles Coleman  
Valet.....Art Currier

Reginald Denny's magnanimousness in permitting the four or five-year-old Jane La Verne to steal the

picture from him goes double, considering that the star also authored the story which gives the kiddie actress the opportunities she has.

Little Miss La Verne is a female Jackie Coogan and will be heard from soon and often if handled right. Universal has a better bet in the kiddie than Baby Peggy was. Considering the child actress' performance, the existent shortcomings of the story and direction don't really matter. After all, if the purpose was to give the youngster an opportunity, some concession to faithfulness must be made.

In a somewhat fantastic manner Denny meets little orphaned Pudge. Becoming an unwilling "father" on the eve of his marriage to a social climber and a feminine fortune hunter, whose affection is obviously influenced by the hero's financial rating, the youngster is instrumental in halting the nuptials and uniting the sympathetic nurse (Barbara Kent) with Denny, these being the "parents" the orphan selects for herself.

When there is danger of the action falling down, rescue and accident scenes, among other things, are interpolated and so, for 55 minutes, the audience overlooks much of the realistic standards and is entranced by Jane La Verne's performance. Albert De Mond's breezy titles also help.

The kiddie overshadows Denny, and the rest of the support is accordingly slighted, although Tom O'Brien as the breezy traffic cop makes most of his opportunities.

"That's My Daddy" is not a costly production nor a great one, but it will make money, please generally, and above all impress because of little Jane La Verne. Abel.

### CONEY ISLAND

F. B. O. production and release. Directed by Ralph Ince from story (probably original) by J. J. O'Neill. Louis Wilson and Lucia Mendez starred. Titles by Jack Conway. At Keith's Hippodrome, New York, week Feb. 18. Running time, about 65 minutes.

Joan Wellman.....Louis Wilson  
Joy Carroll.....Lucia Mendez  
Tommy.....Eugene Strong  
Bob Walnwright.....Rudolph Cameron  
Hughie Cooper.....William Irving

"Coney Island" can play any picture house, and that takes in the biggest, for a week. It's a corking action-romantic melter with Coney Island as its title and background.

Just one of those happy things that F. B. O. happened to hit. Though that does not remove any of the glory for J. J. O'Neill, who wrote this worthwhile story, or the excellent direction of Ralph Ince. Without knowing what F. B. O. spent for this "Coney Island" if it cost \$300,000 it would not be a whit better—and Joe Kennedy didn't go for that amount—not for F. B. O. this season.

The Coney Island scenes get Ahs from the audience. Especially when the audience is carried up and down the roller coaster. While the big coaster is called "The Giant Dipper" on its front and the admission is 10c, it and its dips look like the One Mile Streak at Luna Park, where the gate is 25c. Of course, this could have been taken at one of the beach resorts on the Pacific. Applause breaks out several times in front. The loudest is when Lucia Mendez K. O.'s the heavy by kick-

ing him on the chin, and another when the cops decide to be the gangsters. The way the gangsters started to wreck the joint on the platform of the coaster is perfect and speaks as well for Mr. O'Neill's outdoor detail throughout. Or perhaps it was Mr. Ince.

Scoring at the Hip was most apt. Music embodied many pop numbers, all alluding to the situation at hand. Two or three fights and a general melee toward the finish with the gangsters, but the best battle occurred in the dressing room of the cabaret show between Miss Mendez and another girl. Miss Mendez runs away with the entire film. The co-star, Louis Wilson, has a placid role of those sweet parts as a ticket taker at the coaster with the ride's owner in love with her.

Miss Mendez is a flip dancer and utters many of Jack Conway's fast captions, with none of those too high or too fast for the audience. Several get their laughs and the others neatly fit into the action. Here, in a story of this character the caption writer, if he can do it, and Conway can, should be allowed to go as far as he likes. When will the producers learn that one of the best word things liked mostly by the American public is slang, even if they don't all ways understand it. It's something they insist to talk about. All back and periodical publishers have discovered that much.

Tale is consistent and handled that way. The ride's prop, must have a clear July 4 to get over. Otherwise the political boss of the Island will cop his coaster. Intertwined is the millionaire who likes the cabaret girl but falls for the cashier and goes to work as an engineer on the ride under an assumed name.

The finish is the picture's only weakness. Probably no one could help of anything else. At least it helps to keep a clean picture clean. It's too quick and illogical, but a minor defect in an otherwise bear in its class.

Besides which this film permits of a clown, carnival or circus balldance in front, the house or on the street. The Hip has a mechanical clown in front making a good balldance flash.

"Coney Island" is by far the best picture the Hip has had. That says very little for a house that has held the worst, but this F. B. O. will do business this week for the Hip because it is not that makes good under one of the gingerest of names. And a name that should draw by itself.

### THE WHIP WOMAN

Produced by Robert Kane. Released by First National. Story by Forrest Halsey and Leland Hayward. Directed by Joseph C. Boyle. At the Greenwich Village theatre, New York, for a two week engagement starting Feb. 11. Running time, 55 minutes.

Sari.....Estelle Taylor  
Michael.....Antonio Moreno  
The Baron.....Lowell Sherman  
Countess.....Lodovica Landi  
Mill Haidagen.....Julianne Johnston

Pronounced and continuous razzing greeted the unrolling of this crude film on the opening. Subtitles so irritate the spectators anticipated them; director's ineptness so conspicuous that it seemed funny; acting that reflected the general quality of the production, all combined to spell turkey in caps. Why talk about quickies and stat rights when Robert Kane, a money-eyed producer, releasing through an important organization like First National, can do so far wrong.

The story takes place in Hungary, where Sari, a peasant girl, has a large horse whip as a Hungarian equivalent of a riding crop. She gives the boys a dose of the lash whenever they get fresh. She drives a plow by day, and at night has a rather indefinite status in a local wine shop. Her hatred of men is intense, and nobody has ever caught her when she didn't have her whip with her.

She snats up a young aristocrat, but later saves him from fulfilling a suicide urge. At this point she knocks him on the head. The hero and heroine throughout the picture wallop one another plenty.

Dragging the aristocrat to her home which, a subtitle tells us, has never been entered by a man, she

undresses him and puts him to bed. The next morning she awakes to find

"An Awakening Such as Sari and Michael Had Never Imagined." This shows them the next morning, the girl in the high Hungarian bed, the man on the floor mattress, with a resulting Pullman car effect. The ripening of love is a matter of a few feet of film. The conventional complications from the direction of the aristocratic family are in due time circumvented, and the picture closes with an assurance that they were married. Land.

### OPENING NIGHT

Produced by Hollywood Pictures, released by Columbia. Directed by Edward H. Griffith. Producer appears on title sheet. Stars Claude Windsor and John Bowers. Story by Albert Payson Turner. At the Academy, New York, Feb. 12. Running time, 62 minutes.

Several of Jannings' pictures with an unhappy ending appear to have inspired the idea among producers that the time is ripe for that sort of screen material. Here it doesn't work out satisfactorily. The tale is artificial, always one is conscious that the people and events are being manipulated by the dramatist, director and actors entirely to gain effects and without regard to what people would logically do in real life.

Events are not well knit. For instance, a man, believed to have been lost at sea, returns to find his wife being won by a rival. Because he has played the coward during the sinking of a liner, he voluntarily fades out of the picture, leaving fortune and loved ones behind, and taking a job as washer in a garage. You can't help but think he could have disclosed himself and nobody would ever have known of the disgrace, and so the whole business seems foolish, rather than heart rending as the picture would have it.

Sentiment is spread on pretty thick. By a coincidence the hero in his capacity of automobile washer is called upon to wash his own Rolls Royce, when the car comes back after having taken the wife and her new husband on their honeymoon. He climbs into the ritzy tonneau and picking up the trick speaking apparatus, as was his wont when he was prosperous, he arranges to the absent chauffeur "Home," and thereupon drops dead. The pathos is laid on so thick, here as in other places, that it defeats itself and one is disposed to meet it with levity.

The picture has not been happily cast. The lobby billing features Claude Windsor and John Bowers although the principal character (role is typical of the sort Jannings plays) is done by an actor who never gets into the step or spirit of his character. Partly because he is rather an obvious stagey actor and partly because it is an extraordinarily difficult role, of a middle-aged man who has both drawn sympathy, and still establish that audience attitude that will accept his ultimate defeat at the hands of fate. The Windsor and Bowers roles are very incidental. The happy outcome is thanks, but nobody cares. The story is loosely woven, does not rise to a climax and is extremely

slow in development. The technical production has been nicely handled. Several passages have a first rate trick of expressing dramatic values in symbolism, such as the husband throwing a loving note to his wife on the steamer dock. It is wrapped in a gold coin. The coin reaches the hands of the husband's rival, while the loving message floats into the water. Again the same trick is employed when a child makes the husband a gift of a handkerchief, with which he later wipes his face when he has been struck by missiles from a mob which reviles him as a coward. Just a good idea gone wrong. Rush.

### MARIA STUART

(GERMAN MADE)

Berlin, Jan. 26. Resounding flop. Anton Kuh wrote the scenario and Friedrich Feher directed it under the supervision of Leopold Jessner of the State Playhouse, Berlin. Jessner has been much criticized for spending his precious time on this work, as he has not staged a single production at his own theatre this season.

This is particularly justified, as he does not seem to have any idea of film direction.

Madga Sonja, touted lately as a coming star, is superficial as Maria. Even such a fine performer as Fritz Korner made nothing of his role. Trask.



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At Metropolitan, Boston, "VARIETY" said: "Glenn and Jenkins are carrying the unit with their vaudeville routine"



## STAGE HAND 26 YEARS, BUT HAD HUNCH JOB WASN'T PERMANENT

Keith Former Two-a-Day House in Cincinnati Re-opening With Picture Policy and All-New Staff—John Speck, Flyman, Made Kidding Comment

Cincinnati, Feb. 14. "I had a hunch this job wasn't permanent when I took it," said John Speck, flyman for 26 years at Keith's former two-a-day house here.

Keith's lately closed with vaudeville, to reopen in a week or so as a straight picture house with Chaplin's "Circus" the starter.

In a complete change of all employees, from manager to ushers, are a half dozen men who have been with the Keith forces here for from 15 to 30 years.

Musicians who hold 30-week contracts for the house will be placed in other local Keith-Albee-Orpheum theatres to work out the remaining nine weeks of their agreement. Those houses are controlled by the Keith-Albee-Harris-Lisbon-Held-Ingfeld group of this city.

## FRISCO ALSO HAS ITS UNEMPLOYMENT TALE

San Francisco, Feb. 14. Variety's report on unemployment conditions in Chicago created considerable local interest, as the situation here at present is the worst in years. Thousands of men and women are out of work. The condition has become so acute that municipal officials are taking steps to immediately launch a pretentious program of street and road construction, so that work can be provided.

In San Jose, 50 miles south of here, the unemployment situation reached a crisis when S. J. Norton, realtor, and "man of God," marched on the San Jose Community Chest leading a ragged army of men out of work. The ragged men had just been ejected from Norton's "clothe the naked and feed the hungry" establishment by city health authorities on the claim that the "home" failed to conform to sanitary requirements. Aroused, the San Jose Chest officials announced an effort would be made to "meet the emergency."

## Larry Comer's Breakdown

Larry Comer, vaude single, was removed to Bellevue Hospital, New York City, as result of a nervous breakdown. Arrangements to move him to another hospital were set aside upon advice of physicians at Bellevue.

Comer was once a partner of the late Emma Carson in vaudeville and had recently been doing a single, carrying his own pianist.

## VITA SKETCH SUIT

Chicago, Feb. 14. Ballard MacDonald and Russell Robinson have filed a claim through Atty. Phil R. Davis against Vita-phone, charging a sketch written by them, titled "Hostess," was used by Sally Fields in a Vita act without royalty consideration.

Davis is negotiating for a cash settlement.

## Stickney's Quick Action

Bob Stickney, III, after a long stay abroad, has started another tour of the picture houses. Stickney landed on a Wednesday, rehearsed Friday and opened Saturday.

XXX

William Morris  
CALL BOARD

Wm. Pearlberg now transferred from New York to Coast office

## RUSHING CLOUD HAS PLEA FOR INDIANS

Editor Variety:

I have seen a number of signs stating, "See America first." I think that should read, "Know America first." A large number of people don't know America and the people in it.

The average theatrical agent seems to think that all Indians in America were born and raised on a reservation out in the wild and woolly West and should have long hair, wear feathers and the costumes of ancient days.

In New York I heard an agent tell an Indian (college graduate) that he (agent) didn't believe he was an Indian, because his hair wasn't long and he didn't dress like an Indian.

When such an Indian presents an act to an agent, if he can't sing and do a war dance with the ancient day costumes, he is out of luck.

A somewhat is a somewhat, regardless of who does it, but perhaps with the agent it makes a difference what race does it.

For the information of those that don't know, there are 34,652 Indian children in the public schools, learning the same things the other children are. Attending the gymnasiums and dance halls, the girls are wearing bob hair and doing the black bottom just the same as the white girls. I ask the agents to change their attitude toward Indians and give them a chance.

Rushing Cloud.

## LEW CANTOR'S PLAY

Vaude Producer Again Fooling With Legit

Lew Cantor is planning another flir at legit producing. He has a new play by Tom Barry, untitled as yet. It will go into rehearsal the latter part of the month.

Cantor, vaude producer, takes a flir in the legit now and then. His last was "Brass Buttons," a bust, at the Bijou, New York.

## All-English Unit Bill

E. K. Nadel is assembling an all-English bill for vaudeville which he will project as a unit under title of "All British Revue."

The cast will comprise 12 players, all bona fide English.

## CLAIBORNE FOSTER'S FILLER

Claiborne Foster will enter vaudeville upon completion of her engagement at the Greenwich Village, New York, next week in "Tryst," the playlet in which the legit star has been appearing at the downtown house.

John Kane and Gertrude Moran will be retained as support.

The vaude excursion is a filler-in pending selection of a new play in which she will appear under management of Richard Herndon.

## GUS SUN'S 20TH

Springfield, O., Feb. 14. Next week Gus Sun will celebrate in the Sun theatres his 20th year in the show business.

## Florentine Choir Feb. 27

K.-A.-O. offices this week set Feb. 27 as the Palace, New York, date for the Florentine Singers.

The 35 vocalists are under the direction of Sandro Benilli.

## Lee Kids' New Act

The Lee Kids, first in pictures and then vaude, are back in vaudeville. They started to break in last week out of town.

## Coutts Adds Another

Liberty, Barnardville, N. Y., has been added to the books of John Coutts, independent booker. Plays four acts on the last half.

## CHAIN AGENCY HAS BUT ONE LAST HALF

12 Booking Agents Paid N. W. Stephens \$50 Each for Franchise—All for Single House

The Chain Vaudeville Agency, functioning several months, and supposedly official booking agency of vaudeville and presentation features for the Universal Picture houses, seems progressing slower than anticipated.

Thus far the Chain has but one last half playing five acts, with 12 franchised agents submitting for the one house. They are discouraged about the agency getting any more time for the present.

The Chain Agency was formed by N. W. Stephens in December. Stephens had been connected with the Sun Agency, New York, booking several Universal houses.

At the time 14 Universal houses were announced for a starter; Chain Agency franchises disposed of at \$50 each to 12 agents, who figured the Universal outfit a bonanza and worth the half-century fee.

Subsequent investigation among the agents has revealed that the formation of the Chain Agency was Stephens' and not Universal's idea, although the latter agreed to permit him to book presentations and acts into such houses it might throw his way. The one last stand is all the agency has thus far.

## ONE OUT—TEAM OUT

Why Wayne-Callahan Stepped into "Good News" for Four Shows

When Gus Shy became ill last week and out of "Good News" in New York, for four performances, Bill Wayne and Marie Callahan stepped into the show. They are of the Chicago "Good News."

Shy and Inez Courtney are in the New York cast as a team. They mostly do team work. One of the partners out called for another couple to substitute.

## Lauder Held Over

Str Harry Lauder will be held over and indefinitely at the Knickerbocker, New York, following the expiration of the announced engagement of four weeks.

The indefinite run gives William Morris his longest stand for Lauder since assuming the management of the Scotchman over 20 years ago.

Another new point on the current story is that the top is \$2,300, as against the \$2,200 top charge of Lauder's previous engagements in New York.

## THE TUCKERS DOUBLING

The Tuckers, Soph and Bert, mother and son, are doubling this week, both playing in Newark, N. J., but in different theatres. Mother is at the Mosque and the youngster at the Branford. Each is a presentation house.

Next week both will rejoin for the single week at the Stanley, Philadelphia, and after that who can tell?

## ED. TIERNEY'S SINGLE

Los Angeles, Feb. 14. While Marjorie White is recovering from an appendicitis operation, Ed Tierney, her husband and vaude partner, will do a single around here the next two months.

Tierney is now working at the Strand, Long Beach, as m. e.

## TRULY SHATTUCK'S VENTURE

Truly Shattuck is coming out of retirement to vaudeville. Miss Shattuck has reformed an alliance with Marta Golden.

## Carter-Anderson's Return

Harry Carter, who dissolved his vaude partnership with Maybelle Anderson last season to enter the agency field, is returning to vaudeville with Miss Anderson again as partner.

Since Carter's retirement Miss Anderson had been doing an act with Mae Hoey.

## De Marcos in Bermuda

Tony De Marcos, of the De Marcos, has returned from a vacation and opens in two weeks in Bermuda at the Hotel Bermudiana.

## Public Owns K-A, Says Thompson, And Dividends Are Essential

Major L. E. Thompson, the new general theatre manager of the Keith-Albee Greater New York houses, is giving the house managers some intimate information about the circuit. The Major is talking nicely to the boys and they rather enjoy the innovation.

One of the most intimate bits was along this line: "You know that now neither Mr. Albee or Mr. Murdoch owns the theatre, but the public does. So every one must get out and hustle to make money to pay dividends, or the bankers will be on their necks."

It somewhat puzzled the listening managers as to whose necks the Major referred to; Messrs. Albee and Murdoch's, the managers' or the Thompson family's.

## RELEASED GAGS

"How did that sausage we ate last night agree with you?"  
"I think it hurt my liverwurst."

"As I left my hotel room this morning I noticed a man in the next room hanging himself on the chandelier."  
"Well, did you cut him down?"  
"No; he wasn't dead yet."

Questioner to Japanese Interpreter—Ask him if he turned out the light.  
(Interpreter does so.)  
Witness—(Sputters intelligibly for a full minute).

Interpreter—He say "No." ("The Mystery Man" at the Bayes.)  
(Leo Carrillo was one of the first to tell the gag in his monolog, if not the creator of it.)

Any sap could find a pearl in an oyster, but it takes a smart girl to get diamonds out of a nut."

"My name is on that towel."  
"Is that your name? Hotel McAlpin?"

"You have been eating oranges."  
"How can you tell?"  
"By the skin on your face."

"Think of the future."  
"I can't; it's my wife's birthday, and I'm thinking of the present."

"What is the difference between you and one who dyes wool?"  
"Do you know?"

"Sure. One who dyes wool is a lamb dyer, while you are a ———— Han."

"What gives more milk than one cow?"  
"Two cows."

"I'll be right down as soon as I can slip on something."  
"Slip on the stairs."

"Do you serve lobsters here?"  
"Sure, what do you want?"

"What's the name, please?"  
"It's on the envelope, you dumbell."

"Did you ring?"  
"No, the bell did."

"Can you tell me the quickest way to the cemetery?"  
"Sure; stand on that railway track; there'll be a train along in 5 minutes."

"It's better to have loved and lost—much better."

"Don't be the girl your mother thinks you are—my boy."

"What kind of shoe can be made out of bananas?" "Slippers."

## Florence Mayo's Crash

Florence Mayo, of Mayo and West, is confined to the local hospital at Teaneck, N. J., as a result of injuries in an auto accident Monday night.

Miss Mayo and friends were driving back from Paterson, N. J., when their machine collided with a bus. A heavy fog is said to have been responsible. Miss Mayo, in the front seat, was pitched headlong, suffering contusions and other bruises. Remainder of the party were but slightly injured.

Miss Mayo had gone to Paterson to appear at a benefit. Her condition is not serious.

## Dow Gets Jersey Rex

After a rather hectic booking experience, the Rex theatre, East Rutherford, N. J., went to the Dow agency last week.

The Rex opened last October and seats 1,400. A succession of operative jumbled things so that Judge J. E. Butler was called in to legally adjust its matters.

## Cottam's Film House Dates

Clyde Cottam, comedy toe dancer, formerly with "Vanities," has been signed by E. L. Hyman, of the Brooklyn Strand, to play some of the Stanley houses.

## Millie Leonard's Own Agency

Millie Leonard has withdrawn from the Alf. T. Wilton Agency to enter the agency field on her own.

## Publix's Permanent M.C.s

Publix's masters of ceremonies are being switched around again, but, this time, when it's all over they'll be permanently set.

Lou Kosloff goes on to the E. & K. Chicago, Chicago, to stay there indefinitely. Gene Rodemich is scheduled to return to the Metropolitan, Boston, for a stay. Al Mitchell will stick in New Haven and a new m. c. as yet unnamed will be selected for the Paramount, New York.

## Pan's Racing Stable

Los Angeles, Feb. 14. Looks like Alexander Pantages is out to make a bid for some of those purses at Tia Juana track this season. He paid \$41,300 for four nags from the Brown Shasta Stock farm. The stable are Shasta Rose, Pine, Nut and Bolt. Pantages already owns "Alexander Pantages," not a bad trotter.

## Vaude Out at Providence

Loew vaude for the Carlotto, Providence, formerly Emery, m. c. will be withdrawn from that house this week. Acts booked for that house for subsequent time were being shifted by their agents this week.

## Frank Corbett With Fisher

Frank Corbett, formerly connected as booker with Jack Lindor Agency, is now on the staff of Arthur Fisher, independent booker.

Atlantic theatre, Brooklyn, has been purchased from Ben Goodman by Clements Pape.



Los Angeles, Feb. 14.  
Maxwell and Lee have been signed  
by Fanchon and Marco for 14 weeks  
on West Coast Theatres circuit.



## PAN'S RECORD OFFER FOR 2 U. A. SPECIALS

Portland, Ore., Feb. 14.  
With congestion of picture bookings on here, Alexander Pantages has submitted a local record offer to United Artists of \$10,000 for Fairbanks' "Gaucho" and \$7,000 for "The Devil Dancer," each to go in the local Pantages if accepted, on runs.  
House top for Pantages is \$22,000, gotten by Gene Tunney (stage). This week at Pantages is Fox's "7th Heaven," on run.  
Local congestion for the U. A. product was brought about through delay in the erection of the new U. A. theatre on the Majestic site.

## INSIDE STUFF ON VAUDEVILLE

Al Shean's suit against his former partner, Ed. Gallagher, to recover \$8,000 allegedly due on share of royalties on "Gallagher and Shean" song is figured along the line as an ill-advised publicity suit on Shean's part. Gallagher is in Dr. Doid's sanitarium, Astoria, L. I., where he has been declining since admittance several months ago and with slight chance of recovery. Moreover, Gallagher is flat financially with friends taking care of the hospital bill.

Shean has been aware of this. Also that his former partner is practically paralyzed on the right side and with slim chance of ever again being able to earn such an amount as Shean names in his suit.

George Walsh from pictures and Nat Pendleton, ex-Columbia University boxing champ, almost knocked each other out in an effort to convince Keith-Albee vaudeville manager as to the realism of their pugilistic stuff in their new act, "The K. O.," which Lewis & Gordon are producing with Walsh starred. In one performance Pendleton almost kayeod Walsh, literally, leaving the film star groggy for the curtain.

The manager when asked for his opinion was dubious, remarking that it required a little more realism. The next show Walsh almost ruined Pendleton in a desire to conform with managerial specifications and still that worthy was skeptical. Sidney Phillips of the Lewis & Gordon office finally called him in to the dressing room and displayed a swelling on Pendleton's ribs. It still failed to convince the manager.

The Associated Press carried a story that Frank Tinney, black-faced comedian, was slowly staging a comeback to health in Philadelphia and a subsequent anticipation of a stage appearance, thanks to the constant attendance and aid of an old home town buddy, Eddie Cassidy, monologist and singer.

The story declared that physicians had given Tinney up as a hopeless case, yet Cassidy day and night has done everything possible to bring the comedian back to normalcy.  
The AP story was prompted by a special story that Vincent J. McCafferty wrote for the Sunday issue (Jan. 29) of the Philadelphia "Record." McCafferty's story went into lengthy detail to tell just what Cassidy was doing for Tinney and how slowly and tediously the latter was getting along in his comeback fight.

Eddie and Frank were troupers together with the old Dumont Minstrels in Philadelphia when the two boys as principals received \$25 a week.

Tinney is now living in South Philadelphia.

Picture house audiences are not uniform in acceptance of stage acts. That may be owing to the size of the house or the sectional preferences. When George Givot, known as a picture house panic in the Chicago territory, appeared at the Capitol, New York, a couple of weeks ago, he did not finish his week's engagement, leaving the bill in the middle of the week. No one attempted to explain it, just calling it one of those things.

What may be another solar plexus for grossy vaudeville is the new cordiality among the picture house bookers towards talking acts. Presentation houses have been more or less closed to dialog or conversational comedians. Recent bookings of talking turns indicate the barriers have been let down.

If the picture houses link hands with the revues, night clubs and radio in taking important next-to-closing turns, the position of vaudeville will be even more precarious than it has been during the last two seasons.

Gladys Hart, wife of the late Harry Coleman, does not intend to retire and will continue the Coleman sketch with a new partner.

The act had been booked far ahead prior to Coleman's death.

Charles Freeman, of the Interstate circuit, offered Will Rogers \$5,000 for the week to play vaudeville in Dallas during the Democratic convention in June.

After playing four weeks at the Capitol Billy Taylor, the dancer, is buying a home in Baldwin, Long Island. His wife, Rae Giersdorf, is helping by doubling this week between the Carmine theatre and the Club Madrid in Philadelphia.

Billy says that from now on taxicabs are out and its the subway. Billy and Rae were married last fall.

A small time actor recently had his costumes and scenery stolen from his parked automobile in Detroit. Unable to play without the mountings, he caused the arrest of a fellow performer.

Accused was pinched on a Saturday and, unable to offer bail, was forced to occupy the jug until the next hearing, Monday. He was finally discharged when the Court saw lack of evidence.

The pay off arrived when the victim's seemingly repentant accuser brought him up to a booking office and got him a last half engagement. And a second pay off came when the accuser found he could not procure a date for himself.

Sessue Hayakawa has been routed by the Keith-Albee circuit in his Edgar Allan Woolf playlet and will continue to use that sketch.

## INCORPORATIONS

NEW YORK

Albany, Feb. 14.  
Majestic Productions, Inc., Manhattan, theatrical productions, moving picture machines, \$5,000. Ewart Griggs, Secretary. Filed by Mary C. Goldman, 570 7th Avenue, Manhattan.

International Experimental Lyric Theatre, Inc., Manhattan, managing theatre, \$10,000. Beatrice Stein, Sara Jay, Pasquale Rubino. Filed by Arthur Clyde, 172 Bleeker street, Manhattan.

Bureau for the Prevention of Accidents, Inc., Manhattan, increasing public safety in theatres, plan and movie of accidents, 200 shares no par value. Herbert R. Ebenstein, Filed by Bloomberg & Bloomberg, 1422 Broadway, New York.

August Gemunder and Sons, Inc., Brooklyn, theatrical enterprises, 200 shares no par value. Louis Schmukler, Ned H. Schmukler, Morris Rabinowitz. Filed by William Godnick and J. A. Freedman, 32 Court street, Brooklyn.

Manhattan Music Publishing Corp., Manhattan, music publishing, 100 shares no par value. John F. O'Brien, Helen M. Fitzgerald, Raymond C. Given. Filed by John F. O'Brien, 40 Church street, New York.

Casades Operating Corp., Manhattan, managing swimming pools, dancing halls, etc., 1,000 shares common stock no par value. Sol Pincus, Mack Rose, Freda Swilling. Filed by Goodman Block, 31 West 44th street, New York.

West Amusement Company, Inc., Manhattan, motion pictures, theatrical enterprises, \$20,000. Frank J. Nagels, James W. Seidman, Joseph W. Rubino. Filed by Joseph A. Rubino, 350 Broadway, Manhattan.

Remmen Boxing Club, Inc., Carrolltown, amusement places, furnishing amusement, \$5,000. Fred J. Wagner, Robert L. Strebel, Dorothy Heidersdorf. Filed by Strebel, Grey & Tubbs, 1413 Liberty Block, Buffalo.

## RE CHANGE OF NAME

From Philharmonia Studios of Music, Inc., to Philharmonia Studios of Music, Inc. Filed by Irving Katz, 32 William street, New York.

## CAPITAL CHANGES

Gester Theatre Corp., Manhattan, \$25,000—250 shares \$100 par value, reduced to \$1,000—10 shares \$100 par value. Filed by Wallace Goodman, 1554 Broadway, New York.

## Hutchinson as indie

Bob Hutchinson, former K-A booker, has become an independent booking man through his new affiliation with the Harold Ward and John Singer offices.

Hutchinson first hooked up with the Fred Nevins agency but shifted to the other connection.

## The Comedy Sensation SAM

# DAYTON

and  
OLIVE

# RANCY

in  
'KALAMBOOR'

By FRANK ORTH  
Next to closing on any bill  
Keith-Albee Circuit

## NEW HOTEL ANNAPOLIS



Washington, D. C.  
Single, \$17.50  
Double, \$25.00  
in the Heart of  
the Theatre District  
11-12 and H Sts.

## BIRTHS

Mr. and Mrs. Jack Powers, Feb. 10, daughter. Father is solo saxophonist of La Paradis Band, Washington, D. C.  
Son to Mr. and Mrs. Donald Brian at Philadelphia Feb. 7. Mrs. Brian is professionally Virginia O'Brien.

## In and Out

Up to last Thursday Marion Harris was scheduled to play the Palace, New York. She reported not ready and Belle Baker was substituted.

When one of the men with the Sandell Sisters revue, sponsored by Al Freeman, walked out of the act last week the revue was unable to open Monday at the Irving, Cardinale, Pa.

## Trio's Publix 10 Weeks

Adler, Well and Herman open a 10-weeks' tour for Publix March 14, booked by the William Morris office.

## ? BEN BARTON ?

AND HIS

## ORCHESTRA

PLAYING  
KEITH-ALBEE-ORPHEUM  
Direction WYLLIAM JACOBS



Once upon a time there was a Scotchman who broke up his daughter's wedding.  
He fainted when somebody asked him to give the bride away.

## WHO SAYS SO?

## ? BEN BARTON ?

# B B

WATCH THESE GROW

## SIDARE

DANCER EXTRAORDINARY  
Featured by FANCHON and MARCO

## MARION SUNSHINE



has a pleasing act in which there figures prominently an amusing take-off on gentlemen preferring blondes. Miss Sunshine is not a blonde, but she is a delightful entertainer and her song renditions an exquisite bit of artistry."

HARTFORD "COURANT."

"Sure Fire, Can't Go Wrong, Boys."  
—VARIETY.

## FRANK MITCHELL

and  
JACK DURANT

A Positive Hit with  
"HIT THE DECK"  
NOW MAJESTIC,  
LOS ANGELES

# Nan Halperin

KEITH-ALBEE CIRCUIT

# FRANCIS X. BUSHMAN

in "CODE OF THE SEA"

WATCH FOR ANNOUNCEMENT NEXT WEEK

FOX'S AUDUBON, FEB. 16, 17, 18, 19

M. S. BENTHAM, Agent



## Our Birthday Gift To The Profession

## TOGETHER

by  
B.G. DESYLVIA - LEW BROWN  
and RAY HENDERSON

"WE BELIEVE  
"TOGETHER"  
IS THE BEST SONG  
WE HAVE WRITTEN  
"TOGETHER"

*Buddy, Lew & Ray*

ALL SPECIAL  
MATERIAL READY

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BROWN and  
HENDERSON, INC.  
ROBT. CRAWFORD, PRES.  
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## TOGETHER

By B. G. DESYLVIA,  
LEW BROWN &  
RAY HENDERSON

VOICE *a tempo*

To - geth - er, to - geth - er, Al - ways to - geth - er,  
Re - mem - ber, re - mem - ber, Do you re - mem - ber,  
That's how it used to be. To -  
Love was a flame in May. But  
geth - er, to geth - er, Heed - less of weath - er,  
in De - cem - ber, Love is an em - ber,  
Now there is on - ly me, dear;  
'Cause you have geth - er way, dear;

CHORUS

*p* We strolled the lane, so - geth - er, Laughed at the  
rain, so - geth - er, Sang love's re - frain, to -  
geth - er. And we'd both pre - send, It would nev - er  
*rit.* end. Obe day we cried, To - geth - er,  
Can love a - side, To - geth - er, You're gone from  
*rit.* *a tempo*  
But to my mem - o - ry, We al - ways will  
to To - geth - er, be To - geth - er.

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JOIN OUR BIRTHDAY PARTY

TURN  
OVER  
A  
PAGE



**OUR FIRST**  
 WE HAVE GIVEN YOU SOME WONDER  
 AND FOR THE COMING YEAR OFF

INTERNATIONAL SONG SENSATION

# AMONG MY SOUVENIRS

BY EDGAR LESLIE AND HORATIO NICHOLLS

A TOPICAL COMEDY SONG

# HENRY'S MADE A LADY OUT OF LIZZIE

BY WALTER O'KEEFE

NOVELTY FOX-TROT

# GEE I'M GLAD I'M HOME

BY BILLY ROSE AND JIMMY MONACO

FOX-TROT BALLAD

# BLUEBIRD SING ME A SONG

BY BENNY DAVIS AND JAMES F. HANLEY

A "HOT" MELODY FOX-TROT

# DIDN'T I TELL YOU (THAT YOU'D COME BACK)

BY BILLY ROSE AND JIMMY MONACO

HAUNTING WALTZ BALLAD

# SWEETHEART MEMORIES

BY BENNY DAVIS AND JOE BURKE

SPECIAL MATERIAL ON  
 ON ALL SONGS NOW READY

De SYLVA, BROWN &

ROBERT GRAY

745 - 7TH AVE.



# BIRTHDAY

UL SONGS DURING THE PAST YEAR  
R YOU EVEN GREATER SONGS

STRONG FOX-TROT BALLAD

## WITHOUT YOU SWEETHEART

BY DESYLVA, BROWN AND HENDERSON

MELODY FOX-TROT BALLAD

## ONE MORE NIGHT

BY BILLY ROSE AND JOE BURKE

NOVELTY SENSATION

## TIN PAN PARADE

BY HAVEN GILLESPIE AND RICHARD A. WHITING

"BLUES" BALLAD

## THERE AIN'T NO SWEET MAN (THAT'S WORTH THE SALT OF MY TEARS)

BY FRED FISHER

NOVELTY RHYTHM SONG

## PLENTY OF SUNSHINE

BY DESYLVA, BROWN AND HENDERSON

FOX-TROT MELODY BALLAD

## ONE LITTLE GIRL WHO LOVES ME (THERE'S ONE LITTLE GIRL WHO DON'T)

BY GUS KAHN AND RICHARD A. WHITING

WE CAN FILL YOUR SONG WANTS  
WIRE — WRITE OR CALL

HENDERSON, INC.

FORD, PRES.

NEW YORK N.Y.



## PANALA DIDN'T PAY OFF

Pan's Bill in Birmingham in House That Closed

Pan-Ala theatre, Birmingham, playing Pantages bills, closed, Saturday, with only part salaries paid actors there.

As the turns had Pan contracts and the acts communicated with the Vaudeville Managers' Protective Association, it was believed that Pantages would agree to pay up the remainder of the money due. This week's show was diverted by Pan to another place.

## Picture Agents Miss Lack of Organization

Picture booking agents are reported mourning over their lack of organization.

Current conditions were predicted to the agents a few years ago when Variety invited them to organize for protection and held a meeting of the agents for the purpose. It never went through.

A request here and there of late has come to Variety, to attempt to revive the organization plan. The two heaviest complaints now are of coping acts and trouble in collecting commission.

If a majority of the picture house agents wish to make a second try and through Variety, another conference of the agents will be called by this paper.

## Houses Opening

Strand, Yonkers, N. Y., playing straight pictures, has gone in for presentations, with the opener on the stage Bunny Charles and his Variety Vendors (stage band).

Hippodrome, Pottsville, Pa., has resumed vaude playing four acts on the last half. Booked by Bud Irwin, Amalgamated.

Following changes in ownership of theatres in St. Louis and district have been announced:

Robin theatre, St. Louis, transferred from Frank Calhoun to Thomas Curley.

Gayety theatre, St. Elmo, Ill., reported transferred from Ruby Jones to T. T. Sellers.

Phoenix theatre, Lawrenceville, Ill., transferred from H. B. Gould and George H. Bauer to P. V. Burlison and George W. Burlison.

The Opera House, St. John, N. B., oldest of local theatres reopened Feb. 13, after being closed for five weeks following a fire. The old theatre opened with the Mae Edwards Players, dramatic repertoire, featuring a jazz orchestra as entertainment between the acts.

Capitol theatre, Rockford, Ill., opened Feb. 10. Capacity, 1,000. Pictures-presentations.

Empress, Brooklyn, opens shortly, operated by Vincent Padula and the Padula Operating Co.

## ILL AND INJURED

Bess Meredith, scenario writer, is ill with influenza. She is confined to her home on Crescent Heights boulevard, Los Angeles.

Jose Dalima, Spanish dancer at the Fox, Washington, had his foot hurt in the stage elevator Friday night, which will keep him from working for several weeks. Though the injury at first was thought to be serious, Dr. David Davis now expects the loss of three toenails only. Accident occurred when Dalima was standing on stage waiting to assist his partner from the lift upon its return to the stage. He was taken to the Emergency Hospital.

Evelyn Campbell recuperating from appendicitis operation at Mercy Hospital, Des Moines, Ia. Miss Campbell appeared in that city with a Public show two weeks ago. Si Braustein, film man, recovering from a recent illness.

Eddie Pierce (vaudeville) had several ribs broken in an auto accident in Los Angeles.

Viola Shore, scenario writer, sprained her ankle in the studio and is working on crutches.

Nena Quartaro, film actress, after a nervous breakdown, is confined at her home in Beverly Hills, Cal. Gladys Clark (Clark and Bergman) fell on the stage at the Riverside, New York, Sunday, spraining an ankle so severely the act cancelled its following two days.

Armanda Chioi, Mexican prima donna currently at the World, San Francisco, was rushed to St. Mary's hospital Sunday, for operation. Condition not serious.

## MARRIAGES

Carroll Nye, picture actor, to Helen Lynch, screen actress, Feb. 9 at Santa Barbara, Cal., by Rev. Charles E. Deuel.

Ennis Morris, former principal of the "Oh Dearie" Company, and William Daly, non-professional of Saugerties, N. Y., were recently married there by the Rev. F. L. Howe. Bride's home is in Braintree, Mass.

Margaret G. Pressey, 20, known in radio circles as George Earl, "the mystery girl of KYA," and LeRoy De Wolf, musical director for KYA, were married Feb. 10 at the home of Floretta Green, KYA ballad singer, in San Francisco. Two days earlier Harold G. Perry, technical director of radio KFRG, was married to Delma Royce, non-professional.

Francis Perrett, press agent, to Marian Nickerson (non-professional), Feb. 13, at Los Angeles. Groom is in publicity department of First National studios.

H. B. Humberstone, assistant director at United Artists studio, Hollywood, to Marie McWilliams (non-pro), Feb. 10, at St. Thomas Episcopal church, Hollywood, Cal.

Douglas Murray, assistant to S. L. Rothafel, engaged to Ann Fleming of the Roxy ballet corps. Spring wedding scheduled.

## PATENTS

Washington, Feb. 7. Detailed information on any of the following inventions, upon which patents have just been granted, may be secured by forwarding 10 cents, along with the serial number, to the Commissioner of Patents, Washington, D. C.

**Pictures**  
Picture projecting apparatus (to intermittently advance the transparent film). A. A. Nothnagle, Dayton, O. Filed May 28, 1923. Ser. No. 641,912. 19 claims. 1,650,330.  
Storage magazine for motion picture apparatus. E. L. Delano and G. L. Furlong. "Argo" Kan. Filed Aug. 25, 1924. Ser. No. 131,702. 12 claims. 1,627,154.  
Stereoscopic color photography. C. and E. Muller, Charleston, near Berlin, Germany. Filed Nov. 28, 1924. Ser. No. 132,394. Filed Germany Aug. 4, 1925. 30 claims. 1,627,270.  
Motion picture camera. Paul Guerin, Los Angeles, assignor to Mack Samuel, Inc., Los Angeles. Filed Dec. 5, 1925. Ser. No. 153,378. Three claims. 1,627,796.

**Music**  
Musical instrument (suggesting a development of the saxophone with large bell). K. Garaguly, Chicago. Filed Jan. 27, 1924. Ser. No. 636,973. Two claims. 1,627,153.

**Outdoors**  
Amusement device (for firing balls at targets). W. Tratch, Chicago. Filed May 14, 1927. Ser. No. 175,184. 19 claims. 1,656,506.  
Amusement apparatus (swinging seats suspended on long cables from a rotary supporting structure). E. K. Wood, Wilmington, Calif., assignor to W. Melville, Washington, D. C. Filed Sept. 15, 1926. Ser. No. 157,515. Five claims. 1,656,805.

## DISQUALIFIED AGENT

A couple of vaudeville acts discussing one of the Times Square booking agents, said: "Why, he couldn't even book the Mann Act."

## NEW ACTS

Allen McMillin and Ione Stewart, singing and dancing.

Shelton Brooks, single.

Billy Green back to vaude in 2-act.

Ruth Hunter and Betty McClane, in support of Dolph Singer.

Shelton and Pillard, formerly Pillard and Hilliard.

Harry Sinton Co., and Queenie Dunedin in Tom Linton's "Follies." Gwen Slay Co., returned from England, in comedy skill.

Miller Bros. and Cecil, formerly Jean Miller and Boys, musical trio. Chief Flying Hand, banjo single. Mrs. Hevack in "Rose Louise" revue.

Art Franks, formerly Frank and Towns, single.

Riggs and Witchie Co., dance review.

Santry and Norton and Band, new revue.

Bobby Bernard and Helen Ward, new 2-act.

Bernoff, formerly Deenova and Bernoff, has a new partner, Ullala, in new act.

"Thank You, Doctor," tabloid musical shelved some time ago, is to be revived by Albert Lewis, Ed Jerome, Elinore Hicks and Tom Coyne featuring.

Florence Enright, legit, is returning to vaude in a new skit, "Snappy Stories."

"Fun at the Velodrome," comedy act travesty on the bike races.

Lucille Benstead, singing single.

Dora Early, single; formerly appeared with husband.

Frankie and Dunleavy.

Herbert Faye and Co. (4), comedy sketch.

Ellsworth and Witten, the former late of the Ellsworths and the latter of Witten and Snodgrass.

Fred Heider has returned from Australia, where he went to appear in "Sunny."

## TRIXIE BEATING BAND

Miss Friganza Grew Hoarse Trying to Shout Above Orchestra

Chicago, Feb. 14.

Trixie Friganza is leaving "Hit the Deck" at the Woods this week. She says continual hoarseness has almost been her lot since trying to shout songs over the music of the show's orchestra.

Next week Miss Friganza will be at the local Palace in her vaudeville turn.

## HARRY ROGERS Presents

**CARL FREED AND HIS ORCHESTRA**



Next Week, Orpheum, San Francisco  
A Sure-fire Headline Attraction

## BERT LEVEY CIRCUIT

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## THEATRES PROPOSED

Allentown, Pa.—(Also stores and apartments) \$15,000. Owner, J. G. Reiff. Front and Hamilton streets. Architect, E. R. Bittling. 1104 Hamilton street. Policy not given.

Elizabeth, N. J.—(Also stores and offices) \$120,000. Owner withheld. Architect, Hector O. Hamilton, 359 Lexington avenue, New York City. Policy not given.

Cincinnati, O.—(Also apartments) \$1,000,000. Owner, Keith-Albee Orpheum Circuit, 1564 Broadway, New York City. Architect, Thomas W. Lamb, 444 4th street, New York City. Policy not given.

Columbus, Ohio.—(Also lodge rooms and stores) \$100,000. Owner, Capitol Lodge, No. 1003, G. U. O. O. F., D. Rose, chairman building committee, 323 Lexington avenue. Architect, George Abernathy, 82 So. High street. Policy not given.

Johnstown, N. Y.—(Fire rebuilding) Owner, Avon Theatre Corp., Charles Sesonky, Hotel Woodruff, Watertown, N. Y. Contemplated. Policy not given.

Rochester, N. Y.—\$100,000. Owner, Mrs. Katherine Thompson, Lyric theatre, 447 N. Clinton avenue. Private plans. Policy not given.

Pittsburgh.—(And stores) \$2,000,000. Owner, Mercantile & Theatre Properties, Inc., B. F. Loeb, president, 13th and Chestnut streets, Philadelphia. Policy not given.

Paris, Ill.—(Remodelling) \$80,000. Lincoln theatre. Owners, Mrs. L. Jarodsky and Son. May mature in spring. Policy not given.

Springdale, Pa.—(Also stores and offices) \$50,000. Owner, Paul Dattola, Springdale, Pa. W. H. King, Magee Bldg., Pittsburgh. Policy not given.

Wauwatosa, Wis.—(Also recreation building and stores) \$1,000,000. Owner, care I. V. Brossell, 123 Wisconsin avenue, Milwaukee, Wis. Architects, Peacock & Frank, Milwaukee. Policy not given.

Atlantic City, N. J.—(Virginia, interior alterations.) Virginia avenue and Boardwalk. Owner, Stanley Company of America, 1916 Race street, Philadelphia. Architect, Hoffman Honon Company, Finance Bldg., 1424 So. Penn Square, Philadelphia, Pa. (Policy not given.)

Cincinnati, O.—(Also apartments.) \$1,000,000. N. W. cor. McMillan and Melrose streets. Owner, Keith-Albee-Orpheum Circuit, 1564 Broadway, New York. Architect, T. W. Lamb, 444 4th street, New York. (Policy not given.)

Easton, Pa.—\$20-22-24 Northampton street. Owners, Wilmer and Vincent Theatre Company, 1451 Broadway, New York. J. Fred O'Brien, resident manager. Architects, E. C. Horn Sons, 1476 Broadway, New York City. (Policy not given.)

Forty Fort, Pa.—Dilley street and Wyoming avenue. Owner, Comerford Amusement Company, 207 Wyoming avenue, Scranton, Pa. Architect, not selected. (Motion pictures.)

Hollidaysburg, Pa.—(Lyric, addition, alterations and remodeling.) Allegheny street. Owner withheld. Architects, Hunter and Caldwell, 523 Central Trust Bldg., Altoona, Pa. (Policy not given.)

Philadelphia, Pa.—The Commodore, 1,300 seats. Owner, Felt Bros, 1518 Walnut street. Architect, the Ballinger Company, 105 So. 12th street. (Policy not given.)

Philadelphia, Pa.—(Arcade, 2,200 seats, and stores.) Owner, syndicate, care Heymann and Bros, 213 So. Broad street. Architect, not selected. Contemplated. (Policy not given.)

Scranton, Pa.—509-11 Lackawanna avenue. Owner, Comerford Amusement Company, 207 Wyoming avenue, Scranton. Private plans. (Motion pictures.)

Salisbury, Md.—(Also two stores.) \$85,000. Rock street. Owner, J. A. Bailey, on premises. Architect, Pope and Manning, Equitable Bldg., Wilmington, Del. (Policy not given.)

the pets of high degree displayed. Even those Americans with good memories may be surprised to learn that the founder of this establishment was Nina Farrington, a noted showgirl of long ago. She appeared in numerous Broadway revues and had many well-known admirers.

## NO ENGLISH BOYCOTT

(Continued from page 3)

this time, and her present engagement she advised her management that she had no permit. Not having applied for it before entering England, it was refused her when requested by the theatre management, as a matter of course and without prejudice.

At the Kew the play Miss Gay appeared in was "The Married Bachelors," and the Home Office would have done the country a service if it had prevented the entire production.

As to the charge that the American management of "Broadway" was obliged to replace its American cast in London with an English company for the Provincial tour, that was done only to lessen the overhead.

On the front page of the New York morning "World" Monday was the story referred to above. It was in detail and mentioned Alden Gray had informed the "World's" London bureau as to most of the misinformation. The story also carried a cut of Miss Gay, although it is not suspected that other than herself is her press agent.

Through the story in "The World" implying the English government had started a campaign (crusade,

the daily called it), against American actors, with the added comment that a reprisal movement might be commenced over here against the English actors on this side, Variety cabled its London office.

Miss Gay left New York about two years ago, with the "Mercenary Mary" company, to appear in London.



PAULINE SAXTON

SAYS:

If I'm Not Listed  
in Next Week's Bills  
It's 10/1 I'm  
The One to Fill

### RITZY

(Continued from page 2)

through lunching and dining at smart restaurants.

Noel Coward's Manager  
Noel Coward has an impressive personal following in London, especially in the set dominated by temperamental young men. When acting in New York in "The Vortex," which he also wrote, Coward met a young American, Jack Wilson, from Lawrenceville, N. J., and the two have been associated ever since.

Wilson, after graduating from Yale, where he met Stuart Walker, who was putting on plays, acted with Genevieve Tobin. Now he shares a country estate in England and a flat in London, serving as Coward's personal representative and business manager, also as interior decorator, having fitted up both residences. For a time he occupied the luxurious flat of the Somerset Maughams during their absence.

Coward and Wilson were at St. Moritz earlier in the winter, and before that were in Venice with the socially prominent Cole Porters. Cole was once well known on Broadway for his musical comedy airs, and has supplied tunes for Irene Bordoni's new play, "Paris." His cousin, Jack Porter, of St. Ives Island, has run a cafeteria near Wall street. Mrs. Porter was Linda Lee, of Louisville, first of the three wives of the late E. R. Thomas, millionaire owner of the "Morning Telegraph."

The Morgan Boys' "Break"  
As a rule when society men go on the stage, it is against the wishes of their people. But such was not the case with Ralph and Frank Morgan, brothers well known as leading men on Broadway. They are sons of Mrs. George Wuppermann of Fifth avenue. A relative of the late E. H. Harriman, multi-millionaire railroad man, this sensible mother approved of her two sons following their inclinations and changing their names.

Former Show Girl's Shop  
Nowadays, as during almost a generation past, one of the sights of London is the smart little dog shop in Bond street with the name "Mrs. Leamoor Gordon" over the door. There is generally a throng of people looking in the window at

## Came Over to England For 5 Weeks and Played

Aug. 15	Hippodrome	Brighton
" 22	HOLBORN EMPIRE	LONDON
" 29	Hippodrome	Belfast
Sept. 5	Hippodrome	Dublin
" 12	PALLADIUM	LONDON
" 19	PALLADIUM	LONDON
" 26	HOLBORN EMPIRE	LONDON
Oct. 3	Leeds	England
" 10	PALLADIUM	LONDON
" 17	Hippodrome	Birmingham
" 24	PALLADIUM	LONDON
" 31	Pavilion	Glasgow
Nov. 7	COLISEUM	LONDON
" 14	HACKNEY	LONDON
" 21	ALHAMBRA	LONDON
" 28	ALHAMBRA	LONDON
Dec. 5	Make Phonograph Film	
" 12	ALHAMBRA	LONDON
" 19	Empire	Glasgow (Return)
" 26	Empire	Birmingham (Return)
Jan. 2	Empire	Swansea
" 9	TROCADERO CAFE	LONDON
" 16	VICTORIA PALACE	LONDON
" 23	CHISWICK EMPIRE	LONDON
" 30	Rialto	Liverpool
Feb. 6	HOLBORN EMPIRE	LONDON
" 13	STRATFORD EMPIRE	LONDON
" 20	NEW CROSS EMPIRE	LONDON

Chosen to open the new Kit-Kat Cabaret  
and doubled there during my London  
engagements

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PANTOMIME AND DANCING WITH THE WORLD'S MOST  
HUMAN "PROP" HORSE

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with Charlie Chaplin's "Circus" Indefinitely

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FEATURED

"As We Were," a Joseph Santley Production

THIS WEEK, ALBEE, BROKLYN

HELLO, VAUDEVILLE, HERE I COME

Love and Kisses from

## TRIXIE FRIGANZA

CLOSE WOODS, CHICAGO, FEB. 18

OPEN PALACE, CHICAGO, FEB. 19



## METROPOLITAN (LOS ANGELES)

Los Angeles, Feb. 9. Four Marx brothers after six years in the legit have been brought into the cinema palaces. Switching practically over night from \$3.30 down to about three hours to 40 minutes, the boys have done nobly and if they choose to continue will find plenty of heavy kais for staying put for four or five times a day with a background of 12 to 20 people.

Fanchon and Marco brought them to the Met on a \$10,000 guarantee for the week and though the boys will not collect on the guarantee that is no fault of their own. As a rule when a picture palace outside of Los Angeles buys a picture, it names, they go to the picture and sell it. However, locally it seems, especially with this house, the West Coast crowd have not taken to the consideration much the fact that the picture is drawing power should be exploited. At the opening performance trade was just above normal, with the audience however, functioning in behalf of the entertainment afterward via mouth to mouth selling and causing the business to climb.

The Four Brothers, Julius, Zeppo, Harpo and Chico, are using 18 people out of the show to surround them in a Fanchon and Marco presentation called "Spanish Knights." They open with a short titled "One" in the agent's office. They frame to be actors in a Spanish setting. Latter is full stage and gorgeous and was used in "Kluge's" "It is one of the most pretentious sets viewed in a picture house and bound to impress on the rise of curtain.

After pulling the gay routine in the initial scene the boys come on full stage following a hot musical selection by a Hawaiian sextette of steel instrument players. This takes command and the brothers co-operate. It is a flood of gags, mugging and comedy scenes used in their show. With most of the picture fans not having seen the Marx boys before, the response is spontaneous and healthy. Chico does his piano solo, after which Harpo monies around with the ivories for a while before the boys return. Then it is a pushover for the pantomimist of the family. That boy just can give them all the harp he chooses to touch and play with more. For his final number he plays a ballad with the six string instruments accompanying. The old shirt and silverware scenes are used and climaxed in the fight with their troupe of vocalists the boys chant "I Want My Shirt" and then go into grotesque operatics. As a picture house to break box office records. But one thing necessary for that is proper advertising and exploitation.

As it was Edison week, Frank L. Newman, managing director of the house, pulled a novelty in blending together some scenes from pictures of the last one year, the Marxes, Pickford, Gloria Swanson, Lillian Gish, Douglas Fairbanks, Charlie Chaplin, Fatty Arbuckle and H. B. Walthall appeared. There were shots from early pictures of the boys and were cut in such an expert fashion as well as titled that the sequence fitted together in smooth fashion and were a real treat. The plenty of laughs. To sell this reel Metty Ann Leaf, principal organist here, played the old picture house tunes in a corner of the stage on a piano while Edna Gorman, who announced the titles and described the scenes as the picture was unrolled.

Al Lyons, house master of ceremonies, did not get a chance to do his stuff from the stage so presided in the pit while the boys played a hot overture which was a mixture of them to do a bit of chanting for a finish. This fellow Lyons is a clean cut personality whether on stage or in pit. Out and out entertainer and clicks that way 100 per cent.

Screen feature Paramount importation, "The Last Waltz." Usp.

## PARAMOUNT (NEW YORK)

New York, Feb. 11. "Steps and Steppers." Jack Partington's presentation, consists mainly of tap dancing with a company of 12 mixed hookers doing the usual formations. The Marxes, who the company taps up and down a broad stairway, Bill Robinson's idea.

Honay Bailey, songstress, is light at her best in a billed performer. Karnof, with a small concertina, delivers novel entertainment. First switches from operatic to pop melodies abruptly, causing the Marxes and Glenn and Glenda, blackfaced comedians, spotted next to closing. Some of the comedy material is bad, but delivery is surefire at all times. A third act, a tap dance shine dance number, also effective.

Gene Rodemich leads the stage band this week in line with the new system of having a band leader. In this way a leader starts with a Public unit three weeks at

New Haven, Boston and New York. Lou Kosloff and Al Mitchell are now playing at the other two cities during the interim.

Rodemich's classical version of a pop seemed to take well with the customers. Though it sounded a little overdone, the Jesse Crawford was a bit off at the organ with two numbers.

Adolphe Dumont, new house organist, led with "Metaphist" in accompaniment to the vocal ensemble on the stage. Stage direction, by Paul Oscar, was brilliantly handled. The scene scene passed over the stage, the singers remaining unseen with the exception of Arturo Imperato, basso. Glaring beams of light graduated to illuminate a blood formation rising to the roof, the vocalists all in costume.

"Sporting Goods" (Par), the feature. Newcast, mainly Paramount with an M-G shot. Mori.

## CAPITOL (NEW YORK)

New York, Feb. 11. First Public-Loew unit to invade this M-G-M house, and the first to invade the Capitol. "Rose Marie" (M-G), the show ran 2.29, so something was out of proportion. Looked as though the unit was a little out of proportion. Besides the scenic short included. Besides those delights, Henry B. Murtagh, formerly at the Rivoli but now here since a return from Chicago, did a minute at the organ. Organists at the Capitol have never been in the habit of doing much soloing, hence Murtagh's console soloing goes for something of a novelty within these walls.

Unit had Walt Roesser m. c'ing it on its way under title of "The Fast Mail." Frank Cambria credited the production to Capitolians, the house band, has changed personnel, so that the pip drummer is no more. Quite a few pip boys doubling on the piano. The unit, however, from Whitman's band, is at one of the pianos because he's lost his yen for a lower berth. Outfit totals 25 men and will probably be better after the boys begin calling each other by their first names.

As specialists the combined forces of Loew-Public had the Three Le Grohs, Eddie Hill, Roy Shelton. They didn't run in that order, but the routine was just as haphazard and lacked continuity and punch as the previous one. The unit, however, in the big house, but either Miss Gordon or Thornton left 'em cold after a couple of songs a la Tucker and the other two, however, went. Whichever girl offered a ballad did so in nice voice but not to much applause.

A band number used up most of the time. Roesser, asking various members what they found in their mail and the boys replying by instrumental soloing. Didn't mean anything until the pianist on the left, Youngster has a good sense of voice. He could have encored, but didn't.

Meanwhile a troupe of Foster Girls performed twice. Once noisily in a gladiator number that the girls were banging each other on shields. Idea was all right, but Allan might tone down the clang in the defense paraphernalia. The girls, however, were a real treat in their first number, either, unusual in a Foster group. The young male of the LeGrohs had the house's piano while Edna Gorman, who announced the titles and described the scenes as the picture was unrolled.

Al Lyons, house master of ceremonies, did not get a chance to do his stuff from the stage so presided in the pit while the boys played a hot overture which was a mixture of them to do a bit of chanting for a finish. This fellow Lyons is a clean cut personality whether on stage or in pit. Out and out entertainer and clicks that way 100 per cent.

Screen feature Paramount importation, "The Last Waltz." Usp.

Both Challis and her husband-accompanied, Edward J. Lambert, open April 23 at the Trocadero, London, booked by A. J. Clarke.

## CARTHAY CIRCLE (LOS ANGELES)

Los Angeles, Feb. 14. Carthay Circle has a realistic, imposing and convincing production, "Happiness," which Jack Laughlin produced and staged as an atmospheric background to "Four Sons" (Fox), special which is a new name to the Carthay Circle. It has done a sensible job here in staging a brilliant, animating entertainment which holds to the spirit and theme of the screen feature.

The setting of "Happiness" is laid on the Bavarian border in the shadow of the Alps. Some 60 people are used and a number toward the end of the production, which runs 19 minutes. The scenic embellishment shows an Alpine village and in the center foreground a waterfall. The production is in the use of a group of 20 Bavarian singers and a similar number of native dancers. These people give folk songs and dances, which supply the background music. There are also four Tyrolean Yodlers, a quintet of native musicians and a group of Kosloff dancing girls, who get away from the me and band toward the end of the production, doing their work in atmospheric garments.

Ivan Bankoff, formerly Bankoff and Cannon, is the premier dancer and official fester of the troupe. Bankoff, executing a routine of acrobatic, eccentric dance steps that brought the house to the stop point. His comedy is excellent and, if some of the picture moguls go, it is a fine act. Bankoff, however, is sending for him now to take tests. Billy Moody, comedienne, who worked with Bankoff, was a corking feed for him.

Nina and Arthur, adagio team, taught the locals new tricks in holds and hops. Some of them were hair raising and the couple hit on all eight with the mob. There are also a score of laughs with their eccentric antics. Serving as solo vocalists were Don Thraikill, who is an institution, and Myrtle Aber and Emily Clark.

For the opening night the show ran snappily and gave no suggestion for a second showing. The routine was put over without a hitch. It is best of the atmospheric prologs Laughlin has staged in six months.

The overture which preceded the prolog was played by Carl Elmer and 25 men in the pit. Elmer had a great score which was blended from harmonies of the folk songs of the Fatherland. The overture ran 14 minutes and was not tiresome either. Elmer also arranged the musical score for the picture, which seemed most appropriate.

## STANLEY (BALTIMORE)

Program opened with a novelty overture entitled "Meet the Boys," staged by Harry Lewis, the guest conductor. This consisted of solo parts by Max Rosenstien, Ernie Cooper, Julius Jones, Elmer, and Stanley Phillips. Stanley Simpson and finally, Wharry Lewis, each working in a spot to good effect.

The Stanley Theatre Ballet staged a pantomime, dance bit, "In Holland." Costumed as Dutch boys and girls, the Servoe ballet girls, doing a pantomime, came in. The girls, working against the theatre's black velvet curtain, in two.

The news reel, then Leon Navara, conducting the stage band for the fourth consecutive week. The news, called as "Jazzing the Blues Away." Full stage, with iridescent jet black-draped, dressed with futuristic borders in blue with green and black. The news scheme for the cubicles for the musicians, grouped on pyramided levels as heretofore, grand piano centered at stage level. Navara, smart in evening dress. After "Blue Baby" by Navara and band, the m. c. introduces with a neat bit of quick cracking. Die the "Variety Drag" to accompaniment of band. Theo. Alban, tenor, next, rendering "Song of the Flamingo" to accompaniment, brasses predominate.

Servoe girls now on, costumed in green blouses and knee-length dresses, do the Tiller stuff very well to music of "Up in the Clouds" and "Dream Kisses." "A Shady Tree," next, by Navara and band. On the repeat a girl dancer enters. Navara, discarding the piano and dancing with her in ballroom manner. The chair props introduced. At conclusion of dance Navara leaves girl at table. Comedy group in burlesque costumes, enter and dance of the London "alls, dance on, as Navara resumes with the baton, the band repeating same air. Girl re-sending, drunks advances off, laughing. Drunk's advances, next still pictures, her and he goes through the dance with an illusionary partner. This went over well.

Piano now rolled down center and Navara does his piano recital act, working in a spot. Did "Kitten on the Keys," announced as "request."

For encore, "What'll I Do," with variations. Audience still calling for more.

Navara next used the lost wardrobe gag to introduce comedy-acrobatic dance team (Johnson & Hewitt). Excellent. Finale, with Servoe girls in, carrying individual bouquets, to music of "Moon Decoration." To melody of "Are You Happy." Lights off and title of number spelled by letters on the moon designs.

Show pleased, Navara's own work outstanding.

## BROADWAY (ASTORIA)

New York, Feb. 10. Jumping out of the Times Square merry-go-round and onto a B. M. T. underground tram for the far side of the East river is like plunging into the tall grass of a prairie. The light of the theatre, with a difference. Home of the Eskimo people, of neighborhood theatres where customers break seats and rules rather than pay for the privilege can work; where Wednesday and Sunday nights are reserved for steady company, and where bringing the small distraction to movie theatre.

Shooting kids out of the lobby and away from the boxoffice is a major responsibility of the management. With the theatre, with its sharply terraced floor leading up to the projection level, a couple of bouncers keep a sullen eye on the grown-up kids. To new kids, where you have to go if you arrive much after 7 p. m., the patrons pay little attention to the feature, but whistle and applaud enthusiastically during the newsworld when Babe Ruth, the Statue of Liberty and Old Glory are flashed.

The boys visit the girls and vice versa. Marking down front to ask Gertie if she wants to "make up" with Joe, and comes back to tell Joe that Gertie is willing. Whereupon Joe comes on the screen, and then goes down to talk it over.

On the stage, Virginia Kelly sings several pop songs, George Smalen gags (not bad) and plays the sax, and the master of ceremonies provided by Stern and Green, who book the house, tells a story about a girl who picked her face, but she picked her nose.

The show is "cabaret night," a weekly feature on Fridays and a business builder-judging by the mob. No stage. Just a platform in front of the screen hidden by a screen. The program is the most complete exclusion of dancing because of the restrictions on area. But dialog cross-fire is included in this one-day show. A Smalen gag appears in advance of the de luxe hours where they're still a bit leery of talk.

Frank Duke, whose presence in the studio was considered worthy of comment by the m. c., was introduced as from the Palais D'Or. He has a complex voiced tenor. The program is a comedy, and the dancing sent Duke across. He represented the class of the bill.

Benton and Morgan, man and woman, with the woman doing the comedy, did nicely with some clippings from the scrap book. They dress their turn and make a flash. All in all, it's a good show. Bill was played with periodic bursts of pep by the seven-piece orchestra. In between, the orchestra showed the most complete exclusion of dancing because of the restrictions on area. But dialog cross-fire is included in this one-day show. A Smalen gag appears in advance of the de luxe hours where they're still a bit leery of talk.

## GREENWICH VILLAGE (NEW YORK)

New York, Feb. 11. This 365-seat house got off on the wrong foot Saturday night in its attempt to form an "intense" crowd. The house was packed with one-act drama and the cinema. The announced purpose of selling such a hedge-podge at \$2.50 per seat to "subscribers" seems like a forlorn hope. Many more, promoters may find it hard to live down the first unfortunate impression.

Brewster Morse and Douglas Brown, the managerial names on the program masthead, seem to be light on showmanship. Their entertainment, they started with a newsworld projected cold without musical accompaniment and naturally a frost. In addition, they would have had a snappy opener from the various news releases and served it up piping hot with spirited music. Possibly the absence of the violin and piano (the "orchestra") during the news part due to the hidden pit shutting off view of the screen. The projection, the impregnation of the projection was too but and with the short throw was hard on the eyes.

Rafael Diaz, Metropolitan tenor, sang a group of songs. Diaz is a great singer whose class is never in doubt. He was the event of the evening. The weather clever, too, was Jackie Grattan, a lad, representing "the theatre page boy" and introducing the numbers in a cute manner. The show was a production of revealing a slightly act. Mounting in form of a large valentine, with the band centered in a cutout, cluster-

mas. The idea was not developed, however, beyond the suggestion stage.

Closing the first half, came the one-act play, "Trust." In it Claiborne Foster, hemmed in by banalities, managed to get a few genuine laughs and a lukewarm curtain. The script is without sparkle or meaning and as poor a choice as could be made for the delicate job of popularizing such a strange hook-up with motion pictures.

Intermission found the audience staidy Missouri. A good, or even a fair, movie might have saved the works and given the strange policy Chinaman's chance. But upon returning, their seats after free coffee and art in the congested downstairs lounge the customers were treated to "The Whip Woman" oratorio by Robert Kane and hearing the First National label. It is an inconceivably ridiculous picture and was roundly jeered by the audience.

Had the management stuck to its publicized intention of giving first runs to worthy independents they would have been in a better position in exhibiting this dismal length of celluloid from the vaults of First National.

Evening about the opening, the music, the newsworld, the faulty projection, the stupid playlet and the acceptance of this turk of a picture, the best the lack of practical experience or judgment on the part of the sponsors of this movement to ally the "arts." Accordingly the prognostication points to a brood. The announced policy is for twice monthly changes of program. The price for a loge, seating six, for four "entertainments" is \$110. It requires a sense of humor! Land.

## CAPITOL (DETROIT)

Detroit, Feb. 12. Capitol offering a good and lengthy bill to offset some strong self-creative Kunsky opposition. With Chaplin at the Adams and "The Jazz Singer" at the Madison, notwithstanding they are running as straight picture fare, there's plenty of competition.

Results of show in Capitol's program. Vitaphone, shorts and stage bill running over an hour and a half and Par's Berry-Hatton comedy, "Wife Savers," topping and adding to the bill.

Overture opened up, Samuel Benavise's symphony orchestra in the escalating pit playing Adam's "If I Were King" and beautifully. "Night at Coffee Dancs" on the Vito proved an unexpected bracer and clinched its spot. Talks are not a regular attraction at this house, but well received by the audience.

News reel (International) led up to Don Miller's organ item, not a solo. Miller follows the new westward in a going for protection at face, though alternating with community singing at times. The number is titled "Sweetheart Memories," permitting the accompaniment. Stanley Phillips, tenor, and various members of the house ballet, garbed to represent the different melodies. All stage action behind a scrim, with the girls doing a beautiful bit of the black. It was prettily staged and very well supported by Miller at the organ.

"Wings," bird study scenic, sandwiched between the stage bill, nice filler. "Wings" title unnecessary in being so similar to that of the feature of the same name. Stage action behind a scrim, with the girls doing a beautiful bit of the black. It was prettily staged and very well supported by Miller at the organ.

Pierce is regarded as a competent mouder, and the theatre's current presentation is an example, reputation deserved. Pierce follows the general stage band idea, meanwhile inserting his own departures. Among the highlights are the surprising backgrounding and seeming unimportance of the stage band and the attempt at more results from the outside talent.

The Walter Bastian band, 18 and the leader, is not an exceptional musical crew, also away from most stage bands in that the conductor does not take any part in the act. In cases of similar aspect the theatres have employed permanent m. c's in addition, but here a new face is in the role. The Bastian frequently steps out with a solo on some instrument, but never is permitted to gab or otherwise distract from himself.

The m. c. mantle falls on the shoulders of Milton Watson, one time Paul Ash "and" and better acquainted in Chicago than here. Watson, a local twist, is a part of the pops to light opera, but was buried minus billing therein, and returned to the pops. He is a roddic and a good story teller, and hence with shortcomings as a send-in man. He is working at the Capitol as though it were his first try. The announcer, who is making a pair of slapstick comic acrobats in the way one would expect to be introduced to Galli-her. No reflection on the m. c. or the theatre, but he can croon a sentimental ballad and is good looking.

The eight-girl ballet opened the show in a production of revealing a slightly act. Mounting in form of a large valentine, with the band centered in a cutout, cluster-



pleased all palates, the family high-brow and the receding skullers. He gave the first half of the bill the flavoring "without" which it would have been flat.



### RALPH WHITEHEAD AND CO. (3)

#### "Variety" (Skits)

16 Mins.; Two Palace (St. V.)

Roger Gray gets credit for this script which aims to kiddingly reproduce an entire vaudeville bill. Two girls assist Ralph Whitehead. This doesn't help. Both Whitehead and Gray are superior to the material. Laughs are not plentiful, the result being the male comic is straining all the time and has nothing but straws at which to clutch.

A burlesque adagio with one of the girls in ballet attire sponsored the most fun, the lady displaying lots of nerve in some of her leaps. Other portions are lifeless. A straight ballad by Whitehead had the drapes parting to reveal the girls in comedy costume as illustrations to some effect, but the total comeliness is not heavy.

Act doesn't seem to build and there are laughless moments which had the house restless. Whitehead is a standard performer. Gray has ideas and a natural sense of comedy. Some script surgery and revamping might whip this into shape. Or maybe it can't be done. It's not especially creditable to either contributor or purveyor as it stands.

*Sid.*

### THE USHERS (2)

Magie  
16 Mins.; One 58th St. (V-P)

Man and woman work out novel routine using the man's feats of magic and fast "mind reading," the woman on stage and man in aisles. Flip of an opening. Drop in one shows fantastic city of towering buildings, like the film "Metropolis," with windows lighted. Aeroplane is seen to approach in the sky. Passenger elevator in tallest building shoots to "top floor" in seconds. Shoots down again, and man of the team emerges from door in center of drop as though he had arrived from sky.

Goes through neat bit of magic, including trick of threading two dozen needles while in his mouth (Boudini did this and it was supposed to be his property—anyway it's a starter).

Woman then arrives via sky in same manner and after some rather inconsequential talk they go into the mind reading. Method is striking. Girl identifies articles, giving names on currency bills and other intricate details. Eggs are swift, coming instantly and without hesitation. Cueing system defies detection by lays for man uses little talk. Both depart as they came.

Entrance and exit alone puts them in. Besides that the work is clean cut and showmanly. Capital act for small time feature. *Rush.*

### SERLANY TROUPE (4)

Posing, Acrobatics  
9 Mins.; Full (Special)  
Palace (St. V.)

Opens under colored lights, the male quartet in various poses, and finally breaking this with a slow-motion hand-to-hand fight well executed. After that the boys roll down off the rear platform, doff their white wigs and go to work.

Understander works from a leg catch perch, suspending his companions by various contrivances, once holding all three by an arm.

Various formations, underneath the top member make the act unusual in appearance, and the quiet and expert manner of working makes it a vaude cliché. *Sid.*

### BAILEY and BARNUM

Songs and Dances  
13 Mins.; One Coliseum (V-P)

Man and woman combination and is not to be confused with Barnum and Bailey, the man-singing duo. Neither has much voice but their dancing is their standby.

For good measure the girl throws in an imitation of Harry Lauder effective where the customers are not too exacting. Girl goes in for abbreviated dress and looks well.

The man is a hard worker and scored on his dancing; the girl also flashed good tapping. *Mark.*

### JOE AND JANE McKENNA

Songs, Talk, Comedy  
14 Mins.; One 5th Ave. (V-P)

If anything else the closing adagio is a bit of the youthful couple is certain to hand out some laughs. It could be worked up to even greater proportions.

Youth starts this duo off nicely, the girl being both attractive and cute and evincing an unmistakable willingness to clown. Gab exchange is not so good and could be tolerated. Hard workers, the girl displaying heavy personality. Easily got over here. *Mark.*

### "ECHOES FROM METROPOLITAN" (12)

Grand Opera  
20 Mins.; One, Two and Full Academy (V-P)

Extraordinarily good idea. For first time in knowledge of this reviewer, the hoodoo has hooked up grand opera idea in shape for popular vaudeville. Trick consists of giving brief bits of the principal standard arias with backing of appropriate scenery and interpolating impersonations of the musical old masters by the orchestra leader, after the manner of Willie Zimmerman a decade ago.

In this case a splendid singing personnel has been assembled. Twelve are about evenly divided, men and women, all having voices that pass muster, and give a general impression of musical dignity at least, even if the acting sometimes is inept.

Procedure is thus: Placard announces "Mascagni's 'Cavaleria Rusticana' and curtain goes up on drop in stained glass window effect to supply background of church. Leader in orchestra pit bobs up made up as Mascagni and leads orchestra in characteristic fashion (usually with touch of caricature for comedy), all leading into the aria with three principals and a small chorus backing.

Verdi, Von Suppe, Gounod and Strauss all follow in order, with the prison scene from "Faust" as a climax. Each has a change of drop sufficient to suggest the setting, as, for example, a drop with a prison tower with tenor at cut window for "Il Trovatore."

At the Academy the whole offering was received with every evidence of enthusiasm, the foreign clientele there being strong. For serious music appeal not likely to such an audience. The impersonations from pit help vastly for vaudeville. Good feature anywhere. *Rush.*

### MILTON CHARLES

Organist  
Chicago, Chicago

After a brief stay at the Oriental, Milton Charles has moved to the more "select" Chicago. The Oriental, a temple of jazz, has Henri Keates as organist. Charles, who is probably always will, consider the Chicago theatre as the favorite house of the elite picture patrons. True artistry is striven for at the Chicago more than at any other theatre in the city—short of the Opera.

So Mr. Charles, when he sits at the Chicago's organ console must be satisfied and so must the Chicago's patrons, for Charles is one of those rare individuals—a technically perfect organist. Aside from his technique he is possessed of an ability to inject desirable little "twists" where they are most needed in an organ recital.

One of the first organists to record his work on standard discs, Charles has achieved a national if not international reputation. While he could get along very nicely without it this reputation is an undeniable help along lines of popularization. On his opening program at the Chicago were "An Old Guitar and an Old Refrain," "Variety Drag" and Liza's "Second Hungarian Rhapsody" for the finale.

Milton Charles is a showman and a musician in a superlative sense. With an eye to feeling out the discriminating Chicago clientele, he used slides—telling how nervous he was and how anxious to please. Charles might have been anxious to please, he probably was, but he certainly was not nervous. Then, the slides went on to say that "Some like pep while some think it's prose, and Charles varied his program," pleasing any taste.

Milton Charles is a dead man for that console at the Chicago. He should stay there! *Loop.*

### MILLARD and MARLIN (2)

Song-Dance-Comedy  
15 Mins.; One (Special)  
Broadway (V-P)

The well-liked comedy team are back this season with a new drop. Deliver as usual, only in front of a college campus entrance.

Opens with a chance meeting of the goody student, and the wash-woman's daughter in a red check dress. Girl's plaintive vocal delivery registers within the first two minutes. Marlin has a chow mein number, used with the tune of "Charmaine." Got laughs.

Gags a little moldy but seemed new to this crowd, so may be okay. Some lines along same lines as previously, though now containing different material. Filled new to closing satisfactorily. *Mark.*

### WINONA WINTER

Character Songs  
16 Mins.; One Pantages, Los Angeles (V-P)

Miss Winter who has not been active in the past few seasons, returns with a line of material written by Bencher, Merrill and makes good. Impressions of some of Broadway's feminine notables give Miss Winter's talents full scope, while her individual selling points put the numbers over. The blonde staleness of Miss Winter assures class appearance, even when she steps out in other charit. Her "Shop Girl" is a whimsical sketch with a light dash of humor while another one about the "easy going gal" rings with a touch of pathos.

One concerning the ups and downs of a chorine strikes a true note. For an encore Miss Winter employs one of her old standbys—the ventriloquist gag with the dummy. This she could eliminate to advantage. It fails to click with her general demeanor and is likely to offend some of the other things. Annette Evans accompanies at the piano, but more or less hidden. Sweet looking, however, and tastefully dressed.

### "HAPPINESS GIRL" (9)

Revue  
28 Mins.; One-Two-Three Broadway (V-P)

Opening line in a flapper school. Schoolmistress does a lifelike imitation of Texas Guinan, which was not, sad to relate, fully appreciated by the customers in this house.

Rough, unpolished comedy resulted in strong returns. After yelling "Squattiez-vous!" to her pupils, the school teacher asked one of the students to add six and six. The correct answer being received, she bawled "C'mon everybody, give this clever little girl a great big hand!"

Genevieve Todd entered for a brief hoofing number, followed by eight of the girls playing ukes with vocal accompaniment.

Lyrics weak and comedy lines raw, but business registered on all six.

All-girl orchestra is an attractive feature. Start off brightly, but slow up to allow for soloists. Prolongs act unnecessarily, and none of the songs strong enough to merit special spotting.

Kathryn White does acrobatic dance and Rose Brill acts as announcer via phonie mike.

A couple of the weaker comedy attempts can easily be eliminated since the act is too long at present.

Closing brought a rousing reception. Should do even better out of town. *Mori.*

### OTTO and ORETO and Co. (2)

Novelty S. & D. Sketch  
15 Mins.; One and Full 58th St. (V-P)

Otto Bros, formerly did their dancing turn with a dressing room sketch background. Now they have elaborated the sketch, using two old timers, introduced as Hart and De Vere, as characters.

Both start with their dance routine, which is a whole of a specialty on its own. During unison stepping, one breaks down and other walks off in disgust, refusing to come on when cued. Orchestra vamps several times and then drop rises to show boys in their dressing room for bickering in the Cameron and Flanagan style.

—One boy says, "All right I quit the act, I'll team up with my old man." Cue for entrance of Hart who takes boys part in wrangle. Gray-haired woman in evening dress crashes here, business explaining she is mother of other boy. In a few minutes she is an old time trouper, and at length Hart recognizes her as his old partner, forgotten during the intervening years.

Surprise! Warm greetings! Why not put on a four-act. Which is due to return to "one" where old timers do a cake walk after costume change, and boys contracting with modern stepping—black bottom tap and eccentric—for the finish. At the 58th street a veritable riot. Will do well anywhere on strength of the stepping which is really exceptional. *Rush.*

### LEWIS and WINTHROP (2)

Song and Dance  
8 Mins.; One Broadway (V-P)

Neat appearance and reliable delivery. Have a new number called the Charleston-Black Bottom waltz, executed with taps.

Ecceentric buck-and-wing efforts put the act over after a light start. Charleston-Black Bottom buck dance, as encore, weakens finish. *Mark.*

### CORTINI

Magician  
10 Mins.; Full Stage Palace (St. V.)

Cortini works fit falls and relies upon an avalanche of coins as a finish to send him across going into the audience for this bit. Dropping coin after coin into silver buckets until they finally overflow and rain down from the flies is an effective conclusion worth the trouble it must take to set it up and clean it up.

Previously it is pretty much a matter of standard routine. Cortini not always being too smooth or perhaps nervous Monday night.

Speed, no guns and the coin finale are assets which figure to see the act once around to fair enough applause without threats of holding up any show. *Sid.*

### GARNEY and PIERCE

12 Mins.; One American (V-P)

Two men, in tuxes, one at piano, for routine of published numbers. They slam their stuff over on diction, volume, and some good team work. They are finger-snapping, mammy-singers and constitute a peppy and agreeable duet. Material indifferent. *Land.*

### RIVERSIDE

(Continued from page 87)

valuable co-operation from Dorothy Van Aist and Miss Bernadette, entertained auspiciously. They are giving free lessons, according to an announcement in the lobby. Between five and six nightly for any and all who apply. They are featuring a not very sharply differentiated dance called the "gigolo," a good, long stoned's throw away from being sensational.

After the recess period Sam Summers and Estelle Hunt resumed the highkicks. Theirs is a quaint turn, outwardly operative weight; yet piling up a sizeable quota of laughs.

The hit of the bill was Coran, dapper ventriloquist. Besides having brought the mechanism of voice-throting to eminence, this graduate of the London halls possesses a well-indexed file of gags plus a line of humor not dependent upon puns and upon dead ends. The audience enjoyed especially his rasing of himself.

Lily Morris, next to closing, kept her stage waits pretty well down. The change interlude lasted 30, 30 and 40 seconds. These gaps in the continuity of her audience control undoubtedly hurt this English entertainer at the States. Also considering the insurance nature of her songs her ability to bang across a good score is a tribute to her trouping.

Kay and Lorene Sterling, roller skaters with a camouflaged get-away, closed and held fairly well. *Land.*

### ACADEMY

(Vaude-Picts)

Magnificent house, the Academy, with all that means in attracting people from the tenement district around 14th street. And for the six bits gets a remarkable show. This week, first of the season, was Francis X. Bushman (in person) with a sketch, "Code of the Sea," perfect for the clientele, both as a draw on billing and as an entertainment of the stage.

Holiday matinee Monday, audience late in gathering, but capacity by mid afternoon and standees around the late show. Eight-act bill to back up the feature, which, with the picture, "The Opening Night" (Columbia), totalling three hours and a half of excellent (and expensive) entertainment. All told in the specialty section there were more than two score people concerned.

Fraxers opened, next for the spot, with an act of the troupe, probably trying out set No. 2. Called "Echoes of the Metropolitan" (New Acts). Poor blam for the bill and for the audience, but probably only spot available. Jim and Mary McGowan gave an enjoyable interlude of music and comedy lyrics in their quiet, effective style.

Best sketch in early and not a particularly fortunate placing since it was third turn of running sans comedy. Bushman makes a fine, commanding figure on the stage and here has a distinctly superior playlet. Subdued melodrama with a high powered kick at the finish and a trickily framed for applause. Fine condensed bit of writing, with splendid exposition of dramatic story in 15 minutes. Ideal for the Bushman fans. In the big Academy the woman's lines were mostly inaudible. They insisted on a speech of the kind that had yesterday spilled neat comedy talk for five minutes.

Sammy Pain and Joe Dunn, songsters, in a simple routine of numbers, including "Rainy Day," were meat for the customers who always acclaim songsmiths warbling their own compositions. The spot would have been greatly

bettered by some sort of comedy interlude, since there had not been a laugh so far. Indeed the whole bill suffered from absence of strong low comedy.

The Royal Pekin Japanese troupe of jugglers and acrobats had nothing by way of merit to put over, though they have some marvelous oriental feats in several departments and a fine flash of a background.

Sam Wooding and orchestra were due to be switched over to closing. But Burns and Burns were brought up to take the place. Here was a riot. Keeping in mind that there had not been a ripple of laughter up to date, the entrance of the pair in their Greek dude burlesque was the cue cue for a roar, a roar that continued throughout the act except for the sentimental ballad by Burns, which is slipped in early to make a change of pace. The pair dies—one on "Melody Lingers" for example—panicked 'em.

Then two reels, Fox's regular service without a word of effect and then a complete news reel with Movietone. The sight and sound selection for this release is not exactly a masterpiece, but the sound has to be supplied by the imagination. Shots at the falling walls in the Fall River fire were at such a distance that the roar was pretty dim. Shots of ice cutting in ice in Massachusetts also is pretty tame.

Then the delayed Wooding aggregation, but making up for the delay by their torrid last act, stopping by the musicians and the crooning blues technique by Edith Wilson. Those sax and cornet solos, which all know the intimate jazz, getting some effects in harmonious discords that are startling. And how that banjoist can extemporize on Charleston two or three times from bottom evolutions.

Picture not quite up to the specialty show, but satisfactory release for the clientele. Altogether interesting performance, except for the shortcoming of the last act, which dulled the running somewhat. *Rush.*

### BROADWAY

(Vaude-Picts)

Three new acts on a six-act bill and the Broadway show, business fair on account of the holiday crowds but not capacity for the afternoon performance.

Harriet Lane (New Acts), a pleasant. At a level toned to understanding of the patrons of this and similar houses. Out of town there should be a riot.

Millard and Martin (New Acts), highly polished comedy team next to closing, with a more subtle and entertaining brand of comedy, but did not mix easily with the mob as the all-girl act.

In the opening spot Bob and Lucy Gillette delivered juggling while Ed completed what was evidently intended as comedy in waiter's makeup.

Followed by Lewis and Winthrop (New Acts), hoofers, who finished to good roar. Then came Al Abbott, fourth, scored strongly with imitations revolving round a small town amateur show. Routine included a comedy monologue and a trick accordion with comedy lyrics accompanying.

Bradford and Hamilton, song and dance trio, closed.

"Brass Knuckles" (W. B.), screen feature. *Mori.*

### AMERICAN ROOF

(Vaude-Pict)

Barring a few spots the American Roof show Monday ran to small time low comedy. The audience seemed all primed to laugh at any of the acts. Gags had bordered on the blue got more than a laugh else. Not much genuine talent. Alvin and Kenny opened, comic half getting his best laughs through the close calls he has when stepping in and out of the way of the straight worker on the Roman rings. Much stalling.

The Garner Sisters, with some topical songs and about five sketches, did fairly well, although there is not much variation to the routine. This due perhaps to the use of a well played pop catalog number. Then came a real bright spot of the first half, the Paul Specht band.

That Specht crowd gave the show a great boost in addition to its music interludes, which were well rehearsed. They closed the first part and closed it well with no disposition to overstay.

After a permission Howard and Browne, closed, scored with dancing. They make a stab at singing, but their stock is hoofing, and get them by abundantly.

Good and Langdon were pleasing, a dash of comedy and a bit of song. Scott Bros. and Vernon (New Acts), grabbed off the comedy honors and were a big help to the show. They had a little of the Gaudier animal act, with a pony doing the main work. On the screen "The Divine Woman" (M-G-M). *Mark.*



# HURTIG & SEAMON MAY RETIRE IF MAKING DEAL WITH MINSKYS

**Firm's 125th Street Burlesque in Negotiation  
—Would Tie Up Harlem for Stock Burlesque  
Men—Mutual Wheel Shows Liable for One House**

Hurtig & Seamon, among the oldest managerial names of current show business, may fade out of the picture if negotiations looking toward Hurtig & Seamon's 125th Street theatre, passing from their direction, reach a successful conclusion.

Interested as principals on the other side are the Minsky Brothers, with I. H. Herk, president of the Mutual wheel, acting for Jules Hurtig, who is ill. The Minskys have the Apollo on 125th street, playing the customary Minsky stock burlesque policy. Hurtig & Seamon's play Mutual shows, having become attached to the Herk chain when leaving the Columbia wheel a couple of years ago.

With both 125th street houses operated by the Minskys, thus shutting off the hard and tight operation for several seasons, one of the theatres is liable to continue with the Mutual wheel attractions. In the other stock burlesque will remain.

**Minskys Expanding**  
Minskys have taken over the Grand Street, lower East Side, New York, and will play stock burlesque commencing next week (Feb. 20). They will shift their National Winter Garden stock impact to the Grand Street, and organize a new company for the Winter Garden.

The Grand Street gives Minskys three stock burlesques in New York. Minskys may take in other territory in Greater New York for a similar policy. It is reported they are negotiating for two houses in Brooklyn, and one on Staten Island.

**Hurtig and Seamon**  
Hurtig & Seamon have been show and theatre operators for many years. They operated theatres in and outside of New York, and at one time had five burlesque shows on the Columbia wheel.

Members of the firm were Jules Hurtig and Harry Seamon, also the late Joe and Louis Hurtig. Messrs. Hurtig and Seamon have been very popular among their companions in the show business. Harry Seamon, for a long period very active in the direction of the firm, of recent seasons had to slacken up on account of his health. Jules Hurtig since has been the prime mover.

Hurtig & Seamon are identified with 125th street and did much to build up the west side of Harlem's principal thoroughfare. The opening of the present H. & S. music hall was one of 125th street's biggest events and before Harlem went dark.

## Street Ballyhoo Ban Backed by L. A. Judge

Ballyhoos for main street shows was definitely declared out in a decision handed down by Superior Judge Yankwich. The court declared constitutional a city ordinance prohibiting word-of-mouth advertising on the streets.

The ruling was made in the case of Jack Smith, recently convicted of violating that ordinance, as a result of Judge Yankwich's decision, main street ballyhoos may take an appeal to the Supreme Court when they find themselves barred from sidewalk oratory.

## BILLY WATSON'S ACT

"Sliding" Billy Watson has turned down a stock burlesque offer, to do an act in vaudeville.

Watson, until the recent merger of Columbia and Mutual, had his own show on the latter circuit.

## Burlesque Engagements

The following burlesque engagements are placed through the Ike Weber offices:

Bud Breuer, comic; Marc Breuer, subret; Ted Lester, juvenile; with Billy Exton's burlesque stock, Broadway Strand, Detroit; Flo Dearth, prima donna, Henry Dixon's "Big Revue"; Estelle Arak Nock, subret; Jaffee stock, Pittsburgh; Les Golden, Palace stock, Baltimore; Bobby Wilson, "Bare Facts."

## Carrie Finnell Show

Comedian..... Benny ("Wop") Moore  
Second Comedian..... Billy Gordon  
Straight..... Russell Saxon  
Juvenile..... Ted Lester  
Soubret..... Pearl Henderson  
Soubret..... Peggy Woods

All the way from very good burlesque material to turkey grade entertainment. In the suitable material fall the first-rate comedy of Benny Moore, playing "wop" or wise cracking smartly without dialect; the stepping of Bee Moore and Carrie Finnell from the program of labor, a flash song and shimmy interlude of six or seven minutes at the finish.

The rest is pretty terrible, with special reference to the production and the most lifeless group of 10 chorus girls that have swung around these corners in many a day. There isn't a voice in the troupe, and with the exception of Miss Moore and Miss Finnell you'd suspect that all the women in the outfit were breaking in, not only for the show but for the entire troupe. The rest of the group chooses to keep a single simple routine even—indeed, they didn't even shuffle through their maneuvers in time.

Pearl Henderson and Peggy Woods make a fair stab at the leading, both vehement blondes and tall, rangy girls in figure. One of them dressed smartly, the other underdressed, but the latter was impossible to tell which was which.

A tall, slender girl has to have something exceptional in burlesque to make up for lack of curves. The boyish lines may be great for the junior set, but for wheel likes its femininity fairly voluptuous. Miss Moore fills out her scanties and her whistles and got interest accounting while the two blondes girls didn't have any talent for synthetic sex appeal.

On the other hand Carrie herself is the other extreme, a woman of proportion, mature and content to make for art. She assayed the undress shimmy for one brief revealing moment, working alone on the stage with the aid of a male pianist. In all good faith the suggestion is offered that Miss Finnell abandon the shimmy and devote herself to fully clothed and genial comedy. Carrie, while the two blondes woman of her lines can coquet, even in United Burlesque.

Benny Moore carries the show. A hard-working comedian with excellent material in the form of quick sales, funny always and only moderately blue. He went into one of the boxes for a fine bit of sustained comedy, working with Gordie (doing blue) in one of the opposite boxes, and the stage occupied by a fake mind-reading turn. The two comics kept up a good pace of wise cracking that was rich in genuine laughs. Moore dropping his dialect and doing wise guy for the moment.

He worked in all the bits, was concerned in a dozen two-man talking item and generally helped enormously to keep the crowd's minds off the uninspiring spectacle of clumsy girls in the ensembles. Moore backed him up nicely, giving the only assistance in the personnel, for the two or three men doing straight merely ambled through the evening. None of them had a voice or appeared to have heard of the technic of straight feeding. No suggestion of a specialty either.

Even Moore doesn't shine in the vocal department, and by way of a specialty interlude does an elaborate impression of George Geban, doing the scene from "Sign of the Cross" with special aid of lower abno. To be fair, the audience seemed to like this. They were disposed to josh at first, but Moore handled the heavy dramatics with a light touch, ending with whole-hearted applause. Isabelle Van and her girls did well and never were so sorely needed to keep the femme flush to a unit weak in that particular. Business at the Columbia capacity Thursday evening (Feb. 9).

## Harry Shapiro, Show's Manager

Harry Shapiro has taken over management of Ed Ryan's "Nothing But Girls."

Ryan has two shows on the wheel and will alternate as supervising manager between both.

## Pateron's Runway

Billy Watson got an okay for a runway at his Orpheum, Paterson, N. J. It was ordered to start this week.

## Theatre Sells Near Beer

At the Apollo, Harlem burlesque stock house operated by the Minskys, they are selling glasses of near beer in the aisles, with a bar also fitted up at the rear of the house. No free lunch, however.

## Rex Evans Arrested

Springfield, Mass., Feb. 14. Gordon Johnston, 37, also known as Rex H. Evans, who said he was a vaudeville actor, living at 221 Amsterdam avenue, New York, was arrested, suspected of being the check worker who has mulcted many Springfield merchants. Johnston admitted larceny, the police say, and his case was continued for disposition.

Johnston declared, police say, that the check racket was the windup of a seven weeks' debauch that began in Albany at the close of his engagement with a burlesque company. He was one time a dancing partner of Pat Rooney and Marion Bent.

During his stay in Springfield, the police say, he had passed at least four bad ones. The first was at the Cooley Hotel, where he induced a clerk to accept a check for \$40.

## BURLESQUE ROUTES

Weeks of Feb. 13 and 20  
Bare Facts—Lyceum, Canton; 20, Gayety, Louisville.  
Band Box Revue—Gayety, Baltimore; 20, Gayety, Washington.  
Banner Burlesques—Empire, Brooklyn; 20, Columbia, N. Y. C.  
Bathing Beauties—Troadero, Philadelphia; 20, Gayety, Baltimore.  
Be Happy—Pitts., Worcester; 20, State, Springfield.  
Big Revue—Gayety; Washington; 20, Academy, Pittsburgh.

Bowling Beauties—Gayety, Louisville; 20, Mutual, Indianapolis.  
Bright Eyes—Lyric, Dayton; 20, Empress, Cincinnati.  
Bubbles—Lyric, Newark; 20, Star, Brooklyn.  
Dimpled Darlings—Gayety, Brooklyn; 20, Troadero, Philadelphia.

Follies of Pleasure—Columbia, Cleveland; 20, Lyceum, Canton.  
French Models—Academy, Pittsburgh; 20, Lyric, Dayton.  
Privileges of 1928—Gayety, Montreal; 20, Gayety, Boston.  
Ginger Girls—Empire, Providence; 20, Plaza, Worcester.

Girls from the Folies—Mutual, Indianapolis; 20, Garrick, St. Louis.  
Girls from the Folies—Gayety, Omaha; 20, Garrick, Des Moines.  
Girls of the 17th—A—Gayety, Minneapolis; 20, Gayety, Milwaukee.  
Happy Hours—Casino, Boston; 20, Orpheum, Paterson.

Hello Parade—State, Springfield; 20, Howard, Boston.  
High Flyers—Orpheum, Grand Rapids; 20, Cadillac, Detroit.  
High Life—18-15, L. O.; 16-19, Colonial, Utica; 20, Gayety, Montreal.

Hollywood Scandals—Garrick, Des Moines; 20, Gayety, Minneapolis.  
Jazztime Revue—Orpheum, Paterson; 20, Gayety, Scranton.

Laffin' Thru—Empress, Cincinnati; 20, Grand, Akron.  
Lid Lovers—Grand, Akron; 20, Gayety, Buffalo.  
Lid Lifters—Hudson, Union City; 20, Lyric, Newark.

Merry Whirl—Star, Brooklyn; 20, Hudson, Union City.  
Moonlight Maids—Cadillac, Detroit; 20, Empire, Toledo.

Naughty Nittles—Empire, Toledo; 20, Columbia, Cleveland.  
Nite Hawks—Gayety, Toronto; 20, Gayety, Rochester.

Nite Life in Paris—Gayety, Scranton; 20, Gayety, Wilkes-Barre.

Nothing But Girls—H. & S. 125th St., New York; 20, Empire, Brooklyn.

Parisian Flappers—Empress, Chicago; 20, Orpheum, Grand Rapids.  
Pretty Babies—Columbia, N. Y. C.; 20, Empire, Providence.

Puss, Puss—L. O.; 20, Empress, Chicago.  
Record Breakers—Garrick, St. Louis; 20, Gayety, Kansas City.

Red Hots—Gayety, Rochester; 20-21, Garrick; 22-23, Oswego; 24-27, Schenectady.  
Saratoga Chips—Gayety, Boston; 20, H. & S. 125th St., N. Y. C.

Social Maids—13-14, Geneva; 15-16, Oswego; 17-19, Schenectady; 20-22, L. O.; 23-27, Colonial, Utica.  
Speed Girls—Casino, Brooklyn; 20, Casino, Boston.

Step Lively—Howard, Boston; 20, Gayety, Brooklyn.  
Step Lively Girls—Gayety, Buffalo; 20, Gayety, Toronto.

Stolen Sweeties—Gayety, Kansas City; 20, Gayety, Omaha.  
Sugar Babies—Gayety, Milwaukee; 20, Haymarket, Chicago.

Temple—Gayety, Wilkes-Barre; 20, Casino, Brooklyn.

## Stock Stamped on In Fertile Detroit

Detroit, Feb. 14. Stock burlesque, in Detroit, has four companies running and a fifth slated to bow in next week.

The Palace, largest and getting the big slice, was converted to burlesque a week ago by Irons & Clamage, who also run the Avenue here. The "Chicago operators" lease on the Avenue expires shortly and on the Avenue of the future is said to be a motion at preventing a freeze-out in fertile Detroit.

The Broadway Strand jumped from vaudeville to burlesque Saturday, direction of Billy Exton. Avenue and National are the veterans.

The Roosevelt, playing vaude, goes burlesque in a week.

Besides the stocks, there is Izzy Seldenberg's Cadillac, wheel house, with business only fair. Stock seems to be doing the most consistent drawing in town.

## Sheikie Shakes Show To Shimmy in Stock

Detroit, Feb. 14. Sheikie, burlesque shaker, shook the "Band Box Revue" and joined Vic Travers' stock at the National this week.

Sheikie was an awful disappointment to the local boys last week when she didn't show up after being circus-billed and ballyhoosed to extremes. Her contract with the road outfit held her an extra week and caused non-appearance.

National management was forced to express regrets from the stage, and an announcer said Sheikie would shake plenty to make up for the lost week.

## NO CHI. BURLESQUE CO.

The proposed Chicago company of "Burlesque" has been called off by Arthur Hopkins. He has decided that but one company, original, will suffice for an out-of-town tour upon completion of its run in New York. A California company of "Burlesque" is being organized in Los Angeles, produced by Lillian Albertson through arrangement with Hopkins.

## "PUSS-PUSS" TITLE

"Puss-Puss" will be the title of the new show Irons and Clamage will produce for the Mutual Wheel. It went into rehearsal last week and will take its place on the burlesque wheel next week.

Cast includes Charles (Boob) Blake, Al Ferris, Harry Kelly, Jimmy Walters, Viola Spaeth, Mabel White, Bessie Rosa and Doris Sisters.

## LORETTA BEYES' ILLNESS

Loretta Beyes featured with "The Merry White" was compelled to withdraw from the show last week after suffering a nervous collapse in Boston.

Miss Beyes is convalescing at her suite at the Hotel Claridge, New York, with an understudy temporarily supplanting with the show.

## BRIDGEPORT WEEK

Another booking deal was closed by I. H. Herk yesterday (Tuesday) whereby the Park, Bridgeport, Conn., becomes a full week on the Mutual Circuit.

The first show in there starts Feb. 27, produced by John J. Jermon.

## DAN DODY'S QUESTION

Dan Dody, who has been devoting some of his time to staging runway numbers in burlesque houses, has gone in for insurance.

Which one will become a side line is Dody's question.

## STOCK IN TORONTO

Stock burlesque will go in as policy at the Globe, Toronto, Feb. 27.

The stock is being cast out of New York.

## Koud at Columbia

Sam Koud is now staging the runway numbers at the Columbia, New York.

Fred Clark recently was assigned this work, was shifted to the Palace (the stock), Baltimore, operated by the Scribner & Herk Holding Corp.

Robert Harrington, assistant manager, Broadway, New York, has left that house and assumed the double management of the State and Rivoli theatres, New Brunswick, N. J. They are booked by the K-A office.

## BALCONY BIZ OFF

(Continued from page 1)

Main Lane and the neighborhoods in the metropolitan area.

With the closing of the \$3 or more trade on view continuously and with Leblang having an average of \$3 at least of them at all times in his cut rate establishment, the cut rate is reported not having equalled his gross balcony sales of last season. It is again found from the accounts in the other devices theatres have for catching the strays in the upstairs sections, principally along the special inducement sales talks.

What inroads if any the pictures have made in the orchestra seats of the legit houses are not ventured by the showmen. They say there is no data upon that.

## Pictures Universal

On the "road," the showmen say, the blight of the picture upon the legit attraction, local and current, is plainly seen. Most of them blame only the picture for the present road condition, pointing to contrasting times and grosses, also the larger number of plays traveling before the moving picture became the universal amusement for Americans.

Nor will any of the Broadwayites hazard an opinion as to the future dent the film places may make upon the legit in New York, or if the regressive number of plays traveling before the moving picture became the universal amusement for Americans.

## BRIDGE AS OPENER

(Continued from page 1)

services of E. J. Tobin, president of the Chicago Bridge Whist Association, who opens the picture stage at the various theatres with a lecture on bridge. He instructs the beginners, using oversized cards on the stage to demonstrate the play and bidding.

In the mezzanine foyers are 30 bridge tables, and, midway, after the show, the entire bridge club meets and makes for the bridge table. An hour or so at bridge, and then home. Bridge matinees at Great States theatres are becoming increasingly popular. Women, who under ordinary circumstances attend the theatre, are attracted to the bridge and makes for an inducement.

Another angle to the community idea is the "Happy Hour Clubs" for children. Short subjects of interest to youngsters supplement the regular film menu, and the Saturday afternoon feature is a feature of children, Punch and Judy skits, puppets, and an occasional teller of tales. An elderly woman, dressed as "Mother Goose," takes care of the youngsters. Policemen, specially detailed from the city police department, insure their safe passage to and from the theatre.

Great States is a Public subsidiary, and operates a string of houses throughout Illinois.

## BOOZE ON AIR

(Continued from page 1)

Wrote," but this was canned. None but professional talent will be accepted and no re-run is made for other commercial broadcasts.

The government will also open a station this summer, but will confine itself largely to dope on weather and market conditions for farmer listeners.

A program similar to that put on by "Collier's" may be arranged by the "Toronto Star Weekly" through CFC—"The Star" owns this station, which was the first to operate in Canada.

## NOTES

Phil Meyer, former New York manager of Associated Exhibitors, is now general manager of the Commonwealth Film Exchange, New York.

Lynn Farnal is handling publicity for the Samuel Goldwyn pictures.

Jack Bellman, general sales manager for New York offices of Hollywood Pictures.

Loring Smith and Natalie Swayer have returned to New York from Australia.

Two Black Dots and Google Taps and Mabel Lubow are two acts slated for B. & K. runs in Chicago.



**NEXT WEEK (February 20)**

An asterisk (\*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

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## Month of Februa

REIN	Prof. Ab
ela	Iwanowa

Fritz Berger  
Tsair Tuna  
Paul Morcas  
Ivette & Roberts  
Laczi & Anny  
Dolskaja  
Plemming & Ptnr  
Rogerty & Kash  
Wintergarten  
Dollnoffs  
Baglus  
Reinach Bros  
15 Romanos  
Wyn & Evy  
Rud Maizer  
Harry Allister  
3 Medines  
Fred Phillips Cir

Juggling Demons  
Dunlop & Genna  
3 Eddies  
Cecil Cunningham  
Palace  
Sleeping Beauty  
**NEWCASTLE**  
Empire  
Constant Nymph  
**NEWPORT**  
Empire  
Beating Time Rev  
**NOTTINGHAM**  
Empire  
Keep Dancing Rev  
Royal  
Up with Lark Rev  
**PORTSMOUTH**

Carthy Bros  
**SHEFFIELD**  
Empire  
Lido Lady Rev  
**SHTPFRS DUSE**  
Empire  
Elliott Hallett  
Eddie Bayes  
Clay Keyes  
Fio Samson  
Zetta Mor  
De Marlo  
**SOUTHSEA**  
Kings  
Lady Mary  
**SWANSEA**  
Empire  
One Dam Thing Rev  
**WOOD GREEN**  
Empire

Week of February 13

<b>Apollo</b>	<b>Amury 2</b>
Blanco Satchela	Mme Gleaner
Halai	Carroll-Porto
White & White	Marie Martin-Williams
Brunner 2	Milo Yolande
Lever	Gilbert Tr
Bethel	Rainats
Witaly & Orive	Rtiguot & M R'che
Robbins 5	Dario
Orana	Lowy & Ptnr
Fowled 4	Ide Tr
Nemo	Reinach 3
Napoli Tr	Tony Jos 3
<b>Empire</b>	<b>Olympia</b>
Power's Elephants	Vorell
Amateur	Cristi
Rolf Hobein	Prator
Breier	Max Rage
Dachling	Duric
Fredzil	Francis Lynn
Fourier	Adrian
Bel Air Tr	Cassius Gaita
Morgan	Makers 3
Lily May	Manaan
Fred Sylvester	Bob Long
S Landry & Julie	Hulting's Seal
Bill Crawford	Barry
Lydia	Marie Boldvira
Boxing Dogs	Styckoff-Platonoff
Medrane	Joe Rose
<b>Roger Center</b>	Elliot

Week of Feb. 13

**FINDSURY PARK**  
Empire  
Rose O'Grady Rev

**HACKNEY**  
Empire  
Joseph Greenwald  
Bert Brool  
John Doyle  
3 Blythe  
Rolf Hansen  
Leslie Meyer  
Howard Rogers

**LONDON**  
Alhambra  
Goltner Rev  
Faris & Mayzel  
Lancashire Rev  
Coliseum  
4 Follers  
Sammy Shields  
Renee Melvin  
Bey's Lyricals

**Winnle Lightner**  
Barbette  
Victoria Palace  
Keeley & Choppel  
Eleanor Hendall  
Eddie Bowers  
Vivian & Chris  
Mayston & Johnst  
Jane Dillon  
Clara Wagner  
Joy Bogann

**NEW CROSS**  
Empire  
Pontoon Rev

**STRATFORD**  
Empire  
L & S Childs  
Al Maurice  
Fred Barnes  
Russell & Dawn  
Paul Sandor  
Joe Terminal  
4 Urbans

ERDEEN	DUN
H. M.	KI

Hit the Deck Rev  
**ARDWICK GREEN**  
     Empire  
 Miss 1928  
**BIRMINGHAM**  
     Empire  
 Tambo and Tambo  
 Eldridge & Tabor  
 Albert Grand  
 Flying Potters.  
 A C Anderson  
 Handers & Mills  
 Jose Collins  
     Grand  
 Jack Hynton Bd -  
     **BLACKPOOL**  
     Grand  
 British Nat'l Opera  
     **BRADFORD**  
     Alhambra  
 Alma Victoria  
 Stalls & Steward  
 Moran Sls & M  
 Walter Newman.  
 Melodrama  
 5 Oratorios  
 William & Taylor  
 Splendid & Pinar  
     **BRISTOL**  
     Hippodrome  
 Forman Seeling Lido  
     **CARDIFF**  
     Empire  
 Earl Friend Rev  
     **CHATHAM**  
     Empire  
 Great Carmo.  
     **CHISWICK**  
     Empire  
 The Terror.  
     Call of Legion  
     **GLASGOW**  
     Alhambra  
 The Terror  
     Empire  
 White Birds Rev  
     **HANLEY**  
     Grand  
 The Joker  
     **HULL**  
     Palace  
 Bogus Prince R  
     **LEEDS**  
     Empire  
 Gibbs & Doodson  
 Conrad's Pigeons  
 Nison Gray  
 9 Lias  
 Max Wall  
 Altona Koller  
 Randall & Leis  
     **Royal**  
 Aladdin  
     **LEICESTER**  
     Palace  
 G H Elliot  
 Fred Sylvester  
 Wish-Wynne  
 Christie & Sals  
 Skating Nelson  
 Flying Flaccos  
 Cornalia & B  
     **LEWISHAM**  
     Hippodrome  
 The Acquainted  
     **LEYFORD**  
     Empire  
 Desert Song Rev  
     **MANCHESTER**  
     Hippodrome  
 Chaffer's Midg

A Standard Act for Years  
The Eminent Comedian  
**WILFRED CLARKE**  
and COMPANY  
Appearing in His Musical Farce  
**"NOW WHAT"**  
Lyrics by Harry Clarke  
Music by Percy Wenrich  
**LOEW'S** Oriental **THIS**  
Premier **WEEK**  
Time Personally Booked by  
**ALF. T. WILTON**  
1560 Broadway Bryant 2027-8

**NEW YORK CITY**

**Capitol (11)**  
Walt Roemer  
The Capitollains  
1 To Le  
Eddie Hill  
Myrtle Gordon  
Eva Thornton  
Roy Shy  
Foster Fries  
"Rose-Marie"

**(11)**  
Walt Roemer  
The Capitollains  
David Rubinfot  
Burns & Klesen  
3 D  
Ormonde's Gems  
"Crowd"

**Paramount (11)**  
Jesse Crawford  
Glen Mitchell  
Hornay Bailey  
Gloria & Jenkins  
"The Musical Situation"  
"Sporting Goods"

**Elmatto (11)**  
Miriam Fox  
Paul Renford  
Alice Brown  
"Last Command"

**Rivall (11)**  
Renee Wilde  
Oliver Hutchinson  
Edw. Mollitore  
"Sole's Champagne"

**Roxy (11)**  
Forbes Randolph's  
Geo A Billings  
Maria Gambaroli  
Nicholas Kane  
George Kiddon  
Lillian La Tonge  
Frederick Fradette  
Beatrice Holkin  
Margaret McKee

**Gould Dancers**  
Ed Mokke  
"Lon After Midnight"

**Marbro (20)**  
Chas Kaley Ed  
Bess Palmer  
Rath Bros  
Sana & Claire  
Turner & Leight

**Norholme (12)**  
Al Kvalve Ed  
Chauncey Haines  
Cabaret Capers  
Low Price  
"Valley of Giants"

**Oriental (13)**  
Paul Ash Ed  
Mickado Jazz  
Henri Kates  
"Quality Street"

**Senate (13)**  
Mark Fisher Band  
Leap Year Fanc  
Lester Sellers  
Lewla & Moore  
Earl La Vere  
Twilight Clow  
Louise Ploner  
Gould Dancers

**Sherdan (20)**  
Verna Buck Ed  
Joe Roberts  
Maudy Jones  
"A'nd & Swa"

**Stratford**  
24 try (21-2)  
M Hillborn Ed  
Ted Reay  
Douglas & Clie  
Bessie & Dinah

**Rialto (20)**  
Perez & LaFle

Jack White & G. G. Palmer  
"That's My Daddy"  
**CHICAGO, ILL.**  
Avalon (30)  
Roy Detrich Bd  
Fetola  
Master Gilbert  
Capitol (20)  
Al Short Bd  
Sunnle & Eddle  
Chicago (13)  
H L Spaulny Bd  
Janes Hano  
William Charles  
Ray Samuels  
Hill  
"Sporting Gooda"  
**Granada (20)**  
Benny Meroff Bd  
Jim Barton  
D'Amico  
Rex & Edwards  
Morton June  
Harding (13)  
Al Bolanco Bd  
George Rice  
Zeck & Stewart  
Buddy Doyle  
Gay Nell  
Mirth Mack

**PHILADELPHIA**  
**WHEN**  
**PLAYING**  
Swartz & Clifton  
Rialto Mus Co  
Tivoli (13)  
Frankie Masters  
Rosa  
"Lon After Mid"  
Uptown (13)  
Bennie Krueger  
Mike Murray  
Eugene & Hanson  
"Dove"  
**ATLANTA, GA.**  
Howard (13)  
Public Unit  
Dance Caprice  
Cy Landry  
Frank Hoffman  
Rach Girl  
Crandle & M  
**BALTIMORE, MD.**  
Century (1)  
Alfa & Ry Sa

Charles Rissella  
 Rosemary  
 Lee Ball  
 Paul Howard  
 Sammy Kahn  
 "The Secret Hour"  
 (20)  
 Joy Bell  
 "Secret Hour"  
 (New 13)  
 J'pnetic & Edw'do  
 Janet & Frances  
 "Clawed to Moon"  
 Rivolt (13)  
 Grace Doro  
 "Chicago"  
 BOSTON, MASS.  
 Metropolitan (10)  
 Maria Condo  
 Stella En  
 Take Chance Week  
 State (12)  
 "The Gauch'o"  
 M'rry-Go-R'und R  
 M' M' W'm'n & S'n  
 Runaway 4  
 Line 3  
 5 Kennemys  
 Roy Cropper  
 L'S ANG'LES, CAL  
 Boulevard (7)  
 Gene Morgan (10)  
 "The Lyons"  
 England On  
 "Four Flusher"  
 Carthy Circle  
 (10)  
 Carl Elmer Or  
 Laughlin's Prologu  
 Bankoff  
 20 Bavarians  
 Vita & Roberts  
 "The Bank"  
 Billie Moody  
 Frank Shannon  
 "The Bank"  
 The Two Kosloff  
 Elizabeth Hocker  
 "The Bank"  
 Chinese (Indef.)  
 Ballyho  
 Poodles Hannaford

**BUFFALO, N. Y.**  
**Buffalo (11)**  
 Dancing Feet  
 Valentine Greeting  
 "Last Command"  
**Great Lakes (12)**  
 Farstein Reel  
 "The Fish"  
 Whittney & Ford  
 P. Remor Midgots  
 "Life Size"  
**Lafayette (12)**  
 Phil Spitznagel Bd  
 Harry Welsh  
 L & L Lester  
 Budden  
 Basil Lewis Co  
 "Fortune Hunter"  
**CLEVELAND, O.**  
**Allion (11)**  
 Al Evans  
 Al Green  
 Blue Note  
 "Divine Woman"  
**Havana (12)**  
 "Big City"  
**Park (11)**  
 Angelo Vitale Orch  
 Elsie & Melinda  
 Geo. H. H. H.  
 J & B Hempel

**Pepto**  
 Samaroff & Son  
 Ed & Jan Rooney  
 "The Freshmans"  
 Fallenberg's Bear  
 S'y'm'n All's Cl'n  
**Egyptian (10)**  
 George Stoll Bd  
 Edythe Flynn  
 George Warde  
 W. J. W.  
 West Point Co  
**Loew's State (10)**  
 Eddie Peabody  
 Jenn Boydell  
 "The Fish"  
 "The Fish"  
 Carlos & Dorothy  
 Leo Lee  
 Susan  
 "The Enemy"  
**Metropolitan (9)**  
 Al Lyons  
 "Marx Bros"  
 "The Last Waltz"  
 Million Dollar (8)  
 Leo Forstman Orch  
 "Student Prince"

**United Artists**  
 (Contd.)  
 Dion  
 "Barrel & Son"

**MILWAUKEE**

**DALLAS, TEX.**  
Palace (18)  
Public Unit  
Shadish  
Pauline Alpert  
Roy Rogers  
Stella  
Cross & Levine  
Foster Girls

**DECATUR, COL.**  
Deaver (18)  
Public Unit  
Listen  
Jerome Mann  
Helen Ray  
Miss Hermiette  
Herman  
Hormans Girls

**DES MOINES, IA.**  
Capitol (18)  
Public Unit  
Marching On  
Luddy White  
Walter Craig  
Lila Mann  
Lillian  
Chief Eagle F'ther

**FRANKFORD, MO.**  
Frank Hamilton  
Cooper & Lacey  
Mark Twain  
Christy

**NEWARK, N. J.**  
Branford (11)  
Rj Nazario  
Major Korman  
John Brown  
Scotter Lowery  
George Givort  
Diane Ray  
Branford Playb  
Boe  
"French Dressing"  
Mosque (11)  
Sophie Tucker  
John Shapiro  
"Girl from Chic  
N. ORLEANS,  
Seenger (18)  
Public Unit  
Dixieland  
Joe Penner  
Dale Grifft

**DETROIT, MICH.**  
Capitol (11)  
Milton Wallington  
Tom Winton  
Fenton & Fields  
Mills & Shea  
Michael & Newman  
Valentines  
"Wife Savers"  
Grand Riviera (19)  
Monk Watson (C)  
Gordon & Mott  
Bernie Green  
Marie Clark  
Wadsworth & Kelleam  
Keystone Ser  
"Her Wild Out"  
Michigan (19)  
Havana  
"Sporting Goods"  
**EVANSVILLE, IND.**  
2d half (23-25)  
Sweet & Hill

Morris & Rapp  
**OMAHA, NEB.**  
Rivers (18)  
Public Unit  
Steppe's High  
Klecko Japs  
Hill & Hill  
Low Fink  
Ross & Gilbert  
Hill & La Vie  
Hines & Leonard  
Jack Sidney  
**PHILADELPHIA**  
Fay's (11)  
Julian Hall Co.  
Hill & Doctor  
Mahoney & Coss  
Zelins  
Hill & "Wizard"  
Fec's (12)  
Alano Rogers  
"Jazz Singer"  
Stanley (13)  
Edward Alban

rd	Almond & Grey Six Frank Jones Rose Moyer Co.	C'h'rline Little "The Door"
Bd	<b>FT. WORTH, TEX.</b> Worth (18)	Ft. Worth Grand (15)
ite	Publix Unit Moonlit Waters Furniture & Van Marino & Lazaro	Fortrell Family Ft't Leather
Bd	Dean Bros Jantzen Rose Marine	Penn (11) Toklo Blues M'm W'm'n & Jazz & a Cal "The Enemy"
A.	<b>HOUSTON, TEX.</b> Metropolitan (18)	<b>FRIDAYEVENING</b> Fay's Rebels & Fays Jack Usher A'm'dr & L Ryan & O'Neil A & L Davis B'w'r M'd'd
rd	Publix Unit Dancing Brides J & W Barton D & E Barrio Dancing Pareson	<b>Saturday</b> Palace (18) Steps & Steps
EMERY	<b>KANS. CITY, MO.</b> Midland (15)	
rd	Publix Unit Publix Follies	
en's		

West Point")  
**S'N ANTANO, T.X.**  
 Texas (18)  
 Publix Unit  
 Florida  
 Billy Gerber  
 Chester Frederick  
**ST. FRANCISCO, CA.**  
 California (10)  
 Glen Severin  
 "Student Prince"  
 Granada (11)  
 Owen Sweetest  
 Ben Victor Arantes  
 "The Gilded Girl"  
 St. Francis (11)  
 M Bramilla (16)  
 "The Gilded Girl"  
 Wedded (16)  
 Ruba Wolf  
 White and Manning  
 Way Warts  
 "The Gilded Girl"  
**ST. LOUIS, MO.**  
 Ambassador (12)  
 Ed Lowry  
 Russian Revels  
 "Sporting House"  
 State (11)  
 Al Johnson  
 Today Joyce  
 "Baby"  
 (18)  
**WASHINGTON, D.C.**  
 The Circle (11)  
 De Hyman Press  
 Serova Girls  
 Walker & Shelby  
 Clyde Cottan  
 "The Gilded Girl"  
 M'rry Mc'Nee & "Gorilla"  
 Fox (11)  
 Clark & McCallum  
 "The Gilded Girl" & Wash  
 Meyer Davis Sym  
 Jack Stobbins  
 "The Gilded Girl"  
 Leon Brullhoff  
 Clay Inman  
 "The Gilded Girl"  
 Movelstone  
 "Lady of Whims"  
 Palace (11)  
 Publix Unit  
 Joy Bella Rev  
 Mascagno Bal  
 "The Gilded Girl"  
 Charlotte Arrer  
 D Wright Co  
 Scott Watson  
 Joe Parson  
 Wesley Eddy  
 "The Gilded Girl"  
 Biakto (11)  
 Tangerine Tab  
 Rox Rommel

# Loew


<p><b>NEW YORK CITY</b>  <b>American</b>  <b>1st half (30-22)-</b>  <b>Frankie Brown</b>  <b>Ellie &amp; West</b>  <b>Bert Lewis</b>  <b>Braille &amp; Fallo Rev</b>  <b>Foster Fagan Co</b></p>	<p><b>Clark Morrell Co</b>  <b>Kerr &amp; Ensign</b>  <b>Herbert Clifton</b>  <b>(One to fill)</b>  <b>2d half (22-34)</b>  <b>3 Webbers</b>  <b>Kramer &amp; Fields</b>  <b>G.P. Wilt's &amp; Add</b></p>
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## LYONS & LYONS

*Intimate Chats*



**FOSTER TROUPES**  
 Allan K. Foster Troupes for  
 picture houses are  
 exclusively booked by us. The  
 veteran dancing master has  
 placed his business with us  
 for everything. Can we out-  
 do your show, revue or pro-  
 duction?



**LYONS & LYONS**  
 PARAGMOUNT BLDG. NEW YORK

**LYONS & LYONS**  
 1500 Broadway  
 NEW YORK

**LYONS & LYONS**  
 1500 Broadway  
 NEW YORK

<p><b>Mullen &amp; Francis</b></p>	<p><b>Eddie Hodges Re</b></p>
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2d half (23-26)	1st half (10-20)
Franklin	Kitaro Jape
Murray and Leonard	John J. Jape
Jarrow	Scott Bros & Vee
Greenlee & Drayton	Donovan & Lee
Faber & McIntyre	2d half (23-26)
Turk and Mark	Summers 2
(One to fill)	Winnifred Neal
<b>Boulevard</b>	Winnifred Baldwin
1st half (20-22)	Mullen & Francis
Claude	Reddick
Chas Challin Co	<b>Orpheum</b>
No. 9 & W St Clair	1st half (20-23)
2d half (23-26)	Al Libby Co
Paul Specht Orch	Variety 4
2d half (23-26)	Y. L. Harrison
Jordan & Grace	Frank D'Amore
2d half (23-26)	May Haynes Co
Barr Mayo & Rnn	Greene & Co
Darrell & Robinson	2d half (23-26)
Shaw	Brosius & Bart
<b>Commodore</b>	2d half (23-26)
1st half (20-22)	Kramer & Boyle
Alexander & Faust	Levinson D
Ben Slin & Carroll	2d half (23-26)
Forrest & Co	State (20-22)
Gems of Spain	Gwyn & Byron

N. Wagner & L. B. Brant  
 (One to five)  
 2nd half (23-28)  
 Winnie & Dolly  
 (One to five)  
 Jimmy Ryan Co  
 Pisano & Landauer  
 (One to five)  
 Delaney Ste.  
 1st half (20-22)  
 Miktus 2  
 Dunlay & Merrill  
 Connell, Leons & Z  
 Louise Kuiters Co  
 Jarrow  
 Bob Brandies Orch  
 (One to five)  
 2nd half (23-28)  
 Frazier Bros  
 Lydia Harris  
 (One to five)  
 Eugene Kuban  
 Braille Polle Orch  
 (One to five)  
 Grand  
 1st half (20-22)  
 Billy Co  
 2nd half  
 P. W. Wright, Sins  
 Poor Old Light  
 (One to five)  
 Red & Al Walden  
 Walter & Brant  
 Van & Schenck  
 Mildred Crews R  
 (One to five)  
 Victoria  
 1st half (20-22)  
 Probst & Bar  
 Mac Francis  
 Barr Mayo & R  
 Platte & Lande  
 Gertrude Eder  
 2nd half (23-28)  
 Platte & Lande  
 W. J. & J. W. W  
 Walsh & Clark  
 Mary Haynes Co  
 Jack Morrison Co  
 (One to five)  
 Brooklyn  
 Bedford  
 1st half (20-22)  
 3 Wobers  
 Kramer & Field  
 J. & J. J. Co  
 Collins & Peter  
 Key's Kutups  
 (One to five)

ORDER MONDAY: FINISH SATURDAY	
field	LeMoire & Van Sic Princeton 23
P.A.	2d half (23-25) Claude DeCar Co Scott Bros & V'm Sensbury Sewer Corp
field	Grooley Syc 1st half (20-22) Trends to the Win Lorraine & Neal Walters & Carson Marko Co Walzer & Kuban May Joyce Co
K. I.	2d half (23-28) Kidney & Sons Peronno & Oliver Edmond D'Orsay Frank D'Amore Co (Two to fill)
re	Lincoln Sq 1st half (20-23) Summers 2
tem	Gates Aro 1st half (20-22) Rosa & Dr Greenlee & Dr Little Liar Edwards & Dr Cline Ahearn Co 2d half (23-25) Reth Challinor Barbler Summer Ward & Mar Casino de l'Art
rs	Mrba 1st half (20-22) Morris & Shaw Cline & Miller 2d half (23-25) Mimi Rollins Kidd & Miller Metropolitan Royal Pekin T Lentz Ch'rite Bennan & Gar Ray & Ray Clayton & Lo Freiborn's Re

**Original**  
1st half (20-23)  
4 Karreys  
Bernard Weber Co  
Wincle Baldwin  
Stuart & Leash  
Cavaliers  
2d half (23-26)  
Paul Bracher Tr  
3 Wainwright 5th  
Masters Grace Co

Long Stationery Co  
Low & M Wilson  
Wendy Lison Rev  
EVANSVILLE, IND.  
Tivoll  
1st half (20-23)  
Emillions  
Hazel Crosby Co  
Nat C Haines Co

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"STEPS AND STEPPERS"

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Meredith & Snook's Grade Bldgr Rev	Coulter & Rose Marvel Co
<b>Palace</b>	<b>HOBOKEN, N. J.</b>
1st half (20-22)	Lyric
3 Golfers	1st half (20-22)
Harry L. McPhee Co	3 Crowell Sis
Ever & McIntyre	Rollins & Fern
20 half (23-26)	Donahue & Barre
Alvonia & Faust	Santiago 5
Franc's Ross & DuRi	(23-25)
Hart Wagner & R	Les Palmiros
(Two 1st)	Eugene Emmett C
	(Three to all)
<b>Premier</b>	<b>HOUSTON, TEX.</b>
1st half (20-22)	State (20)
Jordan & Grace	Violet Ray & No
Frisch Rector & T	Kone
Ed & C. C. Jones	G. S. Fredericks C
Eddie Hodges Rev	Corbett & Barry
(One to fill)	Edith Paulsen 2
2nd half (23-26)	
Ed & C. C. Jones	<b>JAMAICA, L. I.</b>
Connell Lyons & Z	Music (20-22)
Pearse & Nelson Co	
Ed & C. C. Jones	
Harry's Kutups	

**ATLANTA, GA.**  
Grand (20-22)  
8 Maxellos  
Cynthia & Claire  
O'Connell  
Bobby Hennah  
Parker Bash Orch

**BAY RIDGE**  
1st half (20-22)  
**W E Ritchie Co**  
Lydia Harris  
Edmond O'Drury  
James J. McKeen  
McKee O'Cann RV  
Earl (23-26)  
Amelia  
Carney & Pierce  
Donovan  
Landes Bros & L  
May Joyce Co

**BIRMINGHAM, ALA.**  
Temple (20)  
Chas McGhee Bros  
Frank Milane  
Gaudsmith Bros

**Ed & Les Traver**  
Mimi Rollins  
Brook & L  
Casino de Paris  
(One to fill)  
2d half (23-26)  
Ely  
Felix & Milliken  
Little Lear  
Edward Albert  
Chas Ahearn Co

**MEMPHIS, TENN.**  
State (20)  
Van Cello & Mr  
Stanley & Ginger  
Edgar Bergen Co  
Helen  
Lieut Gitz Rice

**MONTREAL, Q.**  
Loew's (20)  
Mr Coates & P  
Vincent O'Donnell  
John J. Boy  
Joe & Gerals Alcanzi

**BOSTON, MASS.**  
 (One to fill)  
**Orpheum** (20)  
 Royal Sidneys  
 Elsie Huber  
 Vic Grant Co  
 Coogan & Casey  
 Emil Boreo  
 Guilan Margrith

**BUFFALO, N. Y.**  
 State (20)  
 Carl Schenck Son  
 Jack Houch Co  
 Kate Alma  
 Carney & Keane  
 Ruth Elder

**CANTON, O.**  
 State (20)  
 1st half (20-22)  
 Paul Nolan Co  
 C & L Girard

**NEWARK, N. J.**  
 State (20)  
 Bob Anderson P  
 Darr & Yates  
 J. J. Sinclair  
 Maggie Coste  
 Morton Stanley

**NEW ORLEANS**  
 State (20)  
 Aerial Smith  
 Fred Bradley  
 Walter Walters  
 Watson Sil  
 C. C. Law S

**NORFOLK, V.**  
 State (20)  
 Al and'nd Bros  
 Lucille Benet  
 Edith & Bill  
 Zelyas  
 Edith Clasper C

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<h1 style="text-align: center;">BEN ROCK</h1> <p style="text-align: center;">1632 B'way, at 50th St. N. Y. C.</p>	
<p> <b>Powers &amp; Wallace</b>  <b>Rodera &amp; Maley</b>  <b>Rooney &amp; Bent &amp; 3d</b>  <b>Seebach</b>  <b>Kosler &amp; Morgan</b>  <b>London Palace Revue</b>  <b>Kemper &amp; Bayard</b>  <b>Ceale</b> </p>	<p> <b>PITTSBURGH</b>  <b>Aldine (20)</b>  <b>Robbins 3</b>  <b>Bernard &amp; Kra</b>  <b>Gold Williams</b>  <b>Harry Brown</b>  <b>Primrose Minstrel</b> </p>
<p> <b>CLEVELAND, O.</b>  <b>State (20)</b>  <b>Gaultier's Co</b>  <b>Irving Edwards</b>  <b>Leona Lemarr</b>  <b>Bob Nelson</b>  <b>Rosita</b> </p>	<p> <b>TORONTO, C.</b>  <b>Loew's (20)</b>  <b>4 Hartline</b>  <b>Packard &amp; Do</b>  <b>Red Carnation</b>  <b>Gold Williams</b>  <b>Nellie Arnaut</b> </p>
<p> <b>COLUMBUS, O.</b>  <b>Willard</b>  <b>1st half (20-1</b> </p>	<p> <b>WOODHAVEN</b>  <b>Willard</b>  <b>1st half (20-1</b> </p>

on Age & Class  
 Smith & Strong  
 Tin Types  
 Royal Gasoline  
 Bronson & Renee  
  
**CORONA, La. I.**  
 Plans  
 1st half (20-22)  
 LeFlore & Portia  
 Dale Sis  
 Meredith & Snoozer  
 Buck & Bubblin  
 Goss & Ruby Ray  
 2d half (23-26)  
 Rose Kress 3  
 Bernard Weber Co  
 Fred Mann  
 Stuart & Leah  
 Cavalliers  
  
**DETROIT, MICH.**  
 State (20)  
 Howard Co  
 DuFor Boys  
  
 Addressess  
 Verdone & Olive  
 Bert & Sinma  
 Marino & Mart  
 Reddick Rev  
 2d half (23-26)  
 Nola & W St  
 Nola & W St  
 Buck & Bubblin  
 McKee, O'Connor  
 Goss (21-22)  
  
**YONKERS, N. Y.**  
 Loo's  
 1st half (20-22)  
 Tiebor's Seals  
 Fries & R'sa  
 Savy & Mann  
 K. & Boyd  
 Leviathan Dan  
 2d half (23-26)  
 Hammer & L  
 Cook, Morrill  
 A & L Harlow  
 Bert Walton  
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ORDER  
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SATURDAY

Mitkus 2  
Louise Squires  
Yates & Carsons  
Paul Specht O  
(One to fill)

Gates Ave.







## ON THE SQUARE

### Neil Kingsley's Beautiful Chewers

Neil Kingsley, of the dramatic department of the New York "Sun," a friend of the Cheese Clubbers, is again on Broadway, after away for two weeks. Friends were about to report his disappearance when suddenly he appeared. Attired in an English tweed suit, a large sized bowler, black low shoes and fawn spats. Kingsley bears a great likeness to Mayor Jimmy Walker, only taller. He reluctantly consented to tell where he had been.

"Fellows you don't know the half of it," said the giant of the dramatic department. "Recently I had a temporary bridge installed. I had been dining and carousing with some boys of the Cheese Club. The artificial chewers gave me great pain. I placed them in my overcoat pocket to ease up my mouth. As I started home I thought of my bridge. I dug into my pocket. It was gone. I don't know whether they chewed their way out or were stolen.

"How could I face friends with the loss of the beautiful crockery. I remained a prisoner home while the dentist made me a new bridge. Disheartened and glum I decided to phone a friend that might have an extra bridge.

"This pal of mine, Gene Graf, a man of many bridges, cried when he heard that I had made myself an anchorite for a few morars.

"Neil," said Graf, "I have a box with several bridges. You can take your pick." I hurried to Gene's home in Astoria and their selected the bridge I am now wearing until 'Doc' gets mine finished. They ought to give medals to men like Gene," said the stalwart Neil, concluding his narrative.

### Framing P. A. Run Ragged

At lunch yesterday in Sardi's the boys framed Irwin S. Strouse, the Casa Lopez press agent, something pretty, enlisting Ralph T. Ketterling, the playwright, as a pseudo-detective to "pinch" Strouse on a headquarters complaint of disseminating false publicity in the Mile. Simone Roseray "suicide" in Central Park Lake. The intention originally was to get a friendly cop, but the une was feared would attract attention and Ketterling was impressed into service, but the pseudo-dick doing great straight with a cocked derby and a hard pan to fit the scene. Strouse went for it, considering the good-natured raging the gang subjected him to following the p. a.'s insistence that the Casa Lopez dancer's suicide was on the up-and-up.

Strouse accompanied the "dick" outside for half a block and then decided on a ruse, insisting he was not Strouse, returning to Sardi's and pointing out Walter Kingsley as the wanted man.

### Break for Stenog

Poor stenog! Working in a Times Square newspaper office. Her dear old dad died. She has to take for the \$225 funeral expenses. She confides timidly to a friend that her old man, who was a very light drinker, had left "some" liquor, and she, teetotaler, would like to sell it. Friend goes up to see. All he finds is 19 cases of "Old Pebleford," which, even before the war, was worth twice as much as ordinary Bourbon, and any Bourbon is now priceless, because practically extinct. He brings a thirsty connoisseur up to the little Harlem flat. Said T. C. offers \$2,500 sight unseen. She opens one bottle, he gets a little on his tongue, calls his limo and walks out with the lot—for \$3,600!

### Talked Millions While Hungry

They were discussing the Mrs. E. S. Harkness record inheritance of \$90,000,000 of therapeutics and the amount in which her husband's Standard Oil holdings and other securities doubled within a year.

The guy who brought it up with consummate financial erudition, further expounded on the details and how Mrs. Harkness might have had more but for the \$33,000,000 he had given away in benefactions.

In kidding someone asked him if he had the price of his lunch and he admitted that he was going to wish the check on somebody else for just that reason.

### Putting on the "Bee"—Quick

They're not taking any chances at the Hotel Manger. The bill clerk bills all guests after three days, regardless of how much baggage or how often the guest has stopped at the hotel.

The new system has been in vogue for some time and has resulted in a number of check-outs by indignant guests awakened early in the morning by the bill clerk. The hotel is doing business and appears indifferent to the manner in which guests accept the three-day request for settlement.

### Percy Johnson's Cane Collection

Percy Johnson, president of the Chemical Bank, whose pet hobby is collecting canes, received a promise from Charlie Chaplin for his original cane, on exhibition in Gimbel's department store. The cane, with the rest of Charlie's original costume, was shipped back to Hollywood before the gift was known.

When Johnson finally gets it, the Chaplin cane will become a companion to sticks once carried by the Prince of Wales and other celebs.

### Hickman as Bus Boy

William Edward Hickman, former theatre usher, musician and jack of all trades, on trial for the murder of 11-year-old Marian Parker, was employed as a biscuit passer and bus boy in Muller's Coffee Shop, known as the official theatrical eating house in downtown Los Angeles. Hickman worked on the night shift for about three months and was well known to local actors. At various times he helped out with the midnight musical entertainment supplied by volunteer talent.

### A Dumbell on the Level

In the lobby of a theatre housing a new hit. A man with a top hat presented an agency slip to the porter. The slip called for two reserved seats. The porter called out: "Tickets for Mr. Dumbell." That was his monicker.

The treasurer bawled out the porter, saying "get away from here, I'm too busy." The high hatted chap got peeved; "I want those tickets. Dumbell is my name and I don't see anything funny about it."

### Osterman Squares It

Jack Osterman thought he'd square the many parties he has crashed with a little shindig of his own which started Saturday night and ran until unconscious, i. e. until Osterman had to m. c. at the Winter Garden Sunday night.

Osterman printed special menus a la nite club, called his suite Osterman's Dive, captioned the joint with comedy and near-comedy placards, including some choice phone numbers, and added to the atmosphere by the tables and chairs Nicky Blair sent over.

### A Fast Clock on a Swift Street

Some day all four faces of the Paramount tower clock will read the same or vary only within a few minutes of one another, rather than by the hour and half hour. It was 3:30 Friday aft by the north clock and 1 sharp on the east face. Facing Broadway at any time is a swift proposition, with the clock probably seeing plenty.

### Cheesers and Their Gag

Harry Hershfield resigned as pres. of the Cheese Club which lunches daily at Sardi's and Walter Winchell was "voted" the now chief, whereupon Kingsley took up his eating abode in a corner remote from the gathering. With the gag, an ill-inspired practical joke reflecting on Major Edwin Bowes of the Capitol because of Kingsley's reputed "election" has

### Only a Tab

"Daily News" some time ago sent a young man down to Palm Beach to report society news.

He is still reporting it—under the name of Nancy Randolph.

### JANE O'ROARK'S RUBBERS

Russek's Withdraws Warrant on Bouncer for Fur Coat

Magistrate August Dreyer in West Side Court permitted representatives of Russek's department store, 390 5th avenue, to withdraw a warrant issued against Jane O'Roark, charging her with grand larceny. Miss O'Roark owned a night club in West 51st street near 7th avenue, the police said.

Nov. 21 Robert Casper, detective for the department store, appeared before Magistrate Dreyer and asked for a warrant for the O'Roark woman's arrest. He signed an affidavit stating that on Sept. 29 the woman went to Russek's and purchased a fur coat valued at \$110, on which she left a \$10 deposit.

It was agreed that the coat was to be delivered the following day when the balance would be paid. The affidavit said that on Sept. 29 the coat was delivered and the woman gave the check in payment. The store sent the check to the bank and, the affidavit stated, it was returned marked "payment stopped."

When the department store was unable to satisfy its claim or secure the merchandise they sent Casper to court to make application for the warrant. Friday he explained restitution had been made and asked permission to withdraw it. Magistrate Dreyer agreed and the proceedings were dismissed. Miss O'Roark was not in court and it was announced that service of the process was never made.

Attached to Casper's affidavit were papers signed by representatives of three other department stores. Howard Brower, detective at Gimbel's, stated that June 1 last the woman had received in merchandise amounting to \$211. Another was signed Eugene Orth, detective for Stern Brothers. This was to the effect that Miss O'Roark obtained goods valued at \$20 July 1, and the check she tendered was returned marked "account closed."

The third was signed by Thomas F. Marron, detective for Saks, stating that on Sept. 30 merchandise valued at \$93 was obtained and the check tendered returned from the bank with payment stopped.

The three additional statements were made in the form of corroborating affidavits.

Leo Stevens, independent agent, is now associated with the vaude agency of Eli M. Dawson.

some of the boys' incensed, since Bowes, as first vice-president, would automatically become president to succeed the resigned Hershfield.

### Restaurant's Fishing Tank

A 25 foot tank, four feet high and three feet wide, will be the centre of attraction in the new Hotel President restaurant for the purpose of affording fishing facilities to guests who can catch their own trout and other fresh water fish for immediate preparation.

Joe Freeman returns to the Square as an all-night restaurateur with the President venture, having been restricted for five years when selling his Freeman's landmark on Seventh avenue to Gortner's. Freeman confined himself to kitchen operations in the metropolitan nite clubs.

### Molly Picon, Uptown, 2 Ways

Molly Picon, Yiddish musical comedy star, is soon to make an uptown appearance, giving a Sunday night recital at one of the Times Square houses.

Date and management have not been decided. She will do her stuff in English and Yiddish.

### Big Money—Many Touches

When reports of big money pass around in Times Square it's usually followed by touching requests. This is said to be one of the causes deciding B. S. Moss to blow away for a while. He was recently reported receiving \$30,000 in cash from Keith-Albee.

Bootlegging shaves and shines is a new industry for Times Square on Sundays since the new regulation prohibiting operation of barber shops or shoe shine parlors on the Sabbath. The bootleggers are subletting offices on Sundays with the tariff for shaves ranging from 50 cents to \$1 and shines 25 cents. Several places operating have been playing to good grosses.

Getting away from the usual pencil racket a blind beggar has been observed around the square crossing and re-crossing intersections. Some one always helps him across and the same beggar gets an opening for a touch.

On 47th street a small dairy lunch continues in full operation with the rest of the building, of which it was part, entirely demolished by wreckers.

Fountain pen desk sets are being given away to new savings accounts by a bank on Eighth avenue.

Daly's billiard hall is giving free lectures on the fine points of the game.

## LOOPING THE LOOP

(IN CHICAGO)

### Inviting Uncle Sam

Current ad copy of Bill Manabach's Hollywood Barn, one of the cafes included in the recent Federal raid, reads: "The Hollywood Barn has always been loyal to Uncle Sam and we want Uncle Sam to know us better, because—when he does—we know that Uncle Sam will say that the Hollywood Barn is America's best cafe, with the best of food and the best of entertainment."

### Bootlegging Stockings

For some time stocking peddlers have been canvassing the Woods theatre building. Stenographers in that building have been buying them. Recently the building issued an order prohibiting canvassing. Now the sock purveyors come armed with brief cases, looking very much like respectable booking agents. They smuggle in the silken hose and walk out with the stenogs' long greens. Milady must be served!

### Laying Off Hi-Li

Jai Lal (Hi-Li) is no panic in Chicago. Of 18 pari-mutuel cashiers at the Rainbow Gardens (cafe) where the Spanish game has been playing but five remain. The Loophounds can't understand it, since there is plenty of horse and dog racing in the burg. About 150 days of horse racing during the year.

Many who watch Hi-Li can't keep away from the impression there are too many possible strings and wraps to it. Also that the mutual box might be cleaned at anytime if the strings are properly worked. Some towns have gone very strong for it, maybe figuring you can't lose much if only betting \$2, like that only wheel in town, but braced, that they tell about Peoria.

The Loop portion of State street has acquired its first touch of Coney Island. What formerly was the State street entrance to the Randolph theatre was converted some time ago into something like a penny arcade. There are automatic photographing machines, a weight guesser, three guys who teach you all about a guitar in five minutes, a picture framing department, a silhouette artist, and a handsome chap who will stamp your name on almost anything for two bits.

Edible apples in juggling acts have their sorrows! A juggling duo played the Academy, situated in Chicago's "bowery." It has a 90 per cent male audience, 89 per cent of which is foreign. They took the date for three days at \$25. In the act the boys throw apples into the audience, and request the audience to throw them back to be caught on a fork. The team filled the engagement and several months or so later were booked for a return engagement. They refused the date at the same money and were called on the booking floor for an explanation. "Well," they said, "We can't afford to play that house, they eat our apples and refuse to return any of 'em."

The act got a \$ rate.

Chicago now has 15 masters of ceremonies and stage band leaders in picture houses. They include Paul Ash (Oriental); Verne Buck (Sheridan); Fees Williams (Regal); Roy Detrich (Avalon); Al Short (Capitol); Ted Leary and Maurice Hillblom (Stratford); Jules Buffano (Chicago); Al Kvale (Norsboro); Bennie Krueger and Frankie Masters (Tivoli-Uptown); Bennie Meroff and Charles Kaley (Granada-Marboro); Mark Fisher and Al Belasco (Harding-Senate); and Joe Kayser (Diversey).

### Getting Action in the Loop

A Chi boy, who has had his tiffs and scrapes with the law, was escorting a New York showman around the Loop. Noticing some coppers in front of the Capitol building he grabbed the New Yorker's arm and edged his way through the crowd. "Well see what this is all about," he said authoritatively. "I'll give you a little lockdown on the town."

Seems there were a couple of holdup men in the building and Detective Wm. Schoemaker, standing outside, recognized the boy who had tendency to get in scrapes. "Well, well," he said, "look who's here." So the Chi boy was led off to the hoosegow, where he waited four hours for the New Yorker to bail him out.

See Chicago first.

Theatre marquees, housing numerous nifties through limited word space, have been unusually wise-cracking in Chicago of late. A new Orpheum Jr. announced its vaude-film bill as "Orpheum Presents Five Big Acts of Vaudeville 'Slightly Used'." Another vaude theatre billed "Leatrice Joy 'Changing Husbands,'" with Godfrey Band. And Watson Sisters—"Women Who Give."

## BOTTLE BABIES DISMISSED

Four Men Were Rummaging It on 47th St., Said Cops

Lack of evidence freed seven men arrested in front of the exit of the Palace theatre on West 47th street. The raid was conducted by Detectives John (Darby) Owens and Carl Heiden of Captain Edward Lennon's staff. The men were taken in a patrol wagon to the West 47th street station.

Charged with disorderly conduct they gave their names as Tom McCann, 27, 97 Third avenue; John Brady, 31, 369 West 50th street; Chris Waldman, 27, 15 Sherman avenue; Robt. McInness, 26, 2151 Washington avenue; Joe Varnesh, 22, 5519 Spruce street, Philadelphia; William Hildreth, 34, 67 Orchard street, Newark, and William Ford, 23, 540 West 47th street.

The sleuths told Magistrate Renaud that the defendants were sipping rum from a bottle. They said many complaints had been received by Captain Lennon about the actions of the men.

The defendants denied the charge. They all had different excuses.

## WALTER BENNETT'S BAD FALL

Walter Bennett, 44, member of the Thespian club, 51st street, fell backward while cleaning a window, struck his head and was rushed to a hospital, believed suffering from a fractured skull.

Accident happened about noon yesterday (Tuesday).



# GREENWICH VILLAGE AS IS

By LEW NEY  
(Self-Designated Mayor of G. V.)

Two letters within the week from two youngish writers with ambitions. One of 20 writes from near Woonsoket. Another of 19 questions from San Antonio.

Says the Rhode Islander, "It is discouraging here! I have no money; no friends; and no one seems to understand me—although my family here would not help me but being horribly poor cannot help me a whit. I haven't even a trade, having spent all my life trying to write."

"What I am headaching about is this: would you advise me to try Greenwich Village? I would have heard for about two weeks. There aren't words to tell you how hopeless things are for me here! Anyone, in Woonsoket, who tries poetry is considered definitely 'off'. I can't hold on in this dump much longer."

And from the Alamo comes this, "Thus far my literary printings total exactly one—a verse in 'The New Yorker' last August for which I received \$12. If I leave, all I can bring of any material value will be \$100 and a typewriter. Would I gain or lose by breaking away from things academic and having a year, at least, of freedom?"

They will come eventually, if not now. One such lives now in a basement on Bedford street where, the monthly rent is less than a decent tip for the head waiter of a night club. Another has two rooms in an Italian tenement on 11th street, happy there with his wife and child, and they live on less than 10 berries a week.

A Story  
Now that pseudo-intellectuality has finally broken into the columns of Variety, I would keep its fall a rolling. However, highbrows, don't take this praemuniu prestidigitation too literally—prognostication. It is merely a hook upon which I would hang a story, albeit a long and penetrating one.

One of our Village newdealers was animatedly discussing with several neighborhood visitors one early hour last week the so-called eugenic baby and its place in the tab that reflects. The argumentation was so intense that the dealer, the plumber's wife, tailor's daughter and bootlegger's widow failed to notice my friend, Mary, when she came in for envelopes.

Mary is an intellectual, proofreader by chance and writer of lyrics by choice. The pseudo-noticed her and with out breath called out, "What do you think of the eugenic baby?" But Mary, being one herself, preferred not to opionate.

Newsdealer, however, insisted and followed her to the envelope counter. With a hungry-for-knowledge smile the poor pseudo approached her. "Mary," he faltered, "What does it mean, eugenic?"

Even "The Times" might make merry over that. And I tell this timely true story lest someone might believe that our Latin quarter's inhabitants are all walking lexicons.

Atmosphere  
Atmosphere just is, that's all. It is a characteristic of everything and yet can't easily be created. It develops, permeates, controls, excludes and identifies. But you can't make it like you do batiks, hot biscuits or incubators.

And that is why most shops and tea rooms anywhere in general and our Village in particular fail to be anything else but the mere commercial places they are. Often the loss of a temperamental waitress or the addition of a player-piano on fresh paint or closed windows kills the atmosphere of a joint.

The needy and greedy business folks make odd and ridiculous attempts to create atmosphere by bizarre decorations, plain dirt, and exhibitions of intolerable lewdness or laziness.

Compare, if you can, the calm colors, the simple effectiveness of decorations and the sincere service of William and Mary's Coffee House on University place with the bad paintings, the exaggerated candlesticks, the professional waitresses, the puritanical posers, the prying slummers of any of a dozen stinging-for-business restaurants elsewhere in the district.

Compare the noisy night clubs and speakies and remodelled Brevoort with the secretive Ivory Tower, the calm and aging Mad Hatter, the quiet Little Quakeress.

Compare anything real, radiating, stimulating, simple and inspiring with something crude, bizarre, fetching, foolish, stupid, dulling and damning. If you can do this honestly and accurately you have a sense and an understanding of atmosphere.

Panhandlers  
Panhandlers are such ingenious and persistent people that I wonder at times that they don't make an honest living. A corpulent German approached me on W. 8th street the other night as I was waiting on the sidewalk for the rest of me. His hand was bandaged and he was about to tell me all about it. "Look here, pal," I interrupted as I recognized the old timer. "I'm working this side of the street. Try the other side and give me a chance."

He answered me in apologetic German and passed on a few steps, only to plant himself in front of Alice McCollister's entrance, knowing that delicate and refined people dine there. Plastered to the door he peered in with a lean and hungry look until cash customers arrived.

Three ladies could not reach the latch because of his premeditated blockade. They eventually begged the bum's pardon for asking him to stand aside. This gave him a chance to raise his bandaged hand and ask for aid. It did me good to see them pass him by, but the beggar stepped back to his spot to nab the next ones.

He has better luck when guests come out and shove the door in his face. They do not know his racket and gladly add coins to apologies to soothe the invited injury.

## One Man Indicted for Jewelry Store Hold-Up

Saverio Ravalli, 32, 1269 39th street, Brooklyn, was brought to General Sessions Court to plead to an indictment charging him with robbery in the first degree. Ravalli was indicted by the Grand Jury following identification by Samuel Feingold, manager of the Commonwealth Loan Co., 1676 Broadway.

Jan. 17, two men, armed with revolvers, entered the loan office near 62nd street, forcing Feingold and his clerk to the rear of the store. While one stood guard the other emptied the various compartments of the safe of jewelry valued at \$50,000. Feingold, who made an effort to answer the phone when it rang, was struck over the head with the butt of a revolver, inflicting a severe scalp wound.

Several days ago Detectives Winberry and Opperman, West 20th street station, received a tip that Ravalli was one of the men implicated in the robbery. They went to 34th street and 8th avenue. When Ravalli appeared they arrested him. He denied all knowledge but was brought before Feingold, the manager had no hesitancy in identifying him. Ravalli has been arrested several times and served two and a half to five years in Sing Sing.

Detectives said they knew the other man and expect to have him in custody within a short time. None of the stolen jewelry has been recovered.

## Evelyn Donnelly Lenient

Stating that she had no desire to prosecute, Evelyn Donnelly, actress, of 171 Riverside drive, withdrew her complaint against Joseph McNeill, a counterman, of 348 West 58th street, and Rudolph Greinhaus, 22, counterman, of 143 East 43rd street. The pair were arrested charged with the theft of Miss Donnelly's Chrysler coupe, valued at \$1,500.

The police stated that the defendants told them they thought they knew the owner of the car and felt no objection would be offered if they took it "joy-ride."

In West Side Court Miss Donnelly told assistant district attorney Gene McAuliffe she was reluctant to prosecute believing the defendant's story. Magistrate H. Stanley Renaud permitted the withdrawal.

Tom Patricola and his sister, Miss Patricola, threaten to build an apartment house as the nucleus of a new theatrical colony at Atlantic Beach, Long Island development on the South shore.

## Village Losing Semis

Semi-professional groups of the Greenwich Village section are gradually dying out since the summer trade has been taken down the road with two folding up. The passouts are Commerce Theatre Guild and Barrow Street Players.

Both groups had their own experimental theatre in the Village and even with small capacity could not turn a profit lately.

## PAPERS "BURN" AT LOPEZ OVER FAKE SUICIDE

### Rosera's Lake Dip Brings Complications—Hits All Front Pages

The Mme. Simone Rosera (Rosera and Capella) attempted "suicide" in a Central Park lake early Sunday morning was one of the best framed publicity stunts of this nature ever put over. The dailies, after falling hard and generously for the stunt, are plenty peeved at Vincent Lopez, who is the innocent victim of an over-zealous publicity man, and whom they are going after in retaliation for what the newspapers think is the third of a series of similar "pipe" press stunts.

Several of yesterday's (Tuesday) dailies exposed the phony suicide, although it had a serious aftermath since the foreign dancer was ill from exposure contracted as a result of the overlong immersion in the park lake.

The stunt was ingeniously primed. The "rescuer," Thomas Moore, 25, security company investigator, of 22 Post avenue, New York, is said to be a brother of Joe Moore, the amateur ice skating champion, who is Lopez's most intimate pal and buddy. Moore "happened" to be in the vicinity of the suicide attempt.

The stunt is ascribed to Edwin S. Sixrouse, publicity purveyor for the Casa Lopez at which the night club Rosera and Capella opened last Monday.

Lopez is the butt of the newspapermen's ire, who recall two previous sensational press stunts. One involved Lora Sonderson, whose diamond ring he was alleged to have kept, or in whose presence the showgirl lost it, and last month the phony Jack Osterman assault on Betty Randolph story broke.

Gene Geiger's, business manager for Lopez, chief concern of the moment, expressed complete surprise, was over the dancer.

Casa Lopez has had an up-and-down season, doing but mildly at best. The Rosera and Capella booking was the last stand for a make-or-break and Strouse, the p. a., evidently was working under the knowledge that a phony suicide is no longer a statutory misdemeanor, or, although subject to official scoring and beaucoup publicity.

Another stunt, said to have been called off by Miss Rose at the opening, called for her losing the abdominal tunic which would have left her completely nude. As it was, the opening number was an extreme in undress.

To the Times Squarites the funniest part of the frame was the dailies printing it first without investigation and squawking afterwards.

Tab's Idea  
Curiously enough the tabloid sheets all qualified their accounts of the suicide story with the interpolation that if it were a publicity stunt it had all the pathos and realism of a true occurrence. The regulation dailies, including the most conservative, fell for it head over heels.

Strouse pulled a fast one and timed it psycholagically for a Monday afternoon, breaking doubly insuring the possibilities because of the Monday observance of Lincoln's birthday.

Not Partner's Mother  
A report persisted along Times Square that Mlle. Rosera was the mother of her dance partner, Jacques (Continued on page 61)

# PALM BEACH

Palm Beach, Feb. 11.  
The Kiwanis benefit performance to be given here next Tuesday in aid of the fund for undernourished babies is expected to exceed the success of last season's show. Tickets will cost \$25 each, regardless of location.

Several stars have been recruited from New York to join the players already arranged for. Among them are two Friars, William Collier and Bugs Baer, coming down especially for the show. Collier accepted the invitation, saying: "I've played them all, but this is the first long-distance benefit that ever got me." Joe Leblang, who was in New York last week to secure additional talent, stated that those interested in putting the show across were "a lot of New York Palm Beachites." Also on the committee are Sam H. Harris and Arthur Hammerstein.

All hotels are doing well and the season which reaches its height about Washington's Birthday looks like a hummer. Royal Poinciana yesterday held over 1,000 guests with accommodations for about 1,200.

An indication of the business done by the East Coast hotels here may be obtained from the following: Rates at the Breakers and Poinciana average \$20 a day, single, American plan; double, \$30.

Both golf courses here are owned by the hotel system and others than those registered at their hotels have

a tough time tearing off. Hotels insist their guests be taken care of first. Same situation applies to the Breakers Casino, guests of other hotels here offering as much as \$150 for bath house facilities that costs Breakers, Whitehall and Poinciana guests \$50 for the season.

Despite a federal raid, John and Christo have a winner in the Venetian Garden, the room holding capacity several times after the prohibition forces invaded the place. After it was learned no padlock was contemplated things were pepped up and over 100 were turned away Wednesday night, which Ralph Whitson, master of ceremonies, had designated as "Night in Bagdad." Total cost of the special night was \$23.50 for wires and decorations. Out of the red this early.

Lou Schwartz, of the Club Richmond, New York, here, and said to be looking for a spot for next season.

Miller and Farrell were booked into the Embassy Club, Miami, by Harry Rosenthal, who is also handling their business for afternoon parties in Palm Beach. Rosenthal and Irving Caesar, who arrived here this week, are engaged in writing the music and lyrics for "Sweet Mary," musical comedy version of the "Butter and Egg Man," the (Continued on page 45)

# 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.

Current Broadway hittime 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 all necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK  
Capitol—"Rose-Marie."  
Colony—"Hunchback of Notre Dame" (return booking of Chaney feature).

Paramount—"Sporting Goods" (Dix).  
Rialto—"The Last Command" (Jannings) (run).  
Rivoli—"Sadie Thompson" (Swanson) (run).  
Strand—"Patent Leather Kid" (Barthelmess) (second week).  
Roxy—"That's My Daddy" (Denny).

NEW SPECIAL FEATURES WORTH SEEING  
"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson)  
"Love" (Gilbert-Garbo) "Four Sons" "Drums of Love"

NIGHT LIFE  
The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girls show Le Auguste has a girls show.

Vincent Lopez's Casa Lopez must be "made," if only for the Lopez dance music, Rosera and Capella, new dance sensations at Casa. For a change of pace and a Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The Hotel 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 theater.

The Little Club has a fast show. Ambassadeurs, former Le Perroquet, is a comedy of the night.

George Olsen at the Club Richman is the sensation of the night club, with turnaway business.

The class spots are the Montmartre and Lido, the latter with the unique Fowler and Tamara as the dance feature.

Booking was the last stand for a make-or-break and Strouse, the p. a., evidently was working under the knowledge that a phony suicide is no longer a statutory misdemeanor, or, although subject to official scoring and beaucoup publicity.

Up in Harlem the Cotton Club has a whale of a hoty-toty brown-skin revue.

Helen Morgan has reopened her new Chez Helen Morgan at the old 300 Club. Ernie Golden and his orchestra are now the features of the Knickerbocker Grill, where opened this week with a new show.

RECOMMENDED DISK RECORDS  
Victor No. 21166—Jean Goldkette and his ultra dance purveyors from Detroit offer "My Ohio Home" and "Here Comes the Show Boat," bracing fox-trots. Latter is replete with atmospheric color in arrangements, and a vocal interlude, featuring Goldkette's distinctive dance tunes. Goldkette always produces excellent dancemanship, and these are corking samples of his style.

Columbia No. 1197—Ralph Pollock, a Public m. c. and stage band leader, has fox and waltz couplet in "An Old Guitar and an Old Refrain," and "Why Should I Say That I'm Sorry?" Pollock personally contributes vocally.

Brunswick No. 3678 and 3680—Introducing new organ soloists on discs, manning a Kimball, and doing "Just a Memory" and "Dancing Tambourine," and "Blue Heaven" and "Are You Happy?" as the selections. Eddie Dunstetter is recording artist, heretofore unknown, but who will be heard from soon and often.

Brunswick No. 3684—Numbers like "Blue Heaven" and "Among My Souvenirs" are made to order for Nick Lucas, the "crooning troubador," to his own guitar accompaniment and the piano assistance of William Wirges.

Victor No. 21164—Tom Waring, tenor soloist of Waring's Pennsylvaniaans, elevated to solo work and not as mere refrainist with dance recordings, does his stuff to the accompaniment of the piano of the band. "Away Down South in Heaven" and "A Shady Tree" are the selections, a couple of choice ditties.

RECOMMENDED SHEET MUSIC  
"Away Down South in Heaven" "I'll Be Lonely"  
"Here Comes the Show Boat" "Changes"  
"Keep Sweeping the Cobwebs" "Let a Smile Be Your Umbrella"  
"Off the Moon"



# JOYS AND GLOOMS OF BROADWAY

By N. T. G.

We met Joseph Le Brix, who, with his partner, Costas, flew from France to America by way of the South Atlantic and South America. Dagmar Godowsky, who knew the aviators in Paris, brought Le Brix to the Frivolity Club. After meeting Lindbergh, Ruth Elder and Brock and Schlee and listening to the inside story of their flights an evening's conversation with the little Frenchman was a real delight.

He was sort of cuckoo about our American girls. All visitors let loose a rave about our girls, but Le Brix happened to be on the level about it. About 10 surrounded him in a girl number. When they got through he had no tie and was smeared with lip stick.

Second, our tall buildings. This is another bromide, but again it was on the level with him. He has one more rave, and that is our friends — Brock and Schlee.

Sitting in a Broadway cafe surrounded by a girl show, he told of his admiration for these two gallants who hopped the Atlantic, made daily flights averaging 600 miles across Europe, India, part of Asia, and wound up in Japan. "The best flight yet," Costas, in his broken English.

The boys are in America absolutely without guidance. They know hardly anyone here, have made nothing out of their marvelous flight and are undecided about the future. Whereas all other trans-oceanic flyers have written books, gone into vaudeville or in other ways made money, these boys haven't earned a cent and are constantly under a great expense. Le Brix requested us to act for them to the extent of arranging for an American manager to handle their social and business affairs.

Their plans are to fly across America by way of Cleveland, Detroit, where they want to meet Brock and Schlee, Chicago, St. Louis, Denver, Salt Lake City and San Francisco. They will then ship to Japan and fly home the rest of the way around the world, in an attempt to break the record of Brock and Schlee from England to Japan. We believe this is the first time their plans have been published, as they have given no interviews whatever in America, largely because they speak practically no English.

## Anastasia's Press Agent

The rumor is out that a famous international press agent, noted for the scale on which he pulls his press stuff, is behind the Princess Anastasia business. The why and whereof of the hoax, if it is a hoax, is as yet unknown, but we're liable to hear about a picture any day now relating to the Russian royal family.

Meantime, palming off this woman on the people of two continents costs practically nothing and has already won thousands of columns of newspaper space. Now the problem is to hook it up with a box office somewhere. It will happen any day now.

## Tex When Young

Texas Guinan is wise cracking, as usual. Dottie Justin is dancing. Said Tex:

"When I was your age I was a stage wait."

## Walter O'Keefe's Double Hit

Walter O'Keefe, who played master of ceremonies for us in Loew's Melba, Brooklyn, is getting a break. For several years he played around the night clubs in midwest salaries but finally wrote the hit, "Sine Henry Made a Lady Out of Lizzie," which is cleaning up and making him important both ways. Always a good performer, he needed only a song hit to call attention to himself.

Every night at 10, on WHN, a representative of the "American" reads a brief summary of the news events. One night he was absent, and we did it.

The first item was an announcement of the death of Wallis McCutcheon. He was one of our best friends, and best man at our wedding.

## Anatole's Breaks

Anatole Friedlander was playing a benefit for us for the revenue officers at the Astor.

Said Anatole: "I once had a night club, and the revenue officers closed me for six months. I leased it out and the revenue officers came and tore the inside out. Now they're after me to pay income tax. I am happy to come here tonight to return the compliment."

It was a yell.

## No Piking Insulter

A cuckoo little kid of the cabarets was out singing when a drunk threw a crumpled up bill at her. Indignant, she walked off the floor while the headwaiter bawled out the profligate.

The singing kid peeked out from behind the curtains, spotted the bill and sent a buss boy to retrieve it. It was a five, so she went back and finished the song. You can't insult this kid with \$5.

## Frankie Conville Came Through

While we were conducting amateur nights and opportunity contests in the Loew theatres some years ago there was one little fellow we could never get rid of. He was always there, trying and nearly breaking his neck with his acrobatic dancing. He stuck around a year, playing benefits, clubs, amateur nights, anything he could get. We got him a job one week for \$40. Ticked to death.

We hear he's a tremendous single on the Orpheum time, singing, talking, dancing, with a salary that's a wow. His name is Frankie Conville.

## Knew His Wife

A broker had just married a kid out of a chorus. He thought of taking her abroad. The rumor got around, and a teacher of French phoned him: "I hear you are going to Paris, and I would like to come up and teach your wife French."

"She's got to learn to speak English first," said the guy, hanging up.

## Inside Stuff

Wouldn't this make a wory story for the tabloids? World famous concert artist is wed to famous society girl, father an ambassador to prominent European country. Divorce. Concert star secretly remarried almost two years ago to girl named in papers, a former pupil. They have a child. Now living in New York.

## Roxy's Thoughtfulness

Roxy remembers. The chief of the big playhouse pays attention to little things. The Missouri Rockets, now the American Rockets, were a tremendous hit for him four weeks. On the night they opened in "Rain or Shine" he sent them a magnificent basket of flowers. It came apart into a corsage for each of the 16 kids.

Lopez got a terrific publicity break on Rosary's suicide try. It sounded to us, who have known him for 15 years, like straight out press stuff.

## Useless Benefits

Eddie Cantor's illness is unquestionably due to overwork. The extra work which broke Eddie's health consisted of benefits. Two years ago we wrote in Variety that Eddie played 165 benefits in one season. That took so much out of his physical self that he's all in.

And to what purpose? We have, perhaps, conducted and appeared at more benefits than any other Broadwayites. Most mean nothing, and serve no good purpose. The services of stars are rarely appreciated.

## Protecting Actors

May we suggest a central clearing house, preferably the Actors' Equity, or a committee of the same, to which all requests for benefits may be referred. In this way the actor benefits doubly—he has an "out," if the

# Sharshik Pleads Guilty; Cheated Wife's Mother

Herman Leon Sharshik, 37, fly-by-night real estate broker and husband of Mabel Withee, pleaded guilty before Judge Max S. Levine in General Sessions to grand larceny in the first degree. He was remanded to the Tombs for sentence Feb. 21. He is wanted in several other cities for shady real estate transactions.

Sharshik got into trouble with the New York police when he "sold" to Bernard S. and Abraham Block, real estate dealers of 285 Madison avenue, the premises at 381 West 23d street on his representation that he held a contract of sale for the property. It was this "contract" which he assigned to the Blocks. He represented to them that he had gotten the contract from the Fidelity Trust Co., of Philadelphia. The latter company declared the "contract" fraud.

Sharshik used similar means to defraud others, including Miss Withee's mother. Sharshik said he lived at 171 West 57th street, New York, but he actually resided at Bayside, L. I., where his wife and her mother also live. He is alleged to have given Mrs. Withee a forged deed to a house after taking her money.

Sharshik was born in Philadelphia and was formerly connected with the J. R. Tucker Realty Co., at Camden, N. J. He became known on Broadway through his spending proclivities. It was during the height of his spending popularity he became acquainted with Miss Withee.

# ALLEGED MUSICAL THIEVES

2 Men Said to Have Stolen Many Instruments From Nite Clubs

By the arrest of Harold Walsh, 29, 345 West 71st street, and Meyer Plass, 26, 346 West 71st street, police believe they will be able to account for numerous thefts of musical instruments from various night clubs. They have recovered about \$5,000 worth so far.

The two were arrested by Detectives Salomon and Pollak, East 67th street station. A few days ago the detectives were passing 3d avenue and 58th street, when they noticed the two men about to enter a pawnshop. Both carried musical instruments in leather cases.

Salomon and Pollak followed and questioned them. Their answers were not satisfactory and the sleuths were more convinced when neither could play a note. Taken to the station house they admitted, the police said, that they had stolen the instruments from the Club Lido the same morning.

The instruments stolen were valued at \$800. Further questioning revealed that they also had stolen musical instruments from the Camel Studio, West 71st street, Embassy, Florida and Lopez clubs.

In most instances they pawned the instruments in various parts of the city. They admitted, police said, that they confined their activities to musical instruments because they could be disposed of easily and there was little chance of detection.

A charge of burglary was entertained against both and when they were arraigned before Magistrate Renaudin in West Side Court, they were held without bail for hearing today (Wednesday).

committee turns down the benefit, and the committee can decide for him which ones are worth while. If a direct appeal is made to an actor it can be referred to the committee.

There are an unusual number of sick actors right now. We have just recovered from our first illness in 20 years and feel heartily ashamed of letting ourselves get sick. There's a lot to be said for the actor, however, spending half his life in a stuffy theatre, under a mental strain, it's tough. Some play golf, a boon to the profession. But for others, who haven't the money, we again advance the idea of our farm.

Here the men and women of show business could go at any time, winter or summer, for a day or a month, paying so little for board it really wouldn't be felt, be close to nature, gather up fresh air and sunshine, and, in their lay off periods, fortify themselves with health for the period of work. Eddie Cantor would be working no. For the actor, that tremendous troupe, if he'd got enough sunshine and air and exercise, which the ordinary actor can only obtain through our plan of a farm.

There's a former camp, containing several splendid buildings, 60 acres of land, a swimming pool, tennis courts, etc., out our way, right in the heart of the farm country, laying idle, which may be had absolutely rent free for one year. It's a marvelous spot for men and women of show business to live around year-round, up north so badly needed during the long, hard seasons. Will the N. Y. A. or Managers' Protective Association investigate? We doubt it.

# INSIDE STUFF ON SPORTS

Wires are buzzing up and down Canada trying to untangle the scratch list coming from the New Orleans race tracks. They can't do it so the bookmaking game is falling into collapse up there. Explanation given is a program fight. An outside outfit is fighting the track to sell all programs. The track boys can't see that and to ball things up, issue a fake scratch list. Later in the day their own program comes out with the proper scratches. Five minutes later the kids in Canada's snow belt are rushing toward the government liquor shops.

Greyhound racing may make its debut in Canada this summer at Harry Watson, English dog promoter has his way. He is here at present getting quite accustomed to various governments refusing him a franchise. Watson has taken to naming all his own racers with initials the same as himself.

Manning Vaughn, sports editor of the Milwaukee "Journal" pulled this in his column.

When seven bandits raided the Wisconsin Athletic Club, a gambling joint, they lined the victims against the wall, hands high. Approaching one of the habitués, the bandits said: "Watcha got? Fork over, and fast."

"I haven't got a cent, not even a safety pin," was the retort. "How come?" asked the bandit.

"I'm a boxing promoter," replied the victim. He is "Rocky" Temple, running the Wisconsin Boxing Club which shows at the Empress. The bandit walked on without further hesitation.

# Will Go to the Dogs If Kennel Club Wins Suit

St. Louis, Feb. 14

St. Louis and St. Louisans are going to keep on going to the dogs if the Wellston Kennel Club wins the ouster suit against it now pending in the Missouri Supreme Court. The club, which last season launched a prosperous dog racing track, has filed its answer to the ouster quo warranto proceedings instituted against it last fall, seeking forfeiture of the club's charter.

Answer filed by the club sets out its corporate purposes and makes a blanket denial of Gentry's charges that it has misused its privileges by permitting betting on the whippets. The Missouri Supreme Court last year ruled that "certificate" betting was legal.

The Wellston track is the only oval outer suit on which the state has made any progress since the attorney general filed four suits of similar character last fall. The state has been unable to obtain service on the officers or agents of the three other tracks—the Ramona Kennel Club, the North Kansas City Greyhound Club and the Fairview Kennel Club, which operates a track near Kansas City.

# STUDIO HOCKEY LEAGUE

Paramount, Universal, Westerns Will Play 16-Game Schedule

Los Angeles, Feb. 14

Coast producers are sponsoring a hockey league composed of semi-professional skaters.

The league embraces three teams to be known as Universal, Paramount and Westerns, who will play a 16-game schedule at one of the local ice palaces.

Captains of the teams are: Grover Jones, Paramount; Jack Foley, Universal, and John Bowers, Westerns.

# RICKARD'S FLA. BUY

Miami, Feb. 14

Tex Rickard became a full-fledged citizen here last week when he bought a house on Bayshore drive at Miami Beach. Two hours after the purchase Tex and the family moved in.

Deal was by cash, which set the town talking and making a lot of Miamians wish they were in the fight game instead of struggling to sell climate.

# CANZONERI BEATS BASS ON A CLOSE DECISION

Feather Title Copped by the Brooklynite, but He Is Nearly Knocked Out

By JACK PULASKI

Tony Canzoneri, of Brooklyn, won the world's featherweight title from Benny Bass at the Garden Friday night because that is the way the judges figured it. On actual points, between the second and ninth rounds, that might have been correct. But the Philadelphia came through so fast in the last six rounds that it seemed he earned a draw. Some believed, the decision.

It was an exciting affair for 126-pounders. Few little men are as strong or hit as hard as these two. When Tony recently met and out-pointed Johnny Dundee the New York state boxing commission declared the kid champ. But the National Boxing Association, which always reverses the New York czars, issued a proclamation which made Bass the title holder. So, as the "leading contenders" the pair fought it out. The way Canzoneri performed it was clear that he stalled in fighting Dundee. When he had that fight sewed up he let Johnny alone.

In the first round Bass took the lead. After that it looked like Tony's match because he toppled Benny in the third round. With a good lead piled up the unexpected happened. Tony forgot to catch a right hand. It caught him on the button in the 10th and he was all grogged up. Bass tried to win right there, but the bell saved Tony. From then on the title switched around and Bass had the upper hand. Plenty of courage, this kid from Philly.

The bell was also a life-saver for Benny in the third. He was up at the count of eight and in the confusion, Arthur Donovan, referee, failed to hear the bell. He waved the boys together as their seconds climbed into the ring. Just a mistake. Later it was declared that Bass had fractured his right shoulder blade in the fall and he was hauled to the hospital. How that kid went through the fight in such condition is a ring wonder. That he was able to sock Tony so hard seven rounds later made his performance almost unbelievable.

Either boy is qualified to be champion, and Bass must be rated the equal of Canzoneri on the basis of such a courageous fight. They'll meet again and anything can happen because both are there.

The prelims and the semi-final were just boxing matches. In the 16-rounder that preceded the title event Al Winkler, of Philly, won a hard-hitting match—from Bobby Burns.

Odda climbed for the main event, and when the boys entered the ring Tony was two to one favorite. When they next met it is liable to be even money. Though not capacity there was an excellent house.

Winifred Mason has replaced Marvin Barratt as publicity head for Ill-Mark, Importers and exporters of film.



## GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

## At the Palace

Belle Baker sang a new song at the Palace Monday. She said it is a Palace song. Her gown is an elaborately beaded green crepe with the small flat shoulder flowers in pink and orchid colors continuing around the back of the neck to the other shoulder. She wore a diamond and emerald bracelet.

Margaret Severn is again using a mask in one of her dances. As she did several seasons ago. Her first costume is rather startling, of purple tights, blue satin blouse and red curly wig. Another or blue and white satin was worn with the mask, and her third graceful exhibition was in white chiffon with a deeper pink pattern than the velvet bodice and hat. Neal Sisters, who sang and played, while Miss Severn changed, were lovely in frocks all made the same but of different colors, delicate shades of yellow, green and orchid. In each the tight bodices were satin, and the skirts silver edged ruffles used differently, and each shoulder flower contained some violets.

Ralph Whitehead's new act is like the old gag about the two taxis. Its two authors must have let it run between them without catching it. Georgia Ingram wore a regulation white ballet costume for a burlesque that has been done better by acrobats, and later a gold-beaded beige chiffon gown with panels from both shoulders. A frock of soft taffeta with net of the same shade of light blue forming the hem under the scallops and continuing to the waist at the side was very pretty.

Fred Waring's marcel wave may be one of the reasons his orchestra is so popular. Of course, there are 18 other good reasons among the Pennsylvanians.

## At the State

At the State the program is mostly "Student Prince" in film. Count Peronne's accompanist and announcer is as much a part of the act from both eye and ear judgments as he is, but she has no billing. She was very nice Monday in rose net and silver, the silver showing under the net skirt, with slippers and fan the same shade.

Nola and Winifred St. Claire are doing the same act, but one sister has new frocks.

Natacha Nattova was either breaking in a new partner or maybe new wings. She seemed nervous.

## Columbia's Powder Bill

Some of the girls are still dying to get into "Red-Headed Blondes" at the Columbia. Carrie Ffennell, who must be on a sugar and starch diet, keeps herself for the dessert of her own show. Occasional lines on the program encourage the audience to wait for "the big treat," and certainly the adjective wasn't lying. An opening announcer said to throw away the programs, and he was right.

Girls' costumes were the usual unlovely assortment except for the first act finale when they were all silver in a black and silver set. One number, dressed in narrow vertical-colored ruffles, was pretty enough, and another used a lavender shade of blue, but just enough of the fabric to show the color. Pearl Henderson did the blackbottom standing on her head. Isabelle Van returned to the "Rest Your Head Upon My Pillow" that she gets so much fun out of, so her runway girls were night-dresses of silk and georgette after fringe costumes of white, here's ankle length, but the girls very short.

The runway mob must have a big powder cache, unless they buy it by the barrel.

## Tough on Life Guards

It is going to be a tough season for the life guards if Erin Jackson's "1928 Bathing Beauties" are the advance models. Miss Jackson has no competition in her own shows to look at the Columbia, being a very attractive girl, but she almost underdresses Isabelle-Illuminated-runway-Van-They-work-so-much alike they need sisters under the transparent wraps.

A blue velvet backless gown of Miss Jackson's was caught with a diamond buckle at the hip where the cascade drapery showed a gold lining matched by her slippers and the white shawl also has its share of jewels.

Pink georgette over blue satin with sash and bow of the satin

made a simple, girlish frock worn with a big rose crowned hat, appropriate for singing of "Irish Mother." Other costumes she probably carries tucked into her glove.

The girls had ballet costumes, using the half-black and half-white plan for both skirt and bodice, and looked best in those of black velvet with long sleeves and short, ruffled skirts with white lace collars and cuffs and black velvet tams.

Evelyn Murray wore an odd costume of purple velvet and green satin with diamonds cut out of the back of the purple and green leggings. She cleaned up with her dance, as her bare back was plain proof.

The fast work of the Mason Dixon Dancers delighted the Columbia audience, and the attractive girls didn't make it any easier for the chorus, either.

## Miss Dexter's Blackbottom

Little Miss Dexter Hall and Dexter, at the State finally induced the house to accept her blackbottom, so she changed her almost childish navy blue dress with it's blouse of a lighter blue, showing stiff collar and cuffs, to a more sophisticated costume of black lace and silver. The silver was used for a wide girle and a torn the lace for the rest of it, including the bolero bodice. A black velvet white turred Russian dancer appeared briefly with Mr. Hall's band, but except for Miss Dexter there wasn't any very prominent reason for hiring this hall.

Margie Coate sang and her coat of delicate pink velvet, with white fur collar and cuffs came off so that her white crepe gown could be seen. A panel to the waist from the right shoulder in back, was matched by one in the skirt, that hung even longer, giving the uneven hemline so much in vogue. A narrow belt of the crepe met in a jeweled buckle and a diamond bar pin added brilliance.

Planists by Franklyn D'Armore were a pretty metallic lace gown made with the bolero bodice, and circular skirt.

## Roxys' Mysterious Show

The Roxys show resembled a magician's hat for its "Fantasy Viennese." Apparently nothing there, but still a singer in glistening silver appeared high up in the center, and her clear voice entitled her to a high spot. Another singer, down on the stage, was found by a red light, and then Fradkin, who makes his violin sing any language. Gaudy next emerged from the darkness and spread her silver edged white ruffles to the breeze of her own making. A quartet of violinists joined Fradkin in his red spot and still another vocal solo, but not much singing—by a little lady in bonnet and long white dress. It was Miss Dexter's mysterious and not an unwelcome change.

Ballet in tulle and satin were in all the colors of the rainbow, each girl's silk wig matching her costume. Semi-circles of roses added to the grace and beauty of the group.

## A Much Named Role

Gloria Swanson certainly makes good use of her opportunities as "Sadie Thompson." Even those not of the Swanson persuasion will admire her when she eulogizes the reformer who has as many names as a woman with a divorce habit. In the play he was Davidson, on the screen Hamilton and on the program Atkinson, none of which Sadie called him in her wild moments. And living up to their reputation, the marines saved the situation.

Sadie used a black silk and lace nightgown that isn't at all in keeping with the rest of her clothes, but it did photograph well. A line naming the gum Sadie uses would be worth a fortune.

## A Film of Samples

Since there was so much reference to samples in it, "The Rush Hour" might be called a sample picture. It had a sample of Marie Prevost as she used to be, in a bathing suit, but now she rides a surf board. Marie was scissel as a stewardess but once she got into those fur trimmed coats and beaded gowns and velvet wraps the voyage became smoother.

Seena Owen kept the more elaborate part of her wardrobe for herself. Her black taffeta wrap with its double ruffle, silver edged, in a continuous line around it being one of the items, a two-

## ETHEL GOT SORE, BUT NOT WHERE SPANKED

Imposter Did Rehearsal Bit—Then Called on D. A.—Ran Into Queer Complex Guy

A curious case of a man with a queer complex cropped up on Broadway. The accused used the name of Russell Markert, who staged the dances in "Rain or Shine" with Tom Nip. The man purporting to be Markert phoned the Wales Winter agency, saying he wanted a girl to be used in two new bits, supposed to be inserted in "A Night in Spain," current in Chicago. Ethel La Deaux was sent by the agency and told to report to "Markert" at the Cohan theatre.

Miss La Deaux did so, and was not surprised when she didn't find the man at the 48th Street because of the hustle to open "Rain or Shine." When sent back to the Cohan she was approached on the street by a well-appearing fellow who said he was Markert. By phone later, after "inspection" in the smoking room of the 48th Street, to which the man managed to gain access, Miss La Deaux was told to report the next day at Bryant hall for rehearsal.

## Explained Bits

She was told to get into rehearsal clothes, the man stepping into the hall meanwhile. He then explained the bits. In one she was supposed to approach the sultan, falling on her hands and knees until they were black and blue. The other bit was that of a flapper and her father. Because she came home late the business called for him taking her across his knees and roundly spanking her. When he asked if she slapped too hard, the girl replied she thought that could wait until she got to Chicago.

On her way out of Bryant hall Miss La Deaux was tipped off that the man was not Markert. Becoming angry, she started to rubber, and was told at the Shubert office that Markert had nothing to do with "A Night in Spain." That sent Miss La Deaux to the district attorney's office. There she was told that the incident indicated a form of degeneracy and that the man's apprehension would be desirable.

Miss La Deaux is waiting for the fellow to try to call her to rehearsal once more. "He appears to know the show business. Other than the spanking bit he did not touch Miss La Deaux.

skin cross fox scart another. Her fancy cloth coat with the loose ends of the cape back making drapes back of each arm she carried better than Markert's shorter figure could. It seems there is a rush hour on the Riviera as well as on the river so the five reel boots of a picture had no trouble getting into both of them. For what reason or result wasn't very plain.

## How Ye Shall Know Them

By their next go-round ye shall know them—German directors. Also at least one scene in the crazy-quilt pattern and as many as possible showing the Al Woods influence. Mary Philbin is lovely and appealing, just Innocence itself. Norman Kerry will probably need sterilization papers after "Love Me and the World Is Mine," he is perfect an Austrian. Women's wear of Vienna in 1914 is of no interest now. It's surprising it could have been then.

## Virginia and Doughboys

"Legionnaires in Paris" will delight legions who never got nearer to it than a ginger Virginia Slims sheaths leathers like doughboys shed tunics. Her plaid taffeta frock was good looking with its one ruffle, about a third the length of the full skirt and big shoulder bow of self-material. A smart coat used the dull side of black satin for all but the fabled shoulder cape which was of the lustrous side. White embroidery started at the large button that closed it and continued around the bottom. A dress of dark horizontal stripes was also smart, having a narrow hem of white.

## Turn Down Europe

Ruth Godwin and Mary Dunkley, specialty girls in "Lovely Lady," were offered European contracts, but decided to continue with their show.

## RANDOM REMARKS

By NELLIE REVELL

What's the matter with that Presidential chair, anyway? Every time it is mentioned to a politician he runs, yelling, "No, no, no! I don't choose to run," at the top of his voice. It is just about as popular as the electric chair.

I have no intention of running for it—I wouldn't even run for a street car—but as Dave Warfield used to say: "If you don't want it, I want it." If they'll just put rockers on it and out on the porch at the shady side of the White House, I'll be glad to sit in it at least four years."

If, as has been frequently whispered, those bankers who are financing the picture industry should decide to run pictures as they run banks, we may expect all kinds of intriguing changes. If the sun refuses to shine, we could easily expect to find a Gilbert, a Roland, or a Dix earning his salary behind a savings account window on the first day of the month or Saturday afternoons.

For all we know, a Mary and Doug might await us in the bond department; and the Keatons, Chaplins and Semons might navigate amusingly about the corridors to make the widows and orphans feel they "really have a friend in the neighborhood bank."

I can think of hand of six or seven young men who might go in for banking in a big way if they thought they could talk compound interest and high finance with Gloria Swanson, Greta Garbo and Pola Negri.

That these high-salaried stars would find something to do with their spare afternoons is a foregone conclusion, and when the gentlemen from Wall Street decide to let them fool around with more money.

Their engagement, I am told, is broken. They are members of two prominent theatrical families who live in my hotel. When their backs have been turned we have laughed at their arrogant way of ignoring us. But now a dreadful thing has happened. Perhaps, the difference in their ages has only aggravated the matter, for she will be four in March while he will not be four until August.

Until a few days ago they openly admitted their betrothal, but she started hostilities by calmly informing him she was going to marry another little boy, and he, wishing to make himself understood, walked up to her and bit her on the cheek! She still bears her scar of love.

She is Dorothy Lewis, the daughter of Fred Lewis, now appearing in "The Racket," and he is Louis Mosconi, Jr., of the Mosconis.

Wait a minute. His mother tells me that he has offered to let Dodo play with his dog, and I suspect that diplomatic relations will soon be restored.

Ah! Now, it comes out. Dr. Christian F. Reiser, pastor of the Chelsea Methodist Episcopal church, said recently that Will Hays had told him "he had been impelled to interest himself in motion pictures because his son and his nephew preferred to become movie actors rather than heroes."

All of the dramas in Hollywood do not reach the screen. Attending the gate at the DeMille studio sits a cripple. As he accepts the pass handed to him by the visitor he always smiles. More than one visitor has been puzzled to know how a gatekeeper could know a visitor's name, but a closer scrutiny would have revealed the face of Billy Elmer, who had played in "The Virginian" and other dramas. He met with an accident which crushed his legs and injured his back, and Billy Elmer knew his acting days were over.

Add to your list of well known actresses retiring from the stage to a business career Suzanne Westford. Miss Westford, the youngest and most famous of the late and always lamented Lillian Russell, has joined the Cler Travel Bureau. She insists that she will attend to every detail (no matter where you are going), and will even attend to a remedy for seasickness.

Seen coming out of a Times Square hotel last week: Real Indian in full regalia. He claims to be 105 years old and looks it. His name is Chief White Horse Eagle. He is a lecturer and speaks on Indian laws.

I note that some one on the coast has been signed on one of those two years optional contracts to write "funny" titles. Why not let the fellows who write those optional contracts do the "funny" titles?

Mr. and Mrs. Daryl Zanuck arrived Saturday from Europe and departed immediately for Hollywood.

Ernest Ball's son, Ronald, is entering vaudeville. Nell Twoncy playwright, has returned from a brief Palmbeaching. Dan Frohman is in Hollywood, Florida. Karl Kitcher is in Hollywood, California. According to Ada Patterson, Elsie Janis is taking on weight. Travel does broaden one. Marc Lachman is going to Chicago in advance of "She's My Baby," which is opening there March 5. The Louis Mosconi's have been promised a visit from the stork.

## MAKE-UP EXPERT ON TOUR FOR WOMEN

Meadows of Hollywood With Hook-Up Lecture and Stars —20 Weeks

Ed Meadows, Hollywood make-up artist, starts on a 20-week tour of the country April to play the auditoriums with lectures on beauty make-up and how it applies to stars.

United Artists, Tiffany-Stahl, DeMille, Warner Bros. and First National studios are in on the hook-up, stars of these companies to be referred to in the talks.

Arrangements with 20 daily newspapers in the territory to be covered provides for 100,000 words of copy to be used daily, 15,000 words to be front page.

At the same time Meadows is to conduct a daily syndicated newspaper feature on beauty, with a question and answer department. Arrangements for this material have been made with the King Features Syndicate (Hearst). The series will run for approximately one year.

In the program with the newspapers Meadows is to personally endorse cosmetics to be advertised

heavily while he is in the city. Space to be taken by the cosmetic dealers will run from \$,000 to 10,000 lines daily. Picture stars are to be played heavily both in the regular advertising and in the newspaper copy.

Meadows appeared in the Finkelstein & Ruben houses last season as a stage attraction.

## PALM BEACH

(Continued from page 43)

George Kaufman-Marc Connelly comedy.

Broadwayites—on the Breakers Beach this week were Sam Scribner, Captain Jim Churchill, Jay Gould and wife, Lorraine Mayville, Bert Satz, Jimmy Monaco, Arthur Hopkins, David Bernstein, Larry Shubert, Sam Williams, Paul Lannin, Irene Castille-McLaughlin, Howard Lanning, Aaron Jones (Chicago) and Ned Wayburn.

Broadway Jones and Eubie Blake are getting plenty of private party work. Jones has been here for many winter seasons.

First of the big private parties here was Sunday night, given by Mrs. Charles R. Hearst who took over Chez Bouche Jungle.

Le Montmartre Club opened Saturday under the leadership of Ted Raul.



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## 15 YEARS AGO

(From "Variety" and "Clipper")

Except for a momentary improvement in business, it was conceded that the "road" was washed up, and most managers agreed that inferior "No. 2" companies had helped to that result. Colman & Harris at this time resolved never again to send out a road company in their Broadway successes. They figured his would only enjoy a longer life if played only by the original casts, and besides, notable successes would always be potential money getters out of town for revival, particularly if they had not been played by second or third organizations.

Broadway was in the midst of a box office boom for the moment, due in part, it was believed, to the large number of dark houses, making good trade for those running. Among the dark ones were Winter Garden, awaiting new show; Broadway (playing film) and New Amsterdam. Smaller theatres without a tenant for the week were Daly's, Wallack's and Weber's.

Douglas Fairbanks, playing the Chicago Grand Opera House, in "Hawthorne of the U. S. A.," became interested in pictures to the extent of undertaking an amateur camera tour, following the example of Clifton Crawford, who proposed to make a round-the-world trip, with a cameraman.

"Delphine," at the Knickerbocker, led the musicals at \$16,000; "The Whip," at the Manhattan Opera House, was doing between \$24,000 and \$26,000 a week, a phenomenal figure.

Ragtime craze was spreading through the world. London was already in a state of surrender to syncope. Now it was getting into cafes and theatres of Paris, Berlin and Vienna.

## 50 YEARS AGO

(From "Clipper")

The theatre was newly emancipated from oil lamps. But the calcium effect was new and there was some opposition to the apparatus as dangerous. The gas tank used for the calcium exploded during a performance of "Evangeline" in Baltimore; one was killed and the coronor's jury expressed the view that the device was dangerous.

The Centennial Exposition in Philadelphia had been something of a flop. Now a vast amount of the relics on exhibition were to be sold at auction.

William Winter, famous dramatic critic for the New York "Tribune," issued a new prompt book for Shakespeare's "Richard III," notable for the innovation of ignoring the character of Cally Clobber, returning to the original.

An article on the Old National theatre, New York, built in 1836 and the first opera house on the Continent, calls attention to the fact that the site was in the middle of the "red light" district when it was built at Church and Leonard streets. (By 1888 the district had moved up to Greene above Chambers.)

Robert G. Ingersoll was lecturing at Chickering Hall. Modjeska had finished a run at the Fifth Avenue theatre in "Camille." Harry Miner announced his intention to build a new theatre on the Bowery near Broome street. "The Clipper" said editorially, "It is high time a city like New York had an enclosed ball park."

The "Clipper" offered a pennant for competition in the International baseball league and besides put up gold medals for the players of the nine positions who made the best records for the season. (In effect, the selection of an All-American team.)

## "Publicity" and the Dailies

In having publicity stunts put over on them, the dailies, news services and tabloids have only themselves to find fault with. If the papers did not so greedily print the kind of stuff press agents and others plant for them to swallow, there would not be so many plants.

Anything sounding even near-sensational that may be hung upon the stage or screen with screen preferred, the papers hop on. The screen more so than society, to mark the extent the thing has gone to. An ordinary wedding engagement is enough for a scare head, while a marriage is a streamer and a divorce a special edition.

And so, with the publicity hounds not certain what they get in the type way after succumbing, they merely try suicide to find out. If it works as well as it has lately with the "Broadway suicides" which are so plentiful, some of those who tried it for fun and publicity may really bump off just to be certain of an obituary notice.

Tabloids may be blamed for this in part. Or in whole. You can't go wrong blaming a tab. But the established news services must stand a share of the grief. It seems as though rivalry there too is breeding carelessness. Anything that's curious or scandalous might be adopted for their motto. And after that the New York standard daily dailies not even checking up on their stories but rushing into the street. Sometimes rushing with a story that carries its doubt right in the language of the writer. But there it goes! Sell the paper!

It can easily be believed that one tab or more has incited certain stories, to get the beat and the flash. And if the tab didn't, it isn't such a long chance to say its reporter did the suggesting, for his own purpose, whether for his personal advantage or the advantage of the paper, or a piece of change on the side.

It's not so long ago and in New York there sat in a nite club two people, man and wife. They had planted a separation-with-divorce headline phony for the papers. Both were interested in a picture New York would see for the first time the following week. The morning papers came out and were brought to them. "Didn't I tell you? That was a pipe," he said, seeing the headlines streaming and screaming across that his wife intended to leave him.

There are 100 lines stringing away from the centre about these things, but the only certain way is not to print them when there's a doubt. To find the doubt—investigate.

Some press agents are making monkeys of the dailies.

When press agents did it legitimately, in the legit theatre, the dailies were always on their toes, suspicious. Now they seem to be on their backs, helpless. Maybe through the competition or the tabs or the news service or perhaps there are too many dumbbells at city desks nowadays.

But this illicit publicity can be stopped and should. The show business as a whole and in a business way does not want it.

It's something that Will Hays should have taken up long ago for the welfare of the picture industry.

## INSIDE STUFF ON LEGIT

Lillian Albertson, who succeeded her husband, Louis Macloon, as a producer when Actors' Equity refused to deal with the latter, has assumed the same demeanor as Macloon in her attitude toward the daily newspapers.

Recently Miss Albertson had promised Harris Carroll, dramatic editor of the "Evening Herald" an exclusive story. Carroll had agreed that he would give it a line across the top of his daily page. However, the next day Carroll picked up the morning papers and found the same story. He immediately yanked his banner line with the result that Miss Albertson called him on the phone and started to tell him where he got off. Carroll paid little attention, so Miss Albertson cut the advertising agency in the "Herald" and the \$500 income. "Herald" not getting excited over it. She found this publication necessary for the sale of her entertainment, and later increased the space again.

Macloon, about two years ago, had a battle with Guy Price, then dramatic editor of this paper, which resulted in the Macloon advertising coming out of the publication as long as Price remained on the paper, which was up to nine months ago.

The estate of Samuel Clemens (Mark Twain) receives 2 1/2 per cent royalty on the gross of "A Connecticut Yankee" at the Vanderbilt. This, in addition to two per cent each to Herbert Fields, Richard Rodgers and Lorenz Hart, book, score and lyric writers, is probably a record high royalty—3 1/4 per cent—on a musical attraction. With "Yankee" grossing \$25,000 and better at \$5 in the limited Vanderbilt, the \$500 income to each of the contemporary writers is exceptional rarity. The two per cent to Hart for his lyrics is in itself a record for wordsmiths, although composers like Jerome Kern get three per cent for themselves and Irving Berlin collected 5 per cent for the last Ziegfeld, "Follies."

When the company manager of a legit attraction that recently played a four weeks' engagement in a Pacific coast house went to the apartment hotel where the star had his office to move the rental bill, he found an extra charge of \$550 for alleged damage caused by the throwing of paint all over the apartment. It seems the actor in question is somewhat of a portrait painter and during his engagement in the town in question finished a painting for a prominent resident for which he received \$1,000. During the course of the painting, it is said he flung paint on the walls, carpets and furniture, causing the damage. As the star had already drawn practically all salary due him it was up to the company manager to square the bill before the show could move out of town.

Of the two classifications of press agents, the stunt men who rely on freak frames to land copy, and the quasi-literary publicist, the latter include some shining examples among fancy copy writers.

Samuel Hoffenstein, long Boswell for Al Woods, recently resigned to write and exploit independently, paved the way for that sort of thing, and rates as the dean of the literary press agents. Hoffenstein is a poet of no mean ability and has had several volumes published. Milton Raison (Schwab & Mandel) is ditto and had a book of poetry issued. Others are Arthur Kober (Grosby, Gaige and Guthrie, McClintic), prolific magazine writer; Bernard Sobel (Ziegfeld), ditto; Marion Spitzer, working on her second novel; Richard Maney (Jed Harris), Bob Sisk (Theatre Guild), Washington Pizet (Gilbert Miller), author of a novel, "Aristoclast"; Howard Benedict of Farnol & Benedict, Sidney Skolsky and Nat N. Dorfman (Holtzman & Dorfman), Benny being the business getter.

Hugh J. Ward in Australia is now a builder of apartment houses. Nearly all of his time is devoted to that. He is about entirely out of Antipodean theatricals and no longer interested in the Williamson concern of that country.

## SHAKESPEARE'S MOUTHFUL

With the managers howling for suitable play scripts for immediate production, a condition more acute at the present than ever before, the opportunity to chide the producers for their scant attention to plays and playwrights cannot be overlooked.

With houses dark and choice theatres available under the most favorable terms to producers, the independent managers, particularly, are hungry for scripts. Any number of requests have reached Variety from these sources for recommendations of anything new in the form of plays or dramatists.

The big league producer naturally has first call on the cream of everything. Like everything else, it graduates from the big boys down. It is only once in a blue moon that a producer has the perspicacity, or the good fortune, to garner a script like "Broadway" which went the rounds and was rejected. Still, with the dearth of creative talent in the form of playwrights so acute right now, the same thing will occur next fall when the producing managers, fed up with the summer's prolific writing output of the stage scribes, will mechanically peruse the scripts or consign them to a third assistant stenographer for her reaction. Said stenog, with a tabloid leaning, will decide that the s. a. is limited in the love stuff and probably never give a thought to problem purpose, dramatic situation or objective of it all. Give them an O'Neill script and find that out.

Yet, every mid-season, or shortly after the holidays, with the weak sisters falling by the Broadwayside, the same hue and cry goes up. Indie producers and established managements, with dark houses flatteringly available, and bankrolls crying for production investment, cannot find use for both.

Bill Shakespeare vo-do-de-o'd a mouthful about "the play's the thing." Contemporary showmen are singing the chorus right now.

## INSIDE STUFF ON PICTURES

(Continued from page 14)

for a lot of sharpshooting film salesmen parading under the cloak of film distributors, and in many cases it is impossible to receive negative costs, let alone a profit. Most of the contracts signed with sharpshooters call for negative cost and a 50-50 arrangement on all moneys taken in thereafter. If the picture costs \$15,000 to produce and grosses \$30,000, the distributor retains 50 per cent for his efforts and the producer gets the other 50 per cent to pay the bills with nothing left for his efforts. The most the distributor has invested is office rent and traveling expenses.

Sam Katz's idea with the new managers' training school is to encourage musicians with showmanly attributes for the posts. Katz is of the opinion that a performing musician has the desired knack of a Public theatre manager, and Nathaniel Finston has circulated a call to the circuit managers to recommend any and all musicians for the training school.

Advertising expenditures by Chicago picture houses is so heavy as to seem all out of proportion in some instances. One theatre with an average "take" of around \$4,000 weekly recently spent \$1,700 in one week, alone, on newspaper advertising.

D. W. Griffith went to the coast with an amply cut print of "Drums of Love." Also with the idea of remaking the tragic finish of the picture into two separate finales.

The film will be shipped into a program house on the coast in its New York amputated form, first with one of the new endings and then the other. There was no decision up to the time of Griffith's departure whether to try it in 90 minutes with its present conclusion.

A certain advance man for First National put on a fine campaign in a Pennsylvania city for a picture and made a lot of friends on the newspapers. Later, he left that firm for another and a new film. In the meantime a new advance man for the first company came in to work on a picture, the first advance man telling him to use his name if it would help. Result, when the first man went to a paper for a contest, it told him his successor had used his name, and, thinking of doing him a favor, gave the follow-up boy's picture the break. First advance man was left out cold.

E. A. Dupont, the German director, will have to stand for comparisons between his best known directorial work over here on "Variety" made in Germany, and his latest made over here, "Love Me and the World is Mine." In the paralleled pictures, the main point that will come out is that Emil Jannings, the star of "Variety," must have had much to do with that film's direction, as well, since Dupont, alone, with "Love Me" seems to have accomplished but little and nothing at all to be mentioned alongside of "Variety."

One of the large producing companies recently elevated a former assistant director to the post of director on a program picture. After the picture was completed, one of the studio officials asked the production supervisor in charge of the film how it turned out. The supervisor replied, "Much to my embarrassment, there are no retakes necessary."

In the newspaper campaign used by Paramount for "Wings" is a two column ad which quotes what Clarence Brown, M-G director, thinks of the picture.

The cut carries the name of Brown in the same size display type as the name of the picture, and identifies him as "one of America's foremost directors who made 'Flesh and the Devil' and 'Trail of '98'." The tie-up was made by Fritz Tidden, press agent for Brown.

Some statemen in Washington are reported to have been advised by the opposing forces in the picture business to the Brookhart Bill, of letters and wires passing between exhibitors, in which are contained the information that some members of Congress may be relied upon to back the measure.

The communications are said to have been mailed to those at the Capitol mentioned in the originals.

One of the larger independent studios on the coast has an executive committee of seven that passes on all stories submitted. If one of the seven does not approve, the story is rejected.

Scenario writers on the coast who depend on sale of originals, have found this system hard to beat. A couple of the wise ones sent their series to an agent in New York, with the request they be submitted to the eastern scenario head of the company there. In a number of instances this executive has purchased the stories, and sent them along to the studio for moulding into adaptations.



# FOX'S 4 B'WAY \$2 HOUSES

## ZIEGLEY TANGLED UP WITH TWO WRITERS

**Complaints Filed Against Producer—Holding Out Royalty of One, but Paying Other**

Flo Ziegfeld, busiest of the musical comedy producers this season, is all tangled up in authors. Two complaints have been registered against him with the Dramatists' Guild and will probably be disposed of by arbitration.

P. G. Wodehouse and Sigmund Romberg are the complainants. The latter was concerned with the score of "Rosalie," while Wodehouse came from London to do the lyrics for "Three Musketeers."

The music of "Rosalie" is the dual composition of George Gershwin and Romberg. It appears that Ziegley did not fancy the contribution from Romberg and no royalties have been paid him according to the complaint.

The managers' alibi is that Romberg left rehearsals of "Rosalie" one day to look over "The New Moon," Schwab & Mandel's musical comedy then in Philadelphia where it was taken off for repairs. That, contends Ziegley, broke his contract.

There appears to be nothing in the Basic Minimum Contract requiring an author or composer to attend rehearsals. The clause in that respect provides that the author shall have the privilege of attending rehearsals. That was inserted to protect the author should any lines be changed without permission. Though Gershwin and Romberg have a joint contract, Ziegley pays Gershwin but holds out on Romberg.

**Brought Writers Over**  
The original score for "Rosalie" was written by Joseph McCarthy and Harry Tierney, who worked most of the summer with Guy Bolton. After they had completed eight or nine numbers, McCarthy lost his father and their schedule was upset. When the score was delivered Ziegley tossed it aside and made the remark that "all the numbers are lousy." McCarthy and Tierney apparently did not have a contract and no complaint is known to have been registered by them with the Guild.

Ziegley cabled Wodehouse to hurry to this side last August to write the lyrics of "Three Musketeers," which was to have been first on his production list. Ziegley was to pay Wodehouse's passage both ways, which he failed to do. The long delay is said to have been costly to Wodehouse who delivered the lyrics and sailed back to London several weeks ago because of contracts over there. Ziegley is reported to have told Wodehouse that if he got on a boat there would be no royalties.

Recently the Ziegley office sent out a yarn to the effect that William Anthony Maguire was alone writing the book for "Musketeers." Several others were mentioned at various times. Among them was George Grossmith, another English author called over by Ziegley for the express purpose of writing the "Musketeers" book.

When informed that the complaints had been filed, Ziegley said something about not caring two figs for the Guild.

## To Junk "Criss-Cross"

"Criss-Cross" will be scrapped as starring vehicle for Fred and Dorothy Stone after this season with the Stones getting a new show next season.

The scrapping after a single season is unusual for a Stone show. Their previous shows have lasted two or three seasons, but C. B. Dillingham is convinced "Criss-Cross" is a weak sister.

## Chi Treasures Dance

Chicago, Feb. 14.  
The ninth annual dance given by the Treasurer's Club on Saturday night at the Stevens Hotel was a gala affair. There were around 1,500 couples with all theatres represented by stars from the various attractions.

## Sob Stuff Racket

The sob sister racket in promoting parties is working successfully for a cut rate agent in the Times Square area, with the theatre party takers a better angle than cut rates.

The promoter has a group of crying damsels in his staff working among the downtown banking and commercial concerns for promotion of theatre parties.

The sob stuff is getting results.

## 'CAPTIVE' DOES \$11,000 RECORD FOR BALTIMORE

Baltimore, Feb. 14.

"The Captive," staged by Edwin H. Knopf's repertory company at the Auditorium, has created the dramatic sensation of years in this town. Apparently anticipating dirt and police interference, half the town tried to jam into the theatre opening night and standing room sale was stopped by 7:30. There was no interference and the notices were all highly favorable. Business continued at capacity throughout the week, Saturday matinee running to \$1,500. At a \$150 top about \$11,000 was grossed on the week, likely a record here.

Knopf is holding over the production for a second week with "The Firebrand" underlined. Jose Ruben, Ann Davis and Robert Rendel scored in "The Captive." The Knopf season, in doubt for a number of weeks, is undoubtedly over the top and headed for success.

## MISS STEWART'S PLENTY

**No More Legit Plays This Season For Rosalie**

Rosalie Stewart will retire from theatrical production for this season after the close of "Behold the Bridegroom" in about two weeks.

Her revival of "The Torchbearers" to have included some of the cast of "Behold the Bridegroom" is off. George Kelly, author of the "Bridegroom" play, is going to Europe this month.

## Miss Collier's \$1,400

The matter of \$1,400 in salary due Constance Collier from Edwin H. Knopf on the recent "Spot on the Sun" comes up with Equity this week. Miss Collier was guaranteed four weeks at \$700 by Knopf, with the play closing at the end of two weeks.

When payoff time came Knopf claimed Lee Shubert, who was in on the show, had guaranteed salaries covered two weeks only and that he was not responsible for any additional arrangements made by Knopf.

## MUSIC BOX AGAIN DARK

Los Angeles, Feb. 14.

Hollywood Music Box is again dark this week. "Who," a mystery play written and produced by John F. Riewerts of San Francisco, closed Saturday night after playing to two weeks of indifferent business.

The show will fold up and members of the cast will return to Frisco. It is understood that young Riewerts, backed by his father, dropping something like \$11,000 in trying to put the show over.

## McCutcheon-Metcalf Benefit

Los Angeles, Feb. 14.

A midnight benefit performance, sponsored by the Masquers Club, was given at the El Capitan by courtesy of Henry Duffy. Proceeds go to the family of Wallace McCutcheon, who committed suicide, and Earl Metcalf, film actor, killed in a fall from a plane.

Walter Weems was chairman of the entertainment committee, and Lew Cody, Charlie Murray and Milton Sills acted as masters of ceremonies. A number of film and stage players appeared.

## PICTURES IN ALL; ONLY 2 BEFORE

**Opening "Street Angel" at Globe March 5—"Mother Machree" Following Into Another Un-named Theatre—"Four Sons" at the Gaiety and "Sunrise" at Times Square**

## OTHER BIG FILMS

William Fox shortly will be operating four of the legit group of Broadway theatres at a \$220 top scale for Fox's special pictures. His third will be the Globe, with Fox's special picture production, "The Street Angel," supplanting the Dillingham "She's My Baby" (Beatrice Lillie) show there March 5.

The fourth Broadway house has not as yet been named, although secured by Fox. It will play the Fox special "Mother Machree" and shortly follow the Globe's film period.

Fox's other two Broadway legit now playing its \$2 pictures are the Gaiety, where "Four Sons" opened Monday, and the Times Square, with "Sunrise" still running there.

It's the first time a single picture concern has operated four Broadway legit theatres simultaneously. Previously, the record was two.

While there is no definite information on the selection of the fourth Fox house, it is believed to be the Central. At present Universal's "Uncle Tom" is there. It is due to leave in about a month. The Central is a Shubert house.

Among the other special Fox pictures that will duly appear on Broadway is "Mother Knows Best," the Edna Ferber story that is the tale of a well-known femme star and her guiding relative who has always thought she has known best for her daughter's on and off welfare.

Other Fox specials lined up as big pictures are "Red Dancer of Moscow," "Four Devils" and "Dollar Princess."

## R. W. Tully Emerges from Retirement With New Play

Los Angeles, Feb. 14.

Richard Walton Tully, who wrote and produced "Omar the Tentmaker," "The Masquerader" and "The Bird of Paradise" after three years of seclusion, has returned to show business with another new play, which is to be produced at the Mason here early in March.

The play is being sponsored by the Coronado Producing Corp. Score is by Anita M. Baldwin, Pasadena, a society woman and heir to the "Lucky" Baldwin millions, who also wrote the music for "Omar the Tentmaker."

Many prominent business people in the State said to be investors in the company. Tully, besides producing all his plays on the stage, later did them on screen, releasing through First National.

## HARRIS-KAUFMAN HIDING

Jed Harris and George Kaufman left Saturday for Florida, leaving no forwarding address.

They expect to be gone about two weeks, avoiding Palm Beach, Miami or any of the social resorts.

## Mack Makes It 100%

Willard Mack is to invade the producing field on his own. Mack will sponsor and star in his latest play, "The Scarlet Fox," in rehearsal.

## Paul Nicholson in Show

Los Angeles, Feb. 14.  
Paul Nicholson, who retired from the stage four years ago to go into pictures, is back on the rostrum, in "The Scarlet Woman," a Pauline Frederick starring production, now in San Francisco.

## Gags for "Clown"

San Francisco, Feb. 14.

Lionel Barrymore will not play "Laugh, Clown, Laugh," in two of the fairly big towns in the San Joaquin valley in California, as the local manager doesn't think there are enough comedy gags in the play.

Tentative dates were set, but after looking over the Barrymore piece at the Lurie in San Francisco, the stick man decided not to play it.

"I've been trying to figure out some good gags that might help the show," he told Ken McGaffey, "but I can't think of a single one."

## DRY AGENTS CRASH IN ON BACK STAGE PARTY

Boston, Feb. 14.

Prohibition enforcement officers and Boston vice squad members crashed the gate at a back-stage party of the "Sidewalks of New York" company at the Colonial theatre about 1 o'clock in the morning.

Nothing has happened yet. They didn't find any hard stuff, but they did find two kegs in the center of the stage. The officers removed samples for the chemist to analyze. From the office of the Federal district attorney comes the statement that the official analysis is being awaited. From the raiding officers comes the report that the beer tested 2.85.

The party was just coming along nicely. A member of the Governor's Council, well known in theatrical circles, is supposed to have been present. He is said to have opened the doors when the cops knocked. He inquired whether the flatfeet were on business or pleasure, and when told "business" nearly collapsed.

No action yet, anyway, and the "Sidewalks" company is hitting the trail Saturday, so it's nobody's business.

## "MEEK MOSE" FOR STOCK

**First Negro Play to Go Into Release to Resident Co.**

"Meek Mose," the colored drama at the Princess, New York, has been acquired for stock by the National Play Company. This incidentally will be the first negro drama to be stockrighted in the history of show business.

## Belasco's 370th Show

Atlantic City, Feb. 14.

Last night, the 14th at the Apollo, David Belasco staged his 370th production, a unique mark. It's the first comedy from his hands in many years, called "The Bachelor Father."

Edward Charles Carpenter is the author. He was born Dec. 13, some year; there are 13 in the cast and it calls for a star crew of 13 to run the production.

Play was cordially received by a capacity audience, down here over the holiday.

## Blodgett Show, 1 Week

"Please Stand By," presented by Arba Blodgett, closed Saturday, after one week, split between Hartford and New Haven.

The piece was first known as "Chance." The company is protected under the usual two weeks' salary minimum by security filed with Equity.

## Still "G. V. F." Troubles

The "Greenwich Village Follies" is still undergoing revision and changes, with Eddie Lambert and Rene Bino already walking out. Clark and McCullough are reported wanted by the Shuberts for the comedy roles. Arnold Johnson's Orchestra may also leave, the Shuberts claiming that Johnson left the best part of his band in New York at the Park Central hotel.

## ACTOR-AUTHOR STAGING AT SHUBERT REQUEST

**Theatre Operators Offer Carte Blanche to Promoters to Supply Vacant Houses**

The Shuberts are reported taking extreme measures to keep their houses lighted. There are a number dark now and except for one week (Christmas to New Year) nearly every week has seen one or more houses untenanted since the start of the season.

The managers' proposition is that of financing actors and playwrights to put on shows the Shuberts think favorably of. Playwrights are said to have been given permission to select their own casts and directors and in addition to royalties they would receive a percentage of the earnings. By this plan the Shuberts are said to expect to make up for their own notoriously weak production department, nothing as with reference to dramatic offerings.

The first backing of the kind was that of Basil Sydney and Mary Ellis in the modern dress version of "The Taming of the Shrew." More recently there was "The Optimist," which opened at the Century last week under a profit sharing plan. It is reported the Shuberts backed Hassard Short, whose "Sunny Days" opens this week.

"Furies," being put on by John Tuerk, is one of the forthcoming shows with the Shuberts interested. Tuerk is responsible for "Tilly and Young Love," presented by Brady & Wiman and has a third interest in the "Kidnappers," written by Max Martin and Samuel Shipman, is to be ostensibly presented by Martin, but Shubert coin is said to be back of the show. Such things as to be put on under the guidance of Kenneth McKenna, who is to appear in it.

## Salmond's \$850 Stand

Felix Salmond, violinello virtuoso and professor of the violin-cello with the Juilliard Foundation and the Curtis Institute of Music, must continue to pay his wife, Lillian Salmond, \$850 as temporary alimony and \$1,000 counsel fees, according to the Appellate Division's (New York) ruling denying the musician's prayer for a modification.

Mrs. Salmond, formerly an English actress, married the cellist when he was at Daly's, London, in 1912. They have two children, Jean, 14, and Muriel, 7, who are in America with their mother. She is suing for separation.

The wife set forth that her husband's income is \$40,000 a year, he admitting to \$25,000 in 1926, his highest year. She states the Curtis Institute pays him \$12,000 annually and the Juilliard Foundation \$10,000 per annum; also that his Columbia records and instruction studio were productive of other large sources of income.

## Dallas Showless After Eighth Flop of Stock

Dallas, Feb. 14.

Marking the eighth successive flop of dramatic stock in Dallas, Joseph D. Miller, producer of the Miller Players, closes the doors of the Circle with the completion of "Know Your Onions." It left the city of almost a quarter million people without a legit playhouse, and with very little chances of seeing another stock company this season.

This leaves the Circle an empty house to be used, temporarily, mostly by the local Little Theatre, while that organization is awaiting the completion of their new playhouse.

## Ted Lewis Leaves

Ted Lewis and his band will leave "Artists and Models" at the Winter Garden Saturday and on Sunday they will entrain for Palm Beach for a winter engagement. The bandman is said to have had several disputes with J. J. Shubert, finally deciding to hand in his notice.



## GERMANY

C. HOOPER TRASK

Berlin, Feb. 2.

**Renaissance Theater.**—"Das Fossil" (The Fossil) by Karl Sternheim. This author before the war was a white hope of the German drama. Lately he has not produced anything of value. This play concerns a general who rides a hobby horse and a young bolshevik who falls in love with his daughter. Not so good. Well played by Max Guelstorf and Franziska Kammarspiel.

**Kammerspiele.**—"Bronx Express" by Ossip Dymov. Surprisingly enough quite a success. Much of the satire on American life lost but enough to get across. Scenically Hans Hilpert's production competent and Kurt Bolls as Jankel Klammes just as like Broadway as Berlin can be. Albert Steinrück miscast in leading role of button maker.

**Berliner Theater.**—"Is Zait So?" by Tabor and Gleason. A flop. German version proved that success of American play is primarily due to slang and playing of New York cast. Max Adalbert, favorite Berlin comedian, did the best he could with the boxing manager, but got comparatively little out of it. Hans Brausewetter as the boxer was sympathetic but little else. Only the exceptional American play has appeal in Germany.

**Volkstheater.**—"Man Is Man" by Bert Brecht. One of the very best plays written by a German author in late years. In India four soldiers who man a machine gun plunder a temple and one is captured. To the gap so that they will not be suspected of the crime an Irish captain temporarily replaces the other man. When the Irish is discovered there is no change of their course, returning, they bamboozle the Irishman into permanently taking his place. This they accomplish by getting him to sell an elephant which does not exist and then executing him in mock fashion for this supposed swindle. When he comes to, they convince him that his former self is dead and that he is now really the missing soldier. The beginning is intensely amusing in a Kipling manner and if the end, which wanders off into futile symbolism, were changed, the play should be a possibility for America.

**Splendidly produced by Erich Engel with a cast including Heinrich George, Helene Weigel, Lambert Paul and others.**

**Nollendorf Theater.**—"Heimweh" ("Homeickness") by Franz Jung. Director Piscator has excellent idea of conducting side by side with his regular performers a group of experimental organization which shall give young actors and authors a chance to appear before the public. First choice unfortunately bad as the play was weak and the production mediocre. This does not discredit the excellent scheme.

**Koenigsplatz Theater.**—"Schloss Wetterstein" (The Wetterstein) by Frank Wedekind. Not more than a collection of three plays loosely hung together. First two are without particular originality. Last grips of the great sex diabolic if overdone sensuality. Performance was even owing to the extraordinary playing of the leading role by Pamela Wedekind, daughter of the poet. There is one of the coming stars of the German theatre. Fritz Kortner also gave one of the best performances which this uneven but very talented actor has ever achieved. Once again, how long will it be before an adequate performance of Wedekind is given in America?

**Lustspielhaus.**—"Unter Geschnitten" (Under Supervision) by Arnold and Bach. Usual product of this most successful of German farce firms and as usual with the leading role for the favorite Berlin comedian, Guido Tietze. It will run the customary three months in Berlin and then clean up in the provinces. At least 200 of the 300 possible theatres will play it. These contraptions are purely local and without possibilities for America. Technique is out of date and always contains the conventional misunderstandings and mistaken identities. Tietzecher is a merely funny on account of his short round figure.

**Kurfurstendamm Theater.**—"Bei Uns Und die Gedächtnisrede Rum" (With Us Around the Memorial Church). Revue by Friedrich Hollander and Moritz Seelers. Intimate satirical revue new common on Kurfurstendamm. No better or worse than the others. Some of the scenes are witty and amusing; some merely stop gaps. All allusions purely local. The most promising thing about it are the lyrics and music of young Friedrich Hollander, who should develop into a real composer of popular hits. Well enough performed by a cast including Will Schaeffers, Annie Mewes, Hubert von Meyrnick and Annemarie Haase.

**Kunstler Theater.**—"Evelyn" Operetta by Bruno Granichseldt. With one less this composer springs

## Another O'Neill Play

A vaudevillian with literary aspirations, just back in New York, after a season of the grind houses, went to see "Strange Interlude." Asked what he thought of it he said: "Well, it took O'Neill to put over a supper show."

up into first rank. No doubt about it, this operetta should go to America. His orchestration includes saxophones and celesta, in best modern jazz tradition, combined with all that's worth keeping of the Viennese school.

Several real hits, of which at least two should find their way to the dancing floor. The libretto, by the composer, is gay and modern. Evelyn, rich millionaire's daughter, grows tired of her insipid society life and goes out to earn her living. She tries everything. Through all her vicissitudes a young jazz musician follows her. Program states that this is all founded on a novel by Philip Oppenheim. Best of the evening, with Rita Georg and Max Hansen, put the show over completely.

**Thalia Theater.**—"Das Kamel geht durch das Nadelohr" (The Camel Goes Through a Needle's Eye), by Frantisek Langner. Author of the tragic "Periphrasie" has here turned out a light little comedy of no particular importance. In the last scene the Irish captain makes her living by arranging that her husband have fits for the benefit of charitably minded ladies. Her daughter is a writer of comedy. She is the son of a millionaire family.

Play shows real observation and is often humorous. It is no advance for its author, but gives evidence that he might develop into a writer of some worth. Neatly played at this out-of-the-way theatre by a company including Elise Beck-Neft, Bruno Ziemer, Halovaneck and Werner Pitschau.

**Theater des Westens.**—"Munchhausen," operetta by Felix Doermann; music by Ernst Stephan. Munchhausen is in literature the typical liar. But here he becomes merely rather a sentimental swindler. In love with a countess, but, realizing that his passion is endangering for her the love of another man more worthy of her, he pretends to be a brute and is spurned. Heavy dramatic second act climax.

When will the German composers realize that the best of their art of buncombe melodrama has passed? Its absence is what makes "Evelyn" such a big success. The music by Stephan is considerably better. If the book were revised it might be worthy of American production. Erik Wirl and Rose Ader distinguish themselves in a cleverly contrived cast.

**Berliner Theater.**—"Der Herr von" by Friedman Frederich. Play for the comedian, Max Adalbert, which gives him an excellent opportunity to shoot off his Berlin tongue. His speeches fall over each other, and although the individual gag may not be aimed for the belly laugh, the general effect is highly enjoyable. The farce concerns a German burger with the prosaic name of Emil Krause, who gives himself the German title of nobility, "von." He is successful in his business and amorous enterprises. And that's all there is to it.

**HAMBURG**

"Broadway," by Dunning and Abbott, had its German premiere here at the Thalia, although it has been played (fail) in Vienna. Reception good, if not enthusiastic. The critics high-hatted it a bit, but admitted that it was well put together.

Of course, such a play can never get across in translation as it did in its native language, as the slang is quite impossible of translation; moreover, the translation in this case by Clemens is unsuccessful in adequate. Where he couldn't translate he cut.

The only figure that really got across was that of the cabaret hostess, Willa Eberts. The Berlin production will be given by Eugen Robert at the Beliner Theater in the spring.

**ESSEN**

The three maritime one-acters by O'Neill, which he has collected under the title of "S. S. Glencairn," had their German premiere in this city. Not enthusiastic. The "Caribbean Moon," which had already been given at a matinee in Berlin. "The Long Trip Home" was considered sentimental. "Bound East of Cardiff" somewhat thin, but "In the Zone" was admitted to have a good dramatic idea.

O'Neill is being pursued with his usual bad luck and it is a little doubtful whether he will ever really get a foothold here.

**Capes-Wainright Engagement**

Bob May Capes, producer, announces her engagement to Lee Wainright.

They will be married this month at St. Malachy's Church, New York.

## MOROSCO BLOWS NEW "COMEBACK"

Angel Quits When \$40,000 Bankroll Used Up—Oliver Has Auto Only

Oliver Morosco has muffed another chance to comeback as a legit producer through the walkout of A. Pelletier, New York perfume manufacturer, who had been financing Morosco.

Pelletier met Morosco several months ago in New York and engaged him to stage a series of French operettas. As association progressed Morosco diverted his "angel" from the operetta idea to finance a musical, "The Morning After," in Los Angeles, where Morosco was to attempt a comeback in a spot he considered more friendly than New York.

Before entraining Pelletier advanced Morosco \$5,000 to pay off minor obligations. Morosco had engaged several players in New York for the proposed musical, but had neglected to post bond at Equity with result that the actors did not entrain.

Back on the coast Morosco cast his show with local availabilities and proceeded with rehearsals. During this period, according to reports, the wires were hot for additional finances, so much so that Pelletier dispatched his secretary to the coast to find out what had become of the \$40,000 originally advanced to Morosco.

Investigation revealed that Morosco had purchased an automobile and also had made an initial payment on a house. The sec. immediately long distanced his findings to Pelletier, with the latter pulling out of the venture pronto and with the show closing.

"The Morning After" was a musical version of "Please Get Married," with book and lyrics by Morosco and music by Kenneth Burton. Before going coastward Morosco received \$500 advance royalty from the theatre rights company and instead of splitting with Burton gave him an I. O. U. for his share, with a promise that Burton would be reimbursed when the show was produced. Burton and his wife, professionally Kitty Clark, left lucrative assignments in New York to go to California.

**Second Chance Tossed**

This is the second promising chance tossed away by Morosco. In the other instance Henry Hurd, California real estate man, went behind Morosco on production of "His Queen," which flopped after a couple of weeks at the Hudson, New York, seasons before last. Salaries to cast were unpaid and when Hurd was notified by Equity he claimed that Morosco had more than plenty to take care of all obligations. Hurd charged that Morosco had been unable to account for \$20,000, which had been part of the original bankroll Hurd had put to Morosco's credit for the production.

## "VANITIES" FOR COAST?

Los Angeles, Feb. 14.

Earl Carroll has sent several wires to friends here requesting them to procure a theatre for him as he wished to bring "Vanities" to the coast in April.

No theatre as yet has been offered.

## Shuberts Buy Drama; Adapters Dispute Royalty

Shuberts have acquired the rights to "Twelve Thousand," a German drama by Bruno Franke, adapted by William A. Drake, formerly foreign book editor of the "Herald Tribune," and Eric Posselt, a contributor to the "American Mercury." They intend using it for Basil Sydney and Mary Ellis.

American rights were originally held by Guthrie McClintic, who declined against it after reading the translation. A disagreement between the two adapters on the subject of division of royalty is said to be holding up immediate production.

## MRS. PARKER'S DIVORCE

Named Frances Morris Stock, Ingenue—Suit Undenied

Portland, Me., Feb. 14.

Russell F. Parker, director of the Jefferson Players here, and a player in the company, was the defendant in a suit for divorce brought by Mrs. Edith L. Parker, of Huntington, L. I., here.

The libel, which charged desertion, non-support and cruelty, was uncontested by Parker. Testifying in her own behalf Mrs. Parker named Frances Morris, ingenue with the Jefferson Players, as being in part responsible for the deviation of Mr. Parker.

The witness had called on Miss Morris, she declared, and asked her to "give up" Parker. The actress refused, witness testified. The Parkers were married in Harrison, N. J., in 1907. They have one daughter, Ruth, aged 13. Mrs. Parker asks for the girl and alimony. She is employed in Huntington as a deputy tax collector at \$25 per week.

## Tourist Flood Basis Of Montreal Stock

A summer season of musical comedy stock has been arranged for His Majesty's Montreal, starting next spring and continuing into September. Hereafter, legitimate attractions have appeared in that city during the vacation months, and it is regarded as a promising field because of the increasing number of tourists pouring into Montreal.

Charles Emerson Cook, who has been general press agent for attractions, and Bert E. Lang, manager of His Majesty's, will direct the stock, which will be called the Savoy musical comedy company. They have secured the Montreal rights for "No, No, Nanette," "Wildflower," "Queen High," "Sally," "The Girl Friend," "Good Morning, Dearie," "Yes, Yes, Yvette," "The O'Brien Girl" and others.

The company and chorus will be recruited in New York by Cook.

## "Unborn Child" for B'way

George M. Gatts is planning a Broadway revival of his road winner, "The Unborn Child." Show played the road for eight seasons prior to shelving a couple of seasons ago when the road went bad.

Gatts is lining up a name cast doing the experiment as a freak. "Unborn Child" is reputed to have cleaned up a fortune for Gatts as a road attraction.

## TOO MANY MUSICALS

The musical version of "East Is West" has been sidetracked until next season by William Harris, Jr. Harris claims New York is over muscled at this time.

## GOV'T'S TAX CLAIM ON SHUBERTS, \$200,000

Figured on 50% of Excess Paid Managers by Ticket Brokers—Claim to Be Contested

The government, through the collector of the internal revenue department, has rendered a bill reported to be over \$200,000 against the Shuberts, based on money paid the Shuberts by ticket agencies. Under the law if a theatre accepts more than the established price for tickets 50 per cent. is to be paid the government. The Shuberts will contest the claim.

During the investigation of the ticket situation last summer, Federal Attorney for New York Charles H. Tuttle brought out that the brokers paid the Shuberts \$55,000 within a year for the concession to resell tickets at a premium. Managers have contended they have the right to sell such concessions the same as for candy, etc., but the Shubert auditor admitted the sums charged the ticket brokers were a certain percentage per ticket. Testimony revealed each agency was taxed a certain sum by the Shuberts and at the end of the season the number of tickets sold by each agency was checked up and if the money paid in advance was more than 7 1/2 cents per ticket, refund was made.

**Several Years**

Tuttle stated at the time that the Shubert lawyers be consulted by them and one-half of the money be turned over to the tax collector. The investigation brought out that in addition to the brokers' concession money, the Shuberts made theatre transactions kick-in with half of the gratuities paid them by the agencies. The total for the year appeared to total \$87,500, and the reputed size of the government's bill rendered probably covers several years.

Most of the brokers have settled the claims against them filed by the government. During the investigation when some 20 odd agencies admitted they had failed to file returns on excess premiums and pay the legal 50 per cent. to the government, the internal revenue department made assessments against the brokers.

The assessments are reported having been settled on the basis of around 10 per cent. of the amount demanded. The highest amount against any individual agency was \$224,000. It was settled for \$11,000. It appears that the total claim covered a five-year period and it was agreed that the government's claims should only cover the last 14 months' period.

Furthermore the government, in computing the assessments, failed to make deductions of moneys paid the managers in the form of concessions nor the gratuities to box office men. As the government is attempting to collect its half of that money, it was conceded it should be deducted from the assessments as actual working expense.

## Commercial Rival for St. Louis Civic Opera

St. Louis, Feb. 14.

The Municipal theatre, in Forest Park, owned and operated by the city of St. Louis for the past nine summer seasons, is to have opposition this year for the first time. Charles Sinclair, stage director of the municipal opera house, announced that he has leased the Garden theatre, St. Louis. The Garden season will open the first week in June, just about the time the Municipal theatre opens, and will offer light musical shows.

Casts recruited of principals from New York and choruses enlisted here in St. Louis will be engaged for both theatres.

## Young Gleason's Bow

Russell Gleason, young son of James Gleason and Lucile Webster, will make his real Broadway debut late in May, when his father and Ernie Bothe present him in "Wilbur," a comedy by Anne Morrison and John Peter Toohy. This is the dramatization of a series of stories Toohy had in "Pictorial Review."

**Marion Coakley Marrying?**

Dorothy Day replaces Marion Coakley in "The Racket," at the Ambassador.

Miss Coakley, it is said, is leaving to get married.

**WELLS HAWKS**

announces

an open house party

at 330 West 88th

next Friday Feb. 19

This reappearance will be in his own

**'PARLOR-BEDROOM and BATH'**

and will be continuous from 1pm to 6pm. For this performance there will be no reserved seats—come one come all—line forms to the right

THE COMMITTEE

Harry Hershfeld, Ed. E. Pickett, Frank L. Hughes, Bruce Gallup, Walter Kingsley, Walter Berhardt, Neil Kingsley, Clyde Dudley, Bennie Holzman.

**Wells Hawks' Coming Out Party Card**







## 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 (opéra).

**"A Connecticut Yankee"** Vanderbilt (16th week) (M-382; \$5.50). This musical outstanding attraction of season; \$23,500 and over. Extra matinee Monday expected to pep up box office this week.

**"A Free Soul"** Klum (6th week) (C-830; \$3.30). Doing moderate business as first indicated; cut rates; aid; last week nearly \$3,000; apparently satisfactory.

**"A Seaside Blouse"** (16th week) (C-605; \$3.30). Grosses are quoted around \$9,000; at that pace show of kind can go through profitably.

**"Artists and Models"** Winter Garden (14th week) (R-1,492; \$5.50). Probably another four weeks of new "Crownpoint" Folies. House slated to follow; current revenue in cut rates; with takings jumping over \$25,000.

**"Atlas and Eve"** Mansfield (2d week) (CD-1,050; \$3.30). Failed to favorably impress; first week estimated around \$4,000; must improve to stick.

**"Behold the Bedroom"** Cort (8th week) (CD-1,043; \$3.85). Last two weeks billed as may stay longer, because approved; slipped around \$14,000 but stopped and recently dipped under stop limit of \$10,000; better than that now indicated.

**"Burlesque"** Plymouth (25th week) (CD-1,041; \$3.85). Will easily run out season; somewhat off from earlier speed but making plenty; over \$15,000.

**"Cool Robin"** 45th St. (6th week) (CD-960; \$3.30). Chance to make satisfactory showing; business ahead of some of newer shows; average over \$7,000.

**"Coquette"** Maxine Elliott's (15th week) (D-942; \$3.85). One of season's most solid dramatic successes; capacity right; average takings exceeding \$10,000 by virtue of standee trade.

**"Division"** 49th Street (6th week) (C-704; \$3.30). Not attracting much attention; but box office limited draw show with indicated takings around \$6,000.

**"Dracula"** Fulton (20th week) (D-814; \$3.30). Substituted box office attraction; has good chance to go through season; business over \$13,000 right along.

**"Escape"** Booth (14th week) (D-704; \$3.30). Drama of English writing among successes; although considerably under early pace figured to last into spring; \$10,000.

**"Excess Baggage"** Ritz (8th week) (C-945; \$3.30). Dramatic novelty; commands good trade from agencies; while no capacity, making good money at better than \$13,000.

**"Five O'Clock Girl"** 45th Street (19th week) (M-1,490; \$5.50). Big money from start; grosses consistent, averaging \$38,000.

**"Funny Face"** Alvin (13th week) (M-1,400; \$5.50). Another small coin getter; but box capacity after Monday; weekly average \$38,000.

**"7 Bowery"** Wallack's (4th week) (D-770; \$3.30). Final week here; may find substitute; but doing gross of \$3,000 hardly warrant it; revival of "The Passing of the Third Floor Back" moves up from downtown new play reported on.

**"Good News"** Chinnin's 46th Street (24th week) (M-1,413; \$5.50). Newer musical hits have not affected business nor advance selling; capacity, meaning \$40,000 weekly.

**"Happy"** Daly's 63d Street (6th week). Playing to very little money; company substituted on co-operative basis and individual bit didn't amount to much Saturday.

**"Hit the Deck"** Belasco (43d week) (M-1,000; \$5.50). One week more to go; to subway circuit and road; holding around \$21,000; house reverting to drama Feb. 27 with "The Bachelor Party."

**"Interference"** Lyceum (18th week) D-967; \$4.40. May last through spring; English show not quite up to pace when it started; but doing best business Lyceum has had in couple of seasons; \$12,000 to \$13,000.

**"Jimmie's Women"** Frolie (23d week) (C-602; \$3.30). Up on roof with play that does not require exceptional money, sticking much longer than anticipated; cut rates; \$8,000.

**"La Gringa"** Little (CD-530; \$3.30). Taken off Saturday, playing week and a half; "Spring 3100" booked in, added to Broadway trailers.

**"Levy Lady"** Sam H. Harris (8th week) (M-1,051; \$5.50). Though balcony cut rated, business down stairs good; takings over \$20,000; apparently a doing victory for this musical; Edna Leedom out of show may cause its closing.

**"Manhattan Mary"** Apollo (21st week) (M-1,500; \$5.50). Demand not as strong as formerly, newer musicals having call; still among

## Shows in Rehearsal

**"The Wrecker"** (Guy Bates Post.  
**"The Scarlet Fox"** (Willard Mack).  
**"Mulligan and Garrity"** (Donald Gallaher).  
**"Roulette"** (Leon De Costa).  
**"Gentlemen of the Press"** (Jackson & Kraft).  
**"Jungle Fever"** (Paige-Janis Productions).  
**"Another Bottle, Doc"** (Thomas McElphany).  
**"Napoleon"** (James W. Elliott).  
**"She Stoops to Conquer"** (George C. Tyler).  
**"Three Musketeers"** (Florenz Ziegfeld).

heavy this season; "Malones" rated among most popular; around \$25,000.

**"The Mystery Man"** Bayes (4th week) (D-860; \$3.30). Musical comedy; with liberal cut rating. Estimated pace about \$5,000.

**"The Optimists"** Century Roof (3d week) (R-422; \$5.50). Midnight performance Friday; roof (Casinò de Paris) getting light trade; estimated around \$10,000 last week.

**"The Queen's Husband"** Playhouse (4th week) (D-979; \$3.85). Some doubt about this one sticking; fairly good call for lower floor; pace \$10,000.

**"The Racket"** Ambassador (13th week) (C-1,067; \$3.30). Reported billed for Philadelphia in three weeks (March 5); farec moderately well; claimed \$10,000 and better, with evident falling off lately.

**"The Royal Family"** Selwyn (5th week) (C-1,067; \$3.85). Set for run and should get into summer; leading non-musical fall with over \$24,000.

**"The Shannons of Broadway"** Martin Beck (2d week) (C-1,067; \$3.30). Expected last well into spring; hooked up to make money at comparatively moderate grosses; around \$10,000 recently.

**"The Silent House"** Morocco (2d week) (D-893; \$3.30). Opened Feb. 7, winning favorable notices; went to capacity third night and looks like money meller; estimated at \$17,000.

**"The Trial of Mary Dugan"** National (22d week) (D-1,164; \$3.85). Leads season's melodramas; topped list for some money; \$22,500 last week.

**"These Modern Women"** Eltinge (1st week) (C-892; \$3.30). Presented by Kenneth MacGowan and Robert Rockmore, written by Lawrence Langner; opened Monday.

**Outside Times Sq. Little-Special** Sir Harry Lauder, Knickerbocker (3d week). Scotch star's stay extended to 17th week.

**"The Merchant of Venice"** Broadhurst (6th week). Shakespearean presentation with George Arliss doing fairly well; not exceptional.

**"Cognacachi"** Walter Hampden's (4th week). Original idea of month's revival changed; date extended.

**"The Shanghai Gesture"** Century (1st week repeat). Back at big house for about four weeks; unusual booking, following some subway circuit dates.

**"Taming of the Shrew"** Garrick (17th week). New piece in preparation; subscriptions invited, same players retained.

**Civic Repertory, 14th Street.** Repertory.

**"Hoboken Blues"** New Playwrights; opened Friday (Feb. 17); written by Michael Gold.

**"Hot Pan"** Provincetown Playhouse; opens Wednesday (Feb. 15); written by Michael Swift.

**"10 Nights in a Barroom"** Triangle; one of few village attractions playing Sunday night and extending Monday.

**"The Merry Doo"** Charles Hopkins.

**"Pariania"** Edyth Totten. Opened last week with difference of opinion.

**"Passing of the Third Floor Back"** will be moved from Village to Wallack's next week.

## 2 TURN IN SAME ROLE

Grace Valentine has turned back the lead of "One More Bottle, Doc" (M-1,490; \$5.50) in "The Medicine Show" (objecting to the pruning process made on the part after she had previously rehearsed it).

Miss Valentine is the second actress to walk out of the show for the same reason. Isabel Dawn who succeeded Miss Valentine in the renewed rehearsals, was the other.

## Stocks Open

The Playhouse, Sioux City, Iowa, formerly the Rialto, reopened with stock Feb. 12, by a new company, under the direction of C. L. Vanoe and Paul Sander, both of Chicago.

## "SOME GIRL'S" \$15,000

Molly Picon, Yiddish Musical Star, Averages Around \$2,200 Weekly

Despite the slump in Yiddish show business, its particular musical comedy luminary, Molly Picon, does business approaching the sensational. In five performances a week (Friday night and Sunday) her such on Saturday and Sunday) her latest musical, "Some Girl," grosses \$15,000.

The rest of the week is devoted to repertoire, as is the custom of Yiddish legit houses where no attraction plays all week round, excepting on the special holiday weeks when Miss Picon has accounted for \$20,000 grosses at \$3.85. The margin of profit to a Yiddish musical success, considering the limitations of everything, is stupendous, excepting that the field is very limited and can only afford one or two hits.

Miss Picon is guaranteed \$750 a week, but with her sliding arrangement, grosses \$2,200 to \$2,500 most of the time.

## CHI OPERA'S \$203,000 SETS A BOSTON RECORD

Errol Show Grosses \$24,000 and "Sidewalks," \$24,000—Business Big

Boston, Feb. 14.

One whopper of a week in Boston with Mary Garden and Chicago Civic Opera Company at the Boston Opera House breaking a box office record for a single performance. Wednesday night the yodeling troupe took \$13,000 and the week's total was \$103,000, up three grand. Sell out for six out of eight performances.

George White's "Scandals" in the opening week at the Shubert collected \$32,000. "The Sidewalks of New York," in final week, held even at \$24,000 at the Colonial and undoubtedly could have kept it up if allowed to stay.

Jane Cowell in "The Road to Rome," boosted gross close to capacity. "Yours Truly," with Leon Grant Mitchell in "The Baby Cyclone" has been billed back and a good gate for a short stay is assured. "Wings" fell off a bit at the Tremont last week, but still making money. Open roads, no cars on saw horses, no snow, its a great winter for the theatres.

**Last Week's Estimates**  
**"Scandals,"** Shubert (second week). Running along at the usual revenue peak; \$32,000.  
**"The Road to Rome,"** Wilbur (fourth week). A steady climb for Hannibal and though he never reaches Rome he is delving into the gold one associates with Rome. Practically a sell out; \$18,000.

**"Yours Truly,"** Majestic (second week). Leon Errol brought in a lot of old friends to the tune of \$22,000.

**"Four Walls,"** Hollis (second week). A good show gone wrong. Low for the week and close to low for the season, this house. Leaves this week; \$9,000.

**"Sidewalks of New York,"** Colonial (fourth week). Holding up well and in last seven days. Hasn't fallen below its gross of this past week; \$24,000.

**Chicago Civic Opera Company,** Boston Opera House (gone), broke all records for the season and house \$18,000 for a single performance last Wednesday. Last week; \$103,000.

**"Wings,"** Tremont (pictures). Off about four grand, but staying on; \$15,000.

**"Straight Thru the Door,"** Plymouth (second week). William Hodge hit off a pace to start and piece is expected to stay in for some time; \$16,000.

**Coming attractions:** "Diplomacy," Colonial, one week only, Feb. 20, followed by "The Three Musketeers," Feb. 22, at the Shubert.

**"The Baby Cyclone,"** Hollis, Feb. 20.

**"The Merry Doo,"** Charles Hopkins.

**"Pariania,"** Edyth Totten. Opened last week with difference of opinion.

**"Passing of the Third Floor Back"** will be moved from Village to Wallack's next week.

## "JUST FANCY" SELLOUT IN CHI; "DECK" STOPS

Both Cases Are Surprise—"Constant Wife" Continues High—Several Dark

Chicago, Feb. 14.

One new opening last week and several closings announced for the next two weeks. Business at the loop legit, with the exception of four theatres, is terrible. "Silver Cord" reopened the Studebaker and looks like a hit.

The bottom dropped out of "Hit the Deck" at the Woods, and the show is leaving Feb. 25, with the house dark for a week, and the wild animal picture "Simba" opening March 4. The decline of receipts at the Woods cannot be explained by smart showmen in town. The outstanding musical shows and the loop is the Ethel Barrymore with "Constant Wife" at the Harris is holding up. Business since the opening has not dropped below \$20,000 which is excellent for this type of show.

"Desert Song," "Night in Spain," "Crisis Cross" and "Just Fancy" are all doing a steady business with little variation in the take in.

"Just Fancy" at the Olympic is one of the surprise hits. The show has been creating the balcony only the main floor being virtually sold out ever since show has been in town. The following shows have their notice up: "Crisis Cross," Erlanger, after having lengthened its stay, leaves to be followed by "King of Kings"; "Behold This Dreamer" leaves with nothing slated to follow; "Cardboard Lover" leaves with three more weeks to go, with "Trial of Mary Dugan" carded, but not definite; Garrick goes dark following closing of Jolson's "Jazz Singer." It looks like the season's very few exceptions. Carroll's "Vanities" at Illinois is doing near capacity, the first time this show has ever gotten a real break.

**Estimates for Last Week**  
**"Constant Wife"** (Harris, 8th week). Still going at good clip, bettering \$20,000.

**"Crisis Cross"** (Erlanger, 8th week). One of the surprises of the Loop. Booked in originally for six weeks and run extended three more. Goes out next week with regular money.

**"Cardboard Lover"** (Adelphi, 2nd week). Show dropped off after first week looked like a hit.

**"Kings of Kings"** (Central, 2nd week). Still going along and making a profit. Cost of operating light. Dropped off to \$5,000.

**"Hit the Deck"** (Woods, 15th week). Still on at this one. A Loop mystery. Show opened like a winner; \$20,000.

**"Silver Cord"** (Studebaker, 1st week). Looks like it will get real money for at least six weeks. Had an ultra audience for the opening, with quite a bit of "paper" that held the first week's money down; \$9,000.

**"Peggy Ann"** (Selwyn, 4th week). Impaired for house to make money at the present intake. Show leaves shortly with "Good News" to follow; \$13,000.

**"10 Girls Wanted"** (Princess, 1st week). After playing seven weeks at the Cort moved and took some patronage. Show has been doing along nicely and making money; \$10,000.

**"Vanities"** (Illinois, 4th week). Getting good break for first time in this town. Pulling conventions and radio fans; \$21,000.

**"Just Fancy"** (Olympic, 6th week). Building their business up by cutting the balcony only. Show doing excellent considering the scale of prices; \$38,000.

**"Behold This Dreamer"** (Blackstone, 8th week). Goes out in two weeks. Run has made Glenn Hunter quite a draw in this town. Business steady at \$10,000.

**"Wooden Kimono"** (Cort, 1st week). This house will make a little money with any show. With the mystery of "Hit the Deck" out; \$10,500.

**"Night in Spain"** (Four Cohans, 12th week). Show looks good for many more weeks. Atubility Stanley getting a doing virtual sellout; \$12,000.

**"Desert Song"** (Great Northern, 24th week). A perfect score for this house and show. Doing virtual capacity; \$20,000, and slated to leave around April 15.

## O'Neill Quitting New London?

Danbury, Conn., Feb. 14. Eugene O'Neill is disposing of all his real estate holdings in New London. Apparently he does not intend to return there.

Three parcels of real estate, including a dwelling, were sold last week. O'Neill is still keeping his home at Ridgfield.



# 45 SHOWS IN HOLIDAY CUT RATES, 14 AGENCY DUMPS

At Same Time Strong Cards Pack 'Em—"Show Boat" Record at \$53,000 with \$6.60 Top—"Good News" Sell Out at \$40,000

Brokers, bewailed the system of ticket buy-outs this week after what is known as a "blazer" occurred Monday evening (Lincoln's birthday). The matinees were fairly good, but during the afternoon the boys knew they would "have to eat 'em." Dumps were made into the cut rate market, where 45 attractions were listed before 8 o'clock. Of that flock 14 shows were dumped by the agencies, who failed to get rid of allotments.

There are 26 shows on the buys' list this week, a number considered too big for the number of actual money shows on Broadway at this time. There are as many successes as usual, but the gap between them and the field is wide and the chances of agency loss are not inconsiderable. Early in the season it was indicated that buys' system might pass over, but it is not clear that it could not get together as a unit on the matter and there is little over former seasons as regards the buys.

**Weak Sisters' Way Off**  
Broadway's business generally has slipped somewhat under normal, but the weaker shows are principally affected. There are still some dark theatres and there are sure to be a number of untenanted houses throughout the season.

As for the leaders, business is bigger than ever. "Show Boat" is away out in front. Using a \$6.60 top scale for 15 rows, a new gross record for a usual eight performance week was established, the takings bettering \$53,000 last week. "Rosalie" remains a good second, getting slightly under \$48,000; the musical leaves it closely bunched with "Good News" still sell-out at \$40,000; "Five O'Clock Girl" and "Punny Face," \$38,000; "Manhattan Mary" slightly less; "Golden Dawn" claims \$30,000; "Rio Rita" off a bit at \$28,000; "Merry Malones" and "Artists and Models," \$25,000 (latter now being cut-rate); "She's My Baby," \$25,000, but going out soon; "Connecticut Yankee" over \$23,500 (capacity); "My Maryland" jumped over \$20,000 (liberally cut-rate); "Take the Air" also over \$20,000; "Lovely Lady" around that figure; "Revels," \$18,000; "The Madcap," \$11,000; "The Optimists," around the same, which is not so good for a revue.

"The Royal Family" holds the non-musical leadership at more than \$24,000; "Paris Bound" capacity, too, at \$23,000; "Trial of Mary Dugan," \$22,500; "Marco Millions," nearly \$19,000 (an extra matinee last week); "Burlesque," \$18,500; "Coquette," \$18,000; "Command to Love," \$14,000; "Fanny," \$13,000; "Dracula," \$13,000; "Excess Baggage," \$13,000; "Interference," \$12,500; "Strange Intimacy," over \$11,000 (six performances); "The Queen's Husband," "Behold the Bridegroom" and "Shannons of Broadway," \$10,000; "And So to Bed," \$9,000; "A Free Soul" (Klaw); "Cock Robin" and "Diversion," \$7,000; the field straggles down to \$3,000 for attractions such as "57 Bowery," "So Am I," etc.

**"Rain or Shine" Looks Good**

There were some bit possibilities among last week's premieres. "Rain or Shine" drew some corking notices at the Coban and looks like the best thing that house had had in years. It opened Thursday and was capacity the second night. "The Silent House" at the Morosco figures among the money shows too. In seven performances the takings were estimated over \$17,000, big money for a melodrama here; "Sunny Days," a middle of the week entrant at the Imperial, claimed capacity Saturday night, but its status is in doubt; "Atlas and Eve" does not figure to have a chance, takings at the Mansfield being around \$4,000; "La Gringa," an arrival of the previous week, was taken off.

In addition to "La Gringa," a sudden closing of last week, "The Baby Cyclone" will leave the Minter this week, the house taking "Our Sisters" next week. "57 Bowery" is listed out at Wallack's, which is due

to get "The Passing of the Third Floor Back" now downtown; "And So Am I" must vacate the Comedy which will offer "Maya" next week. Two dark houses will be relieved, the Hudson getting "Whispering Friends," highly touted, and the Biltmore offering "Rope"; "Sherlock Holmes" will be offered in stock at the Cosmopolitan, and "Marriage on Approval" is a possibility.

**In the Agencies**  
"The Silent House" and "Sunny Days" out of last week's crop were added to the buys in the premium agencies. Several of the newer productions now on a buy basis are due off soon, good news for the brokers. The list: "Punny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The Optimists" (Century Roof); "Good News" (Chanin's 46th St.); "Salvation" (Empire); "The Merry Malones" (Erlander); "The Five O'Clock Girl" (Forty-fourth St.); "Rain or Shine" (George M. Cohan); "She's My Baby" (Globe); "Golden Dawn" (Hammerstein's); "Sunny Days" (Imperial); "Interference" (Lyceum); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Rosalie" (New Amsterdam); "The Queen's Husband" (Playhouse); "Excess Baggage" (Ritz); "The Madcap" (Royale); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Show Boat" (Ziegfeld).

**Cut Rate List**  
Regularly listed in cut rates up to Tuesday were 33 attractions, a gain of three over last week. Included are several new shows, placed on sale prior to the premiere. The list: "My Maryland" (Joussan); "Harry Delmar's Revels" (Shubert); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "The Madcap" (Royale); "Happy" (Daly's); "The Optimists" (Casino de Paris); "Artists and Models" (Winter Garden); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Follies); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garlick); "And So to Bed" (Blow); "Atlas and Eve" (Mansfield); "So Am I" (Comedy); "The Racket" (Ambassador); "Interference" (Lyceum); "Cock Robin" (48th Street); "A Free Soul" (Klaw); "The Passing of the Third Floor Back" (Davenport); "Diversion" (49th Street); "The Mystery Map" (Bayer); "57 Bowery" (Wallack's); "Behold the Bridegroom" (Cort); "Mock Mose" (Princes); "Salvation" (Empire); "Mrs. Dane's Defense" (Cosmopolitan); "The Shanghai Centaur" (Century); "Quickstep" (Masque); "The Clutching Claw" (Forrest); "Parisiana" (Totten); "Escape" (Booth).

## Minn. Auto Show Helps

Minneapolis, Feb. 14. National auto show visitors to the city helped to off-set adverse weather.

In its second week, "The King of Kings" (road show picture) got but around \$6,000 at the Metropolitan, \$6,000 under its first week. Local theatregoers showed themselves hungry for farce. "Take My Advice," at the Shubert (Bainbridge dramatic stock), gave the house one of its best weeks of the season, grossing nearly \$6,000, about \$1,000 more than G. Bernard Shaw's "The Devil's Disciple" the week before.

A tabloid musical comedy version of "Lightnin'" brought about \$5,800 to the Palace (McCull-Briggs Players). Added by boxing, wrestling and other special nights, "Sugar Babies" (Mutual, wheel burlesque) did about \$4,800 at the Gayety.

## "Gorilla" Recalled

Albany, N. Y., Feb. 14. At the Capitol last night, "Sh-T The Octopus," by Ralph Murphy and Donald Gallagher, had its premiere. It's so close to "The Gorilla" it's almost identical. The two hick sleuths in the comedy roles. The play may please admirers of "The Gorilla."

## L. A. RIVALRY HURTS

Conn. Yankee Down to \$8,200—\$4,000 for Harlan Show  
Los Angeles, Feb. 14. "Connecticut Yankee" is a flop locally, the second week at the Mayan representing red for the house at reported takings of \$8,200.

A lot of musical competition for this burg brought in figures of \$25,000 for the third week of "The Desert Song" (Biltmore), \$19,000 for fourth week of "Chauve-Souris" (Belasco), \$15,000 for "No, No, Nanette" (Shrine Auditorium).

In the dramatic houses, with smaller scales on an average, the El Capitlan quoted \$6,000, or the second week of "Two Girls Wanted." The Morosco, with "Punny Little Thing," got \$5,400.

"The Triumphant Bachelor," starring Kenneth Harland, from pictures, grossed \$4,000 at the Hollywood Playhouse, while the Hollywood Playhouse beat that figure about \$300 with "Undertow," in its third week.

## TAX TREASURERS' GIFTS AS PREMIUM EXCESS

Bill Box-Office Men at 50 P. C. of Amount—Also Call Gratuities "Income"

Despite the fact that U. S. Attorney Charles H. Tuttle stated during the theatre ticket quiz last summer that money paid New York box office men by ticket brokers as gratuities were not taxable because rated as gifts, the Internal Revenue Department thinks otherwise and is proceeding to collect a tax.

In November and December past, bills were sent to certain box office treasurers and when the tax asked for was not paid, bills of restraint were issued. It appears the government must contend that the money paid the treasurers was actually based on the number of tickets sold and therefore as an excess over the box office price, one-half should be paid to the government (the law states that if the house gets more than the printed price, or a broker sells at more than 50 cents premium, one-half the excess shall be paid the government).

A change in opinion among the revenue men appears to have occurred since some of the bills were based on the 50 per cent. levy law, while others were issued on the basis of straight income tax, although the same law was involved. An error was pointed out in that respect, since if the government claimed one-half of the money originally it should not have asked income tax on but half such sums.

Nevertheless, \$35,000 was posted as a bond covering the Broadhurst theatre on behalf of Arons and Freedy and Lee Shubert, the lessees, whom the government holds responsible for its treasurers as agents. Similarly \$25,000 was posted by the Hudson theatre by Mrs. H. B. Harris. The claims involved covered the years of 1926 and 1927.

Joseph P. Bickerton, Jr., attorney for the several box office men concerned, said that the claims were advanced a strong argument against the tax claims. He contends that the money is actually in payment for services rendered to ticket agencies by box office treasurers, or if not it is a gratuity not based on the price or number of tickets delivered to the brokers by the treasurers.

Affidavits have been sworn to by ticket brokers that such payments have always been made for good will and services rendered. That the money should therefore be regarded as gratuity is backed up with further argument that such tax should be on the basis of income, not on the tickets.

Bickerton represented a number of treasurers and several managers during the ticket investigation, advising clients to hide nothing.

## Perpetuate Mission Play

Los Angeles, Feb. 14. The Mission Play Foundation of Los Angeles filed incorporation papers with the secretary of state. Purpose is to maintain a permanent organization for the presentation of the Mission Play at San Gabriel. Board of directors of the Foundation includes E. L. Doherty, George F. Cochran, W. L. Hollingsworth, Benjamin F. Blodson, Milton Kauffman, Joseph Scott, John G. Mott and George B. Le Baron.

## "G.V.F." \$25,000, CUTS PHILLY STAY; "LOVE CALL," \$20,000

"Good News" Deferred as Romberg Piece Run Is Extended—Irish Players Draw First Reviews, Get \$10,000—"Chicago," at \$14,000, Good

Philadelphia, Feb. 14. Business was generally satisfactory again without much news. That there were no outstanding big grosses might be explained by the fact that there were only two musical shows in town and that one of the theatres, the Erlander, had a feature picture.

"The Greenwich Village Follies," at the Shubert, came in highly touted, and opened to a splendid house. The regular reviewers weren't so enthusiastic, and the general word was that this revue wasn't topnotch. On the week the gross was \$25,000. Good, but not sensational. As a result, instead of keeping the revue here for four or five weeks it was decided early this week to take it out on the 25th, giving it three weeks. Only musical competitor is "The Love Call," an opera, down at the Chestnut Street Opera House.

"The Love Call," by the way, is now expected to remain for another month, though it slipped last week to mark just under \$20,000. The booking of the special company of "Good News" has been postponed for the time being, but is still expected to follow about the same time. The Irish players' opera, "The Plough and the Stars," for the first week of a fortnight's engagement at the Broad. It wasn't unusually big trade, but it was better than most of the business in New York, near \$10,000.

"Chicago," at the Walnut, winning the second night's gross of about \$14,000, which was considerably better than this melodramatic piece had done in a number of places of late. The ticket for two weeks only, but "Chicago" might have stayed a little longer. This week should surpass the first week's figure.

"The Spider," at the Lyric, was decidedly off first three days but came back strong the end of the week, but not more than many expected and undoubtedly is for two weeks only. It was rather lost in the mob of openings, but drew pleasant notices.

The Erlander, offering "The Patent Leather Kid" in place of "The Follies," which was cancelled, did exceptionally well under the circumstances. The gross, without a day's delay, was about \$16,500 and it looks as if this picture could stick it out for four weeks.

This week's new shows were Irene Bordoni at Paris, Adelphi, and "Juno and the Paycock" by the Irish players.

Next week the Walnut will offer Mark Tarran's new melodrama, "Kinship," and the Broad will have "Tommy" for a similar period. On the 27th Harry Delmar's "Revels" has just been announced to take the place of "The Greenwich Village Follies," and there will be two return engagements, "Able's Irish Rose," for two weeks, at the Garrick, and "My Maryland," indefinitely, at the Shubert. On March 5 "The Racket" is booked at the Walnut, "The Baby Cyclone" at the Broad, and, according to pretty definite reports, George F. Freedy's revival, "She Stoops to Conquer," at the Erlander for one week. On the 19th "The Road to Rome" comes to the Adelphi, and "The Desert Song" to the Lyric.

## Estimates for Last Week

"Juno and the Paycock" (Broad) (2d week for the Irish Players in repertory). "The Plough and the Stars." Business good without a big gross, but not more than \$10,000 claimed. "Tommy" in next Monday. "Greenwich Village Follies" (Shubert, 2d week). At start this looked big, but that opinion has begun to wane a bit. Advance last night's show is now \$25,000 for this week's here. About \$25,000 last week. "The Nineteenth Hole" (Garlick, 2d week). Frank Craven comedy, inexpensive show, claimed nice profit. On March 5, then a return of "Able." "Chicago" (Walnut, 2d week). Burlesque-melodrama has been surprising here with \$14,000 last week but it has not been so good since. House undoubtedly helped by prestige gained through Gilbert and Sullivan engagement. "The Love Call" (Chestnut, 6th week). Standard Romberg opera, still reverting New York's opinion.

Off last week to a little under \$20,000, but still highly satisfactory. "The Spider" (Lyric, 4th week). Off the beginning of the week, but came back nicely. Gross was claimed at between \$15,000 and \$16,000. Stay extended to Feb. 25. "Paris" (Adelphi, 1st week). New Irene Bordoni comedy with songs opened big here and looks set for four weeks' stay. House was dark last week. "Patent Leather Kid" (Erlander, 2d week). Film feature very satisfactory in first week due largely to fine last minute press work here when it came in instead of "The Follies," did about \$16,500 or a little better.

## PAULINE FREDERICK IN \$14,000 FRISCO START

San Francisco, Feb. 14. Legits held strong last week and continued to do so. "Broadway," in its fourth week at the Curran, continued to lead, despite scaled at \$250 top, though first six days of "Sunny" at the Columbia, was \$11,000, and it is a close race. Pauline Frederick is building strong at the Geary (formerly Lurie) where she is in for four weeks.

Duffy attractions fared well, especially "New Brooms" at the Alcazar. Business for this one has not varied \$500. President holding Wednesday, though end of "The Night Stick" is in sight. Second week at the little Green Street showed a small profit despite low intake, "Bright" practically no overhead to speak of.

## Estimates for Last Week

Curran—"Broadway." Continues to be the talk of the town. Last week around \$16,000 considered immense. Columbia—"Sunny" premiere Monday night. Opening week figured at around \$15,000. "The Geary" (The Scaries) "Woman." Looks as though Pauline Frederick will have no difficulty for four weeks for which she is booked. Wednesday, though at Saturday, male crowd overwhelmingly feminine. Word of mouth advertising and excellent notices helped to \$14,000 on initial days. Alcazar—"New Brooms" is easily good for four to six weeks more; at present speed there is no telling when Duffy will yank it. In fact, last week better than \$6,000, up several hundred. President—"The Night Stick." Has had four profitable weeks and is still two to go. Last week at \$4,500. Green Street—"The Bridal Bed" has not caught on as did its predecessor, "The Married Virgin." Though last week producer Goldree didn't lost any kale.

## "DIPLOMACY'S" \$45,000 RECORD IN WASHINGTON

Washington, Feb. 14. When someone comes in and breaks all records of the National extending nearly 75 years that show is getting business. "Diplomacy," George Frier's all-star cast, did last past week even more than did the same producer's "Trelawney of the Wells." At \$4.40 with six nights and three matinees, the grand count came very close to \$45,000. Result of this was that "The Student Prince" with DeWolf Hopper at Poli's didn't get so much. Another angle that took the edge off was a "Trelawney" on Saturday night of the film of the same name just previous at one of the picture houses. Those mix-ups don't help the legits here. Not over \$10,000 at the usual high stage of the Shuberts here for such productions. "Broadway," however, refused to be snowed under at the Blasco, opening at \$11,000 and going into a second week.

## Chicago Legit Changes

Chicago, Feb. 14. Changes in legit bookings bring the Irish Players to the Blackstone, opening Feb. 20, succeeding "Behold This Dreamer." "Oh, Kay," follows the picture, "Jazz Singer," into the Garrick and Feb. 26 "Good News" opens at the Selwyn Feb. 20, following "Foggy Ann." "The Road to Rome" for four weeks at the Illinois, will be held indefinitely, with "Diplomacy" slated to follow.







# PLAYS OUT OF TOWN

## PLEASE STAND BY

Hartford, Conn., Feb. 9.  
"Please Stand By," a drama by Roger Huntington, Jr., at Parson's Theatre, Hartford, Conn., Feb. 9, 1928.  
Thomas Trumbull Case, Jr.

Jane Ridgeway..... Arthur Campbell  
Henry Warner..... Raymond Bramley  
Elizabeth Morgan..... Molly Hicks  
Mrs. Gage..... Harriet Ross  
Mrs. Kelly..... Joseph Crehan  
James Egan..... Carlo DeAngelo  
Mollie, his wife..... Gladis Moore  
Katherine..... Emily Hammond  
Fletcher..... William Sellers  
Sergeant Crockett Stafford..... Cherry Campbell  
Trooper Smith..... Andrew Talley

Roger Huntington, Jr., whose name is not familiar as a playwright, had a new play produced at Parsons Feb. 9.

The scene is laid in the Adirondacks; a comfortable lodge in the wilderness with a really nice mother, an unfortunately unstable son, one good girl in love with the boy and a bad one engaged to him; and for guests a couple of bootleggers of the prosperous sort, one of whom doesn't drink. Add to this a faithful butler who "confesses" a killing before he has taken the precaution to find out who is dead; a chauffeur who has "done time," and his wife who is a graduate of Blackwell's Island. The richer of the two bootleggers needs the unstable boy's girl to boost his own social and political career, and accordingly the tendencies toward drink on the part of the boy are unduly encouraged. Then rich bootlegger is murdered and a youthful sergeant of state police nabs the son as the easiest suspect.

After this the play is up to the

temperate bootlegger and the loving girl, and at the end of the last act they have managed to clear the unfortunate boy of both the murder charge and the undesirable fiancée. But the police do not get the real murderer. His faithful wife regrets her rashness in giving him away and kindly puts out the lights while the chauffeur lights out. Tabular of disappointed sergeants, successful lady of Blackwell's, bad fiancée defeated and good girl winning the affections of rehabilitated hero!

The new play sadly needs speeding up. This doesn't mean that good and effective scenes of leisurely action need to be rushed, but that the whole pace of the thing needs attention.

Arthur Campbell's unfortunate hero isn't quite a real character yet, but Raymond Bramley's cold villain has a consistent value. Joseph Crehan has a role that ought to be built up; he plays honestly and well and shows the possibilities of the character. Ethel Taylor's good girl comes out well in the third act.

The radio of the piece acted naturally if not satisfactorily. It made a lot of bad noise and didn't have anything to do with the case except to give the play its name, "Please Stand By."

## BACHELOR FATHER

Atlantic City, Feb. 14.  
It's in the bag. Belasco has done it again. No matter how you look at it, "The Bachelor Father" looks sure to click. A great comedy had its premiere last evening at the Apollo to a capacity audience.

"The Bachelor Father" starts off with a laugh, proceeds in an hilarious manner and winds up with a roar. The story's there. Has a great cast back it up. Done in the typical Belasco style.

The action deals with Sir Basil Winterton, wealthy English baronet who, in his many journeys around the globe, has acquired numerous mistresses, several of whom have offspring that he has never seen in search of a new experience, and at the suggestion of his physician, he commissions his lawyer, John Ashley, to travel to the far corners of the earth and gather together his three children.

Ashley, in pursuance of his orders, journeys to Italy, America and England and returns with two daughters and a son by Basil's casual alliances, Antoinette (Tony), Maria and Geoffrey. Winterton, who had heretofore detested children and conditions entirely changed after their advent. He becomes a proud and loving father, proud because of the youngsters' accomplishments and loving because of their irresistible characters for all of which he takes the credit as their father.

The love interest had not been overlooked as Maria and Geoffrey, from a deep attachment on sight, a feeling that they consider merely a sisterly and brotherly one until Geoffrey is not really Basil's son, but one who had been palmed off as such on the baronet for financial reasons.

This Geoffrey learns after Maria,

the daughter of a famous Italian prima donna, leaves the now merry household to fill her first engagement with a celebrated opera company in Florence. Geoffrey follows to make the future star his wife. The outstanding role was enacted by June Walker as "Tony" Flagg. She ran away with the show and scored a tremendous personal triumph. As a product of New York's East Side, she possessed all the typical American bluntness of speech and insisted upon calling a spade a spade. The choice comedy bit fell to her share.

Next honors go to C. Aubrey Smith, the English baronet. His portrayal of this part won him well deserved applause. The role of John Ashley, the lawyer, was finely played by Geoffrey Kerr. Special commendation is also given to Rex O'Malley as Geoffrey and Adriana Dori as Maria, with the surrounding cast a thoroughly competent one.

## FUNNY LITTLE THING

Los Angeles, Feb. 8.  
A three-act comedy in two scenes by Agnes Christine Johnston presented by the Morosco Theatre Company, staged by Augustin Glasmire at the Morosco, Los Angeles, Feb. 7, 1928.  
Mitchell Harris..... Harry Currier  
Abraham Levy..... Bernice Foley  
Anders Burr..... James Bush  
John Smith..... Ray Hammond  
Smiley Dean..... Mervyn Quiley  
Harry Dean..... Gayne Whitman  
Officer..... Fred Flynn

Agnes Christine Johnston, the author, is a scenario writer for M-G-M. She has been doing stuff for the silver sheet for a long time. Lot of it has been very good, too. Miss Johnston tried her hand at a play a few years ago. It was produced at the Majestic and went with the land slide. Looks as though this one will do the same. It will never reach Broadway is one sure thing. It did show possibilities for stock in the first act, but as it went along, it weakened, with second act lacking in significance and strength, and with the third act just one of those formula affairs with the author struggling along to find some nice way of bringing hero and heroine to a fitting climax.

The story concerns a girl of an ingenious mind being made a chump-off by her employers and always figured as an emotionless machine. A man busts into her apartment with gun. She talks him down and finds that he is a society guy who was on the bum and had been attracted by the aroma of doughnuts. Cop and other enter and she pretends she married the guy to save him. Next day she brings him to office and gets him job. A Jewish merchant comes in to give her an order, she turns him

over to the man, whom she wants to make good. He sells the customer and, of course, becomes sales manager.

An efficiency nut who figures everything must be done on schedule is introduced. They then bring in a dizzy gold digging blonde who vamps the office. The heroine gets sore and quits. When she walks out the joint goes into bankruptcy. The heroine, of course, returns in nick of time. The Jewish merchant, it develops, has bought the business, makes her his partner and she keeps all the help, but the efficiency guy and the dizzy blonde.

The lines and situations smack of a most retentive memory so far as smart cracking screen titles are concerned. Ralph Spence, Joe Farnham, George Marion, Jr., Jack Conway and Al Rosenberg, might find themselves at home were they to sit through this play.

Kay Hammond as "Smith," the point of motivation, is the entire work, it is due to her deft handling of artistry that the play does not keel over in the first few moments. This girl is a real trouper and pulls it from the line every now and then. Gayne Whitman playing opposite has just an unsuitable part, unworthy of his talents. Win. H. Strauss strives through in the role of Levy and has a hard time of it. Miss Quiley is a nice little blonde to look at and just the type that Anita Loos wrote about. Augustin Glasmire did a remarkably good job in staging this opus.

"Funny Little Thing," is just one of those things. *Eng.*

## SCARLET WOMAN

San Francisco, Feb. 7.  
L. C. Wiswell presents Pauline Frederick in a new comedy in three acts by George Sear and Reta Landert. Staged by A. Leslie Thorne. Presented at the Geary (formerly Laurie), San Francisco, Feb. 6.

Hattie..... Lillian Elliott  
Cassie True..... Tina Marshall  
Rose Duncan..... Hope Drown  
Bill Hanks..... Thomas Jacobs  
Agatha Marley..... Pauline Frederick  
The Baby..... Mary Margaret Reid  
Andrew Mason..... Norman Peck  
Mrs. Crane..... Marie Selby  
Henry Duncan..... Maurice Foster  
Adam Doty..... Henry Hull  
Hox Duckingham..... Henry Adams

It looks like Lou Wiswell, for many years associated with the late Henry Savage in the East, now located on the coast has come through with his second hit of the season. In "The Scarlet Woman" Wiswell has provided Pauline Frederick with a stage comedy that should rank high. As portrayed here last night at the Geary, "The Scarlet Woman" gave every indication of catching on with a bang. It is snappy, subtle comedy, at times

a little bread, and yet with enough drama.

The title is a mis-nomer in that it is not a story of a wanton woman, excepting as she is viewed by the gossips of the neighborhood, and her own share in helping along this beller, in her desire for some of the attention she was denied when she was "only her father's daughter." Miss Frederick makes of the part a woman one cannot but love and admire.

The trouble starts when Agatha returns to the little town in the Berkshires after a year's absence in New York following her father's death. On the way she brings with her an adopted child—aged three months. A real baby is being used in this part, the cutest, cunningest of babies who instantly won her way to the hearts of the opening night audience.

Agatha comes home with "her baby." To which matters worse she stubbornly refuses to explain when her supposed friends start gossiping. There is a coterie of well-meaning but meddling neighbors. Their susceptible husbands, a couple of youngsters, who believe in Agatha's guilt, but want to help her, and the professor, who writes the biography of the girl's father, but who remains to fall in love. Matters finally reach a crisis for Agatha when the boy, Felix, warns her the women have determined to take the baby from her and place it in an orphanage. At about the same moment the professor proposes, telling Agatha the story about her is ridiculous, but when she asks him if he would marry her, even if the story about the child's parentage, as circulated in the neighborhood, were true, he is unable at first to decide, but eventually he wins.

Norman Peck, in the role of the young druggist, who is always inquiring about the baby, which directs suspicion against him as its possible father, covers himself with honors. Another outstanding part is that of Hattie, Agatha's housekeeper, portrayed by Lillian Elliott, and handled flawlessly. Hope Drown as the sophisticated flapper of the present day, with her own ideas of "front, love and sex," is amusing. "The Scarlet Woman" may safely be rated as "over." It clicks and should continue to click at the Geary. Miss Frederick is at her best. *Boards.*

"Yankee" Ends at L. A.  
Los Angeles, Feb. 14.  
"The Connecticut Yankee" closes at the Mayan Feb. 18 after playing two weeks and a day. Mayan is negotiating now for a show to follow, but has nothing definitely set.

An outstanding hit with

## 'GOOD NEWS'

at the

Cass Theatre, Detroit



and his

Brunswick

Recording Orchestra

MAKING THEATRICAL HISTORY

## JULES BLEASOE

SINGING "OLE MAN RIVER"

IN

## "SHOW BOAT"

ZIEGFELD, NEW YORK

## WATTLES

LEADING ROLE IN  
"HIT THE DECK"  
at Majestic Theatre,  
Los Angeles, indefinitely

THIS ADVERTISEMENT IS PARTICULARLY DIRECTED TO THE WOMAN WHO WEARS

SIZE 1-1½ OR 2

ALL SALE SHOES NOW REDUCED TO

\$ 7.85

formerly to \$18.50

TWO golden opportunities for the woman who wears a tiny shoe! Not only will she find an exceptional variety of styles in those scarcer sizes of 1, 1½ and 2 but she will find shoes that were actually selling up to \$18.50 just before the Sale—now reduced to the Final Week Price of \$7.85!

I. MILLER

BROADWAY at 46th ST.

Open until 9 p. m.



---(Continued on page 62)



Glasser was convicted of a serious charge after a legal battle lasting over a year. A motion for a new trial was heard. Assistant State's Attorney Dougherty, who prosecuted Glasser, has announced that he will insist on definite disposition of the new trial motion on Feb. 18. It took the jury less than one hour to hand down its verdict.



# DESILVA, BROWN & HENDERSON'S FIRST YEAR FINDS REMARKABLE RECORD

**Actually Among Publishing Big Four in 10 Months—  
Started with \$50,000—Never Invested Over  
\$18,000—III Wind Blew "Souvenirs" Into No. 1  
Song of Country—Founded by Four Boys from  
37 to 30—Anniversary Dinner Tonight**

Celebrating its first business anniversary tonight (Feb. 15), with an invite dinner and entertainment at Janssen's midtown Hofbrau, the youngest and one of the most successful music publishing firms, De Silva, Brown & Henderson, Robert Crawford president, marks its first milestone with a record of business acumen and progress that will go down in the annals of the music business.

Proving that despite all the hue and cry of business depression and tin pan alley pessimism, there is still a vast market for worth-while songs, De Silva, Brown & Henderson, within a period of one year—actually 10 months concluding with 1927—took their place among the Big Four of the music publishing industry.

**Get Over on \$18,000**

There are several unusual things that punctuate the history so far of the firm. Starting with \$50,000 cash

as a bankroll, and another \$50,000 available for "call money," Crawford at no time permitted his bank balance to drop under \$32,000. In other words, Crawford put over his firm with an \$18,000 investment, starting with an organization of 35 people, which was not increased for two months, until now the payroll staff of the firm numbers 107 people.

In this first year, De Silva, Brown & Henderson has produced what is now among the leading song sellers of the country, "Among My Souvenirs," according to jobber report, "Souvenirs" had totaled up through a week ago 605,000 copies.

**Capitalizing an Ill Wind**

The publishing firm first issued a song, "Together," written by B. G. (Bud) DeSilva, Lew Brown and Ray Henderson, scheduled in place of "Souvenirs" as the firm's plus number. It followed after Irving Berlin, Inc., had gotten through exploiting Berlin's "Together, We Two," both playing lyrically on "Together."

Crawford, formerly sales manager with Berlin, Inc., as a courtesy, advised Berlin's that either one or the other hold back its song. Berlin, Inc., issued "Together, We Two" first, and in this wise Crawford was forced to plug "Souvenirs" which ordinarily would have been held back. Ironically enough, because of this quick of circumstances, "Souvenirs" not only asserted itself sensationally but swamped Berlin's "The Song Is Ended, But the Melody Lingers On," a song that is not the hit it might have been were it not for the similar-themed and better seller "Among My Souvenirs."

**Sellers**

Since songs are the keynote of

the music business, a resume of De Silva, Brown & Henderson's catalog speaks for itself. "It All Depends On You" was a \$50,000 copy hit. Anything over 400,000 in these days of 26 and 35 cent music is sensation. Then "Broken Hearted," still selling and grossing to date 580,000 copies and estimated to hit 600,000. "So Blue" sold 300,000 copies; "Tin Pan Parade," "Without You Sweetheart," "Baby Feet Go Pitter Patter" and "To-gether" are other outstanding.

To top that, "Good News," the Schwab & Mandel production in which Bobby Crawford is personally interested for a sizable "bit," has produced the unprecedented record of five big selling songs, "Varsity Drag," "Good News," "Lucky in Love," and "The Best Things in Life" at 24 cent wholesale have grossed 270,000 copies, with "Varsity Drag" the biggest, but "Best Things in Life" expected to ultimately top it, being the ballad. The fifth is the surprise seller, the waltz, which has created calls for the sheet music.

De Silva, Brown & Henderson, is comprised of a quartet of young men in their 30's, of which Crawford is the oldest at 37, and Ray Henderson, the youngest at 30. Lew Brown, the youngest at 30, and Buddy De Silva are the lyricists, of which Brown is the "idea" man for novelty and comedy songs, and De Silva for the straight stuff, a combination that is regarded as well nigh perfect as a songwriting machine.

On the strength of Crawford's quick click, comment and conjecture have been created as anybody or anything else that would match it, with the doers baffled by the theorem.

Having removed from the open market the crack trio of writers whose names are lent to the corporate firm, Crawford almost clinched it for himself from the start.

An expert training with other music firms paved the way for a conception of business acumen and shrewd operation that is noteworthy. A 10-20 percent rule for expansion is unique in itself. Thus, of every \$100 profit 10 percent of that went for reinvestment in the business, i. e. \$1,000 was put right back into the overhead weekly for extra staff, expansion, etc.

Also unique in the history of the music business is that De Silva, Brown & Henderson did what no other firm has been able to do in the past: operate successfully from the start on its own capital and not borrow.

**120 Percent Ahead**

As a business proposition, the combination, both as writers and partners, have benefited considerably. The three writers top their income of any previous season by 30 percent each, on straight royalty as staff writers. As partners, the increase was 10 percent again of any previous annual income. In other words, De Silva, Brown & Henderson, as individuals in their own firm, are 120 percent ahead of any material resources of any year before in their lives.

They are bound with Crawford to the corporation under an irrevocable contract.

The organization, besides the four members, includes Elmer White as a professional manager and Dan Winkler, assisting Crawford on the sales end.

Apropos of the affiliation with Harms, Inc., and the Dreyfuss Brothers, it was a tactical move in exchange for a 10 per cent interest to the Harms executives, whereby the songwriting firm reaps the benefit of invaluable foreign publishing arrangements, production affiliations in which field Harms, Inc., is the peer, and many other advantages. Otherwise the firm is its own sole operator.

In productions, De Silva, Brown & Henderson, Inc., besides "Good News," will shortly handle the new White "Scandals," an Aarons & Freedley musical, another Schwab & Mandel production, and an independently sponsored show. Without the Harms alliance this would have been an impossibility heretofore.

**Open House**

A resume of this nature, unusual for Variety, is printed for its news

## CABARET BILLS

NEW YORK

<b>Ambassadors</b> Blackbirds Rev Adelaide Lell U. S. Thompson Eddie G. Chubb Brown & McGraw Will Voderly Rev Basilian Inn Hilda Regard Honey Brown Taylor 3 Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Sanaro Bd Broadway Gardens Brevities of 1928 Warner Gault Florie Jack Totten Bird Sia Marion Lewis Casa Lopez Vincent Lopez Or Al Shayne Mae Hartill Ethel Taylor King & King Case 5 Or Roseray & Capella Chez Florence Florence Shaw & Palmer Florence's Orch Club Barney Alice Weaver Walter O'Keefe Eleanor Rev Hale Byers Orch Club Lido Powell & Tamara Meyer Davis Orch Columbia's Inn Leonard Harper R Allie Ross R Cotton Club Dan Healy Rev Aida Wells Edith Wilson Jimmy Ferguson Leonard Ruffin	<b>Mae Allis</b> Berry Bros Henri & La Perle Duke Ellington Or Club Ebony Colored Show Ebony Bd Club Monterey Fred Clark Rev Jack Irving Ethel Anderson Jerry Osborne Agnes Dempsey Hazel Spelling Astair Bernhard Jolice Ray Club Richmond Gus Olsen Orch Loni Stengel Juliette Johnson Or G. Murphy Evereadies Earl Lindsay Rev Eddie Chester Eddie Davis Fred Dexter Club 54th St. Club Benny Davis Fanny Knight Frances Shelley Dorothy Barber Mary Lou Frivolity N. T. G. Rev Molly Doherty Vee Carroll Rudy Toney Pete Woolery Jack White Harriet Harris Jean Murray Tom Timothy Bd Helen Morgan's Helen Morgan Lane Sia Arturo Gordon Dorothy Croyle Alma Rev J. Friedman Bd Hofbrun Floor Show Gus Good	<b>Frank Cornwell</b> Frank Cornwell Or Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or Hotel Baltimore Madine Northway Geo Chiles B. Cummins Or Hotel Hanger Hal Kemp Orch Jardin Royal Jimmy Carr Orch Ted Rely Rev Knickerbocker Grill Ernie Golden Orch Golden's Rev Dorothy Braun Leverich Towers Brooklyn Marguerite Howard De Pava Sia Mel Craig Leverich T'w's Or Little Club Lillian South 4 Masters Ruth Goodwin Ann Wool Mirador Eleanor Ambrose Chas Sabin M. & B. Johnson Ernie Holtz Or Montmarque Emil Coleman Bd McAlpin Hotel Ernie Golden Orch Oakland's Terrace Will Oakland Leland's Bd Faisals D'Or B. A. Rolfe Bd Rolfe's Rev	<b>Park Court Hotel</b> Arnold Johnson Or Forsdy Club Jimmie Durante Lou Clayton Eddie Jackson Forsdy Rev Garret & List Lily de Lys Thelma Carleton Muriel Holland Annette Ryan Jeanette Rilling Durante's Orch Pennsylvania Hotel Johnny Johnson Or Salon Royal Texas Gulnan Molly Lyman Bigelow & Lee Jacques Green Or Silver Slipper Vance Schenck Dan Healy Rev Dolores Farris Beth Chiles Don & Moll Vercelli Sia Tom Gott Or Sam's Paradise L'Idol Harper's Rv Atta Blake Jazbo Hillard Dewey Brown Sherman & White Sis Wrotem Don & Moll Rea Fouts Blondine Stern Blossie Chorus Chas Johnson Bd Strand Roof Jack Conklin, Rev Ten East 60th Margaret Zolnay Larry Stry Or Waldorf-Astoria Meyer Davis Or
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CHICAGO

<b>Alabam</b> Don Beck Panelli & Crisite Ka Lalali Dale Dyer Law King Bernie Adler Eddie South Bd Alamo H. & L. Swan La Ferve Lowell Gordon Lester & Clarke Ansonia Lew Jenkins Helen Gordon Evelyn Dean Ted Ledford De Carlos & Louise Grace Johnson Bill Kranz Bd Chez-Pierre Perrot Nuyton Rv Earl Hoffman's Or College Inn T. & B. Healy Oman 2 Ree Palmer Al Siegel 4 Alabamians Sherman-Bargy Bd Colosmos Bobby Danders	<b>Maude Hanlon</b> Joffe & Schulz Mearas Sia Teddy Martin Norma Lantz Art Williams Davis Hotel Bonnie Adler Frank Liboue Al Hamilton Bd Frelicks Roy Mack Rev Nelle Nelson Hal Hixon Lillian Barnes Peppino & Garthe Garry Monomey Eddie Clifford Ralph Williams Bd Duke Pumpkins Banks Sisters Russell & Durkin Gene Gill Jan Gage Henrie Kenton Bd Katinka Roy Mack Rev Dorothy Compton Joe Palmer Myrtle Lansing Zita & Howard Aareeth-Cops Bd Lido Inez Gamble	<b>Kaibue &amp; Kaena</b> Charles Schultz Barry Clay Bd Lindo Inn Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Dabe Philor Fred Burke Band Mirador Sylvia DeVere Betty Darling Hyland Sia Thelma Randall Milo Modjeska Phy Myers Diane Dixon Babe Carney Rose & Marion Earl Ried Farady Club Roy Mack Rev Marge Ryan Frances Alyan Phil Murphy Or Harry Harris Virginia Sheffall Fleming Sturgis Jules Novit Bd Rendevous Joe Lewis Natalie & Darnell Freddy Bernard	<b>Al Schenck</b> Carl & Sis Madelon McKenzie Myrtle Deveaux Al Wagner Eddie Murray Kenneth Nash Chas Straight Bd Rainbo Gardens O. M. & W De Ronda & Leete Larry Fine Isahm Jones Bd Samovar Olive O'Neill Carl & Sis Joffe Sia Leon & Bebe Diane Dixon Terrace Garden Will Higbie Marie Rosini Diana Bonner Betty Bane Gold Medal 4 W Wadsworth Bd Vanity Fair Vierra Hawaiians Mick Mack Glady Kremer Karlo Dick Hughes Lee Wolf 2d
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WASHINGTON

<b>Carlton</b> Harry Albert Mey Davis Or Chanteller Paul Fideham Meyer Davis Or Club Lido E Doughty Or	<b>Club Madrilion</b> Tommy Manahan J. O'Donnell Or Club Mirador M. Harmon Or Le Paradis Hope & Burns	<b>Molly O'Dougherty</b> Nathan Brubaker Paul Fideham Hal Thornton Meyer Davis Or Milton Douglas Lotus Arlchie Slater Bd	<b>Mayflower</b> sidney Brubaker Sidney's Orch Swanee Al Kamons Meyer Davis Or Wendy Park Sidney Harris Meyer Davis Or
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FLORIDA

<b>MIAMI</b> Club Balboa Chester Alexander Billy Peel Rhoda Ford Teddy Gordon Frank Madden Or Embassy Club Miller & Farrell Norma Gallo Dorothy Deader Marian Marchante	<b>George Marshall</b> Grace Hill Gene Foslack's Bd Monte Carlo Warren Murray Pat Dougherty Jack Taylor Billie Deshon Silver Slipper Evans B Pontaine Minnie Allen	<b>Anita &amp; Fernine</b> Frank Novak Or The Frolics E. Young's Scandals PAIM BEACH Ch's Bouche Or Dooley 2 Doris Robins Jennens's Orch Muleter Grill Polly Day	<b>Marco d'Abreu</b> Ben Bernik Or Venetian Gardens Morton Downey Ralph Wonders Grace Kay Or Murray Smith Or Vineat Benny Fields Olive Hill Jennens's Millers Al Payne Or
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PHILADELPHIA

<b>Club Lido</b> Broadway Polles Charlie Crafts Club Madrilion Velos Yolande Chica Barrymore	<b>Jean Wallin</b> Joely Lyle Martha Hardie Pauline Zichos Buddy Truly Joe Candullo Or	<b>Pleandilly</b> Al Wohlman Murray Sia Jean Givis Isabella Dwan Mattie Wynne	<b>Al White</b> Avenida Charkoule Abe Ballinger's Rev Walton Roof Lelloy Smith Or
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value because of the unusual and unprecedented rise of a new firm in its first year.

At the banquet tonight Crawford has assembled his entire personnel and their friends and well-wishers for a 7-10 p. m. get-together, after which it will be open house.

**Hallett on Bookings**

Mal Hallett and band start a five weeks' tour of the Amalgamated Circuit, Feb. 20, at Wilkes-Barre and Scranton.

**Word Roll Royalties**

Statement that American Society suits against Milwaukee companies on royalties for word roll mechanicals is a test action appears to be in error. Shapiro-Bernstein state that the principle of payment for word roll has been established since 1915, the precedent having been set in the case of F. A. Mills vs. Standard Music Roll Co. of New Jersey. The Milwaukee matter is merely a formal suit to compel payment of word royalties.

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# NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

After blowing up the supposed suicide attempt of Rosary, night club dancer, beyond all reason, the tabs turned around the following day and with self righteous indignation exposed the affair as a publicity racket, naming Irving Strouse, Vincent Lopez's trumpeter, as the inspiration. The girl dances at the Casa Lopez. The gag is the publicity worked both ways for the Casa's 2d covert.

The tabloids, by the way, seem to have gone into a groove of the thing. They deal out the regular daily bunch of mimeographed press matter to office rewrite men to dress up and it is spiced with fancy type layout heads and with 12 point by-lines. The routine announcement of Edna Leedom's departure from "Lovely Lady" on the ground of illness came out under a by-line in the "News," built up with fancy imaginings of a row in the east.

Mrs. Dorothy Bernie, wife of Dave Bernie, Ben's brother, awarded divorce, unnamed, co-respondent.

Luella Gear, star of "The Optimist" and wife of August Heckscher, millionaire philanthropist, paid reward of \$1,250 to a lunch and owner in Long Island City who found and returned her lost bracelet.

Constance Ford, show girl in "The Madras" (Loyel), marry a Chicago shoe manufacturer.

Federal Attorney Tuttle wants to handle the case of the raid on the Chez Helen Morgan club, and obtained a postponement of the hearing before U. S. Commissioner for that purpose.

The marriage and its subsequent annulment of Mabel Withee and H. L. Sarshik, together with the fact that the actress turned down marriage proposal of an Egyptian prince, were revived when Sarshik was convicted of grand larceny in General Sessions.

John and Herbert Locke, brokers, whose affairs are in the courts in connection with fraud tangle, are said to have given expensive diamond cars, grand pianos and other trinkets to prominent actresses, including Mary Eaton, Peggy Hopkins Joyce and a dozen others.

Ziegler's squawk over Eddie Cantor's sudden closing with the "Follies" got plenty of newspaper discussion.

Geraldine Farrar moved to non-suit \$10,000 action of her former cook, who charges she contracted eye trouble. Court set a bar when she used a towel used on the diva's sick pool.

Anna Cortez, hostess in Greenwich Village night club, dead from gas in her apartment, 22 University place. Police believed it accidental.

Good human interest story in early evening papers about burlesque troupe evicted from hotel on Broadway, near Times Square, by early morning fire. Recalled the Ward O'Malley stories in "The Sun" about the fires that used to occur regularly in the old Saranac Hotel at Broadway and 42d street.

## LOS ANGELES

Bobbe Daniels and James Hall, appearing in "50-50" under the direction of Clarence Badger, were injured when pinned under debris of a set knocked off a truck on location by the branch of a tree.

Miss Daniels is in Hollywood hospital with injuries to her back and pelvic regions. Hall suffered a broken wrist.

Thomas Golden and Earl Peters, believed by police to be members of a gang of auto thieves, were nabbed by police officer Leo Kelly after they had offered to her back and belonging to Cyril Chadwick, screen actor.

Syna Oliver, picture extra, was cleared of a charge of driving while intoxicated when she appeared for trial before Judge Baird. Her attorney moved for dismissal and the court granted it. Charge followed an accident in which a man was injured.

Following in the footsteps of her sister Vivian, Josephine Duncan of the Duncan Sisters, broke off her engagement to William Berl. Miss Duncan's explanation was that both were too busy with work to think about marriage.

Roy D'Arcy, known off the screen as Roy Gulist, withdrew his

divorce complaint against Mrs. Laura Rhinock Duffy Gulist, and consented to have her file action against him instead. Her complaint charges extreme cruelty. Property settlement was agreed upon out of court.

"Jack" Bennett, otherwise Jacob Berman, of the Julian Oil affair, filed suit for \$6,000 against Hallam Cullen, picture actor, charging unjust rate on a loan. Bennett says he borrowed from Cooley \$20,000 for 22 days and repaid that sum with an additional \$2,000 "bonus." Bennett asserts that the two grand was a violation of the California usury law and asks three times the amount in compensation.

Jack Wagner, scenario writer for First National, was sued for divorce by Winifred Wagner, who charges desertion. She asks \$100 a week alimony.

George Melford, film director, is defendant in suit filed by Rockcliffe Fellows, actor, for \$4,000. The complaint states Fellows loaned Melford the money in 1926, receiving a six months' note.

Tom Mix contested the appointment made by the superior court of Albert A. Kidder, attorney, as guardian for his daughter, Ruth. Mix was brought into court by his mother, who charged that she raised the ante for his daughter's support. Case comes up for a hearing Feb. 14. Until then Mix agreed to pay his daughter \$100 a week.

Oliver Borden, who recently left the Fox studios, is going to Europe. She will be accompanied by her mother, who has been ill.

Clarence R. Hennecke, scenario writer, filed action in superior court contesting the interlocutory decree of divorce awarded his wife, Ruth N. Hennecke, granted last July.

Reports from Reno that Renee Adoree was divorced there from Julius G. Dennert, farm hand, caused the actress to ask for the police. She said that she and Dennert were looking for him to ask questions, Dennert, who had circulated the statement about Miss Adoree, denied the story. She said she immediately after his divorce.

In the meantime, it was learned that the woman whom Dennert really divorced was working in Los Angeles.

Irene Presnakoff, known on the screen as Irene Preston, was before Judge Beecher's court seeking overduel alimony from Ygor Presnakoff, actor. Court ordered him to pay \$15 a week. Couple got into marital difficulties some time ago when Mrs. Presnakoff took a shot at her husband.

Renee Adoree was named in a dispatch from Reno, Nev., as the woman whom Julius G. Dennert, divorcer, had divorced there. While Dennert was reported to have made that statement, also substantiated by his attorney, in Los Angeles, denied knowing the man or ever having married him.

The actress was married once to Tom Moore, from whom she was divorced several years ago.

Mickey Daniels, kid star of "Our Gang Comedies," is back in Hollywood after a six months' tour in vaudeville. He will remain on the coast doing picture work until next year. Then another vaudeville jaunt.

After selling a house to George K. Arthur, film actor, Pierce W. Van Doren, contractor, was ordered by Judge Fletcher Bowron to turn over proceeds of the sale to his estranged wife, who charged that he had conspired on contempt charges for failure to support.

Hollywood police have reopened investigation into the death of Helen St. Clair, film actress, whom a coroner's jury found a suicide last April. Police are acting on information that the actress was in the company of Albert T. Daniels, New York shopkeeper, who is now here.

## LONDON

London, Feb. 7. Congreve's witty comedy, "The Way of the World," originally put on at Wyndham's for a six weeks' revival, closed Feb. 6 after six months' run. It will be followed by "Listeners," a new play by Reginald Berkeley (author of "The White

## Mich. Fair Man Is Cleared in Money Mess

Detroit, Feb. 14. George W. Dickinson, secretary-manager Michigan State Fair under the past administration, will receive one month's back salary and \$2,000 expenses, according to an order issued by the State Administrative board at Lansing.

Shortly after his term expired, Dickinson was sued by the present administration for an accounting of property, and money due him was held up. Records of the office were missing and have never been found, but Dickinson produced duplicates to clear himself.

The court order recommending payment to Dickinson also rewards his secretary.

## Big Top Openings

Peru, Ind., Feb. 14. Zack Terrell, manager of Sello-Floto shows, announced circus will start season at Chicago April 11 to 23. The show will come to Peru April 30, and the next day in Indianapolis.

Managers of circuses owned by the American Circus Corp., with offices and winter quarters at Peru, met here this week to plan for 1928.

Hagenbeck-Wallace shows will be managed by Daniel Odum and Sam Dill. The show will open at Cleveland April 14. The Robinson show will open April 27, but the place has not been determined.

## Hot Meat Stand Licenses

Des Moines, Iowa, Feb. 14. Barbecue owners with shacks on every main road are combining to fight licensing, following a meeting of township trustees in the county here, which went on record as favoring the licensing of the barbecue stands.

The attorney for the "rib resorts" states the shacks do not have to be licensed unless the law is stretched to mean that a barbecue is classed as an amusement resort.

## CIRCUS OPENINGS

Los Angeles, Feb. 14. Slayman Ali and his troupe of 12 acrobats have been booked for the Hagenbeck-Wallace Circus opening at the Auditorium, Cleveland, April 14. Sells-Floto Circus will open at the Coliseum, Chicago, on the same date.

## PARK OPERATORS FAIL

Danville, Ill., Feb. 14. Carmichael & McMahon, operators of an amusement park four miles east of Charleston, have filed petition in bankruptcy in the Federal court, listing \$21,248.93 liabilities and \$1,500 assets. Harry A. Carmichael and Con J. McMahon also filed individual petitions in bankruptcy, the former listing liabilities of \$17,077.16 and assets of \$6,650, and the latter scheduling \$14,337.23 liabilities and \$107 assets.

Club Manger, New York, has changed its name to Variety Club because of a suit started Jan. 16 by Louis Manger of the Manger Hotel. It sought to restrain Clint Judge, cafe man, from unauthorized use of the name.

Chateau), and the chief players will be Nicholas Hannen, Malsie Darrell and the author.

"Yellow Sands," Eden Philpott's comedy, closes at the Haymarket Feb. 25 after 16 months' run. It was the only play that ran continuously for 1927. It will be succeeded by a new detective play by A. A. Milne, produced by Nicholas Hannen. The cast includes Norah Swinburne, Jack Hobbs, Spencer Treverton.

An innovation is promised for London theatreland in the form of a scheme to do away entirely with painted scenery, plain backcloths being substituted. Varying scenes will be projected from a machine which, it is claimed, will be undisturbable from the old style scenery.

Sir Gerald du Maurier will present his new vehicle at the St. James's theatre Feb. 11. A three-act play by Walter Ellis called "S. O. S." The supporting cast will consist of Gracie Fields (travelling minstrel touring revue) Bette Stockfield, Grace Wilson, Griffith Humphreys, Ernest Mainwaring, Herbert Waring, George Curzon, A. Harding Steerman, Herbert Marshall.

The new London theatre, to be called the Dominion, which will be

# OBITUARY

## ERNIE WILLIAMS

Ernie Williams, 52, for 20 years a booker and reviewer of acts for the Marcus Loew Circuit, died Feb. 14 at the family home, 2201 Fort Washington avenue, New York, of heart trouble.

For the past week his condition was acute. His health began to fail two years ago.

Ernie Williams was one of the veterans around the Loew offices, he and Irving Weingart becoming associated there about the same time. Through his illness Mr. Weingart was always at his bedside and with him just before he died.

Mr. Williams prior to joining Loew's was a trouper, his early

in "Very Little Hamlet," with Marie Tempest in "Becky Sharp" and in "The Second Mrs. Tanqueray" with Mrs. Pat Campbell. Her recent successes were in "Outward Bound" and "The Ghost Train," in which she also appeared in New York.

## CLAY T. VANCE

Clay T. Vance, 68, who for some 40 years has acted as manager and advance agent of shows, and who at one time produced his own plays, died in Polyclinic Hospital, New York, Feb. 9, from intestinal trouble.

Vance was from Columbus, Ohio, and was associated with Paddy

## Marcus Coew

amusement connections having been with a circus.

It was Mr. Williams who originated the tryouts for Loew some years ago when they were a big drawing card at the National, New York, and the Columbia, Brooklyn. On those eventful nights many unknowns appeared and later became headlines or stars.

Ernie was born at Tom's River, N. J., but most of his life was spent in New York.

About 17 years ago he married Grace Nelson, then prominent in musical comedy roles and who later did a single act in vaude. To that union a daughter was born 15 years ago. Mrs. Williams and the daughter survive.

The funeral will be held at 10 a. m. tomorrow (Thursday) from the Richard R. Coughlin Funeral Parlors, 40 West 88th street, New York. Interment in Woodlawn cemetery.

## ADELE ARAMS

(Mrs. A. H. Palmer)

Mrs. A. H. Palmer, 54, of the Pasadena Community Playhouse, who she fell and broke a decade ago as Adele Arams, died Feb. 13, after several months of illness resulting from heart disease, at her home in Pasadena.

Deceased had been identified with the Little Theatre movement since its inception and, until 19 years ago, was on the stage, making her last professional appearance in "The Perfect Lady." She has appeared in 50 plays at the Community Playhouse and was former president of the Drama League of Pasadena.

Mrs. Palmer's husband, A. H. Palmer, survives.

## GLADYS FOLLIOTT

Gladys Ffolliott, veteran actress, died in a London nursing home Feb. 1, aged about 70. Six weeks ago she fell and broke her thigh in the frosty spell, and never recovered from the after-effects. Deceased was a versatile actress of much experience, having been 50 years on the stage and played in all phases of entertainment from circus to drama.

She appeared with Nellie Farren

Sullivan in the producing of road shows. At different times he handled such stars as Charles B. Blaney and Gus Hill and was with many independent attractions. In late years he had been working with road films, his last engagement being with the road department of Paramount.

Interment in Woodlawn cemetery.

## ALBERT SONDERN

Albert Sondern, 41, former manager of the Fabst theatre, German Stock, died at his home in Milwaukee last Friday after an illness of eight weeks. Sondern came to America 18 years ago from Herbst, Germany.

After appearing with several New York German theatrical troupes he came to Milwaukee and after serving as a cast member for some time was named manager. Upon his illness, Fritz Fischer succeeded him. He is survived by his widow, Alma, and three children.

William White, 58, stage manager for years at Loew's Lincoln Square, New York, died of heart disease in Greenpoint hospital of blood poisoning. White was injured in the leg while working at the theatre and gangrene set in which caused his death.

White was a member of the New York Theatrical Frothing Union No. 1, Brooklyn Elks, and the Grand Street Boys.

Widow and seven children survive.

Ralph Charles Sheldon, 31 violinist, died of heart disease in a hospital in Hudson, N. Y., died there Feb. 7, after an acute attack of diabetes. Sheldon served with the Marine Corps in the World War. In addition to his theatre work, Sheldon was a member of the Hudson Philharmonic Orchestra.

Morris Connors, for 40 years owner of the Theatrical Transfer Co., Altoona, Pa., died there last week. All travelling show managers knew Connors.

Thomas Kinney, 40, of Danbury, Conn., killed Feb. 6, in an auto accident at Port Chester, N. Y. Kinney at various times had charge of the tickets on several circuses.

The mother of "Sir" Cecil Alexander, tramp monologist, died in Philadelphia, Feb. 11.

## DEATHS ABOARD

Paris, Feb. 5.

Jacques Robert, French picture producer.

Marie Hamann, 72, former French opera singer, died in Nice.

M. Detroyat, 25, French comedian, died suddenly of embolism.

Pompeo Molmenti, 77, Italian writer, died at Venice.

Mme. Verbitskaia, Russian novelist, died at Leningrad. Deceased was famous 20 years ago.

Mrs. Norah Lyons Pome, former ballet mistress, died in Paris.

Mme. Padeloup, widow of the well-known French conductor, died in Paris, where she was living in modest circumstances.

Mrs. Ellen Kirk Downs, an critic, widow of P. Downs, vice-president of Great Northern Railroad, died at the home of her daughter here.

Alfred Guignard, 50, French journalist, died at Parisville (Naples), where he had retired.



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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Never before has vaudeville experienced such an acute shortage of comedy teams. Recent bills have been overbooked with "companies" as at the Palace last week, where five troupes and three singles were offered as representative vaudeville. The Majestic bill this week, billed as a "big laugh show," has only one comedy team. Other acts on the program give generously, but the net result is full monotony because of repetition.

Without Blanche and Jimmy Creighton the bill would have been a flop. This standard rural comedy team is in next-to-closing, and gave Sunday afternoon customers the first real laugh opportunity.

Petty and Lester Reel and company, musical novelty, opened. Lester plays the bottles, showing energetic talent in his forte, "Second Hungarian Rhapsody." Petty handles xylophone and accordion moderately, and the supporting man and girl sing and dance.

Made and Ray, juvenile pair, dance and spin ropes for a pleasing little duet. The kid is okay on his taps, and the girl demonstrates a supple body in her solo. These kids are adaptable to picture houses. Stanley House and company work a familiar book in which an actor is paid to love a gal so her boy friend won't be jealous. "Second Hand" plays far comedy in fly fashion. Three girls and another man in the company sing and dance.

Luciana Lucca, substituting for the Four Belongs Sunday, with a fourth in a mild way, singing songs in various tongues and winding up with a combination of falsetto and alto. He didn't get much out of the spot here, another of the numerous sketches with song and dance interludes, titled "The Nineteenth Hole," is good entertainment for Association houses. There are three men and two girls, with the plot about a dame who married three guys and meets them all at the golf club. All of the men have the humor gift and the two girls fill in well.

Smith-Colton company, closing, is a diversified turn with enough subtle portions in the haphazard routine to carry it. For a finish, eight people come on with stiffs and large heads to parade about the stage. Rest of the time is taken up by very weak comedy leading to "Love" (M-G), the feature, and a

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break for the house. Business fair Sunday afternoon.

Business this Sunday at the Palace fair. House a little over three-quarters full, with Eugene O'Brien headlining. Spring weather lured 'em to the open spaces. Marrone and Costa & Co., two very smooth little dance teams who wear costumes of various races and periods, making numerous changes, opened nicely. They carry with them a pianist who does a solo, and warbles to his own music.

Boyle and Della, opening with a wop comic working from the audience, too drawn out. The chatter in Italian finally over, the duo on the stage are joined by the trouble maker. Two of them play banjo and guitar, and all three sing in the closing, which just gets over. Hermanos Williams (3M), Argentine dancer, is a hit, and ably assisted. A fall from an elevated platform, the loss of an associate, is a breath taker.

Billy and Elsa Newell, in comedy songs and dances, are aided and abetted by effective costuming. Their "As Was" version of days gone by is a laugh, likewise their "As Is," ultra modern comedy. One change, into Spanish costume, is followed with clear cut canyons and chatter. Eugene O'Brien's playlet—"Restitution"—registered. Four men of varying ages, and a Hindu servant, as the supporting cast, acquitted themselves creditably.

Dave Apollon and company (9) have a flash act par excellence. Dave, a Russian dancer, is assisted by two attractive girls who are adept steppers, and a sextet of Filipino musicians. Apollon, in his opening, plays a piano with one hand, and a mandolin with the other. Various bits of "Tersiphe," all meritorious, are injected. A girl, in man's clothes, does an interpretation of "The Girl in the Red Velvet." The other girl, Lucretia Craig, deserves mention for her toe dancing. Apollon does not dance enough, and he can dance. His broken English is sure to draw a laugh. The other girls, Weber, offering "Mr. America," got their share of laughs, and La Belle Pola, dancing monkey, closed.

Two bits top for a feature and five acts at the Academy. Most of the customers don't know the difference, and the house is making money. On last week's bill, Paco and Florence company, Spanish dance team with a four-piece string orchestra, headlined. Working in "two," the dancers appeared cramped and showed little grace or pep in three Spanish numbers. The mixed string quartet concocted pleasing music, and the act is well dressed. With more speed it would be okay for family audiences.

Bob George, monologist with a plastic mug, went over well here in chatter and song. He finished with some face contortion and monkey imitations that went straight to the heart of the audience. The other two, rather mature ladies and a young girl, working as the Baker Trio, offered a line of harmony not so catchy.

Ross and Ross, punching bag act, has intrinsic merit that will carry it in the family houses. The act hands up itself for better bookings in being outlined and delivered for a small time audience. The younger Ross is announced as a champion in his line, taking care of five bags while blind.

Sid Davis and company, three men and two girls, working a comedy act with special scenery, are relying much on their taps and their punches. Outside of this material had difficulty in getting laughs. They have a jailhouse drop, with the two comics coming in and getting jobs as guards. Besides working in the bits, both girls take solo dance spots for fair work. A string of recognized burlesque bits completes the company. The act needs quite a few book changes to satisfy in other than small houses.

"Turkish Delight" (P. D. C.) feature. Business normal.

Last half entertainers but the American were anything but exulting. Margaret Taylor, gorgeously costumed, opens with song and dances that are hard to take,

and then goes into good work on a tight wire. Lord and Taylor have a weak offering, the man tries wisecracking and trips into the audience with gags, singing and whistling from the two of 'em.

Jack Xun and company, a city slicker, a rube and a pretty girl, resort to mediocre chatter, and then fall into one of those rehearsals of a play. The play story should be cut in half. The rube comic is reasonably funny and the girl sings well enough. Fair small time material.

Next up is Fild Gordon, comely violinist, who plays well at the start. Gordon has a man and woman planted in the audience, who ask him to play various songs, selection of funny titles being the idea. This affdier has some personality, and if

Crawford and his Louisiana synopators.

Reports that operating leases of the Circle Theatre Company on Indiana, Circle, Uptown and Ohio thees, Publix and Skouras holding 50 percent of stock. Real estate properties will remain in hands of the local company, it is said.

Rumor that the four Indianapolis houses will be placed in separate companies and that Skouras Bros., St. Louis, will operate them, with Publix and Skouras holding 50 percent of stock. Real estate properties will remain in hands of the local company, it is said.

Voluntary bankruptcy petition

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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he had the right kind of material could be developed.

Jack McCluskey and company close the bill, and McCluskey is the entire show at this house. He is, perhaps, the cleverest ventriloquist making the rounds. Lips closed tightly, he puts a ventrill dummy through its paces most creditably. Two girls, neat lookers, tap dance prettily. Then a girl with a violin, in Spanish attire, whose work is of concert merit. A song and dance laddie does his stuff effectively, as does the girl in the role of piano accompanist. Some of the material needs brushing up, a few new gags, and the ensemble is set. Business half. Picture, "Wild Geese" (Tiffany).

Ralph Grossberg, one of the treasurers at the Wood theatre, will take a road tour. He is on the advice of his physician. Grossberg is going to Havana.

The Arthur Gale Players, stock, open a road tour Feb. 16 at the Rialto, Elgin.

Ferdinand B. Steindel (College Inn orchestra) has filed a petition in bankruptcy, listing \$1,642 in liabilities and no assets.

Mark Fisher is doubling from the Senate and Harding theatres to the Hollywood Barn cafe.

Sam Morris, general sales manager, Warner brothers, was here last week for a conference with Earl Silverman, Chicago manager.

Jack Sampson has joined the Chicago staff of Gotham pictures.

"The Beggars Opera," an English musical importation, plays the Eighth street theatre two weeks, opening Feb. 20.

A. J. "Happy" Meinelner, former business manager 101 Ranch, has been appointed Great States' manager at Elgin, Ill. Meinelner was at one time with Lubliner & Trinz and the Ascher brothers here.

Dave Flann has joined the Public Chicago publicity staff.

M. C. Kulken, former Pittsburgh agent, has joined the Carrell agency club department.

Great States theatres have booked "The Silver Cord," now at the Studebaker, for a tour of their houses. The tour will include the Arthur Gale stock players will also play Great States time, preceded and followed by feature pictures in all houses.

"Simba," African jungle picture made by Mr. and Mrs. Martin Johnson, opens at the Woods theatre March 4.

## INDIANAPOLIS

By EDWIN V. O'NEEL  
Circle—"The Patent Leather Kid."  
Apollo—"Ole Ironides."  
Indiana—"The Gorilla."  
Colonial—"By Whose Hand?"  
Ohio—"Metropolis."  
English—"The Squall" (last half).

Colonial changed to Saturday opening policy this week with Ham

and schedule were filed in Terre Haute Feb. 8 by the Indiana Theatre Company of Terre Haute. Liabilities were listed at \$526,548 and assets \$326,344. Everett A. Davison was named referee in bankruptcy. Assignment of the house not affected.

Twenty-five affidavits charging Sabbath violation in operating a picture show have been filed against Frank Parrish, of Milford. He has continued to operate since December, when he was acquitted on a similar charge. He was convicted in November.

Theatre managers have no time to see on a jury in Indiana even though a Gov.-mor's case is at stake. Ace Berry, Circle Theatre Company general manager, was called for jury service in the bribery trial of Governor Ed Jackson this week. After sitting in the jury box several hours it appeared as if Ace would be absent from his office several days. Finally, after conference of attorneys with the judge, Berry was released.

## NEW ORLEANS

By O. M. SAMUEL

Tulane—"The Barker."  
St. Charles—"A la Creole" (Saenger Players).  
Saenger—"Gentlemen Prefer Blondes."  
Loew's State—"Sporting Goods."  
Grand—"Ramona."  
Liberty—"The Circus."

While the show was in progress at Loew's State last week a pistol dropped from the pocket of a patron and one cartridge exploded. The packed house was kept quiet through the presence of mid of Seymour and Cunard, who proceeded with their act as if nothing had happened, and the audience paid minor attention to the incident.

A little praise from the boss helps at times. Tom James, manager of the Atlanta, grabbed quite a bit of space with Jim Corbett as head-

liner. Ed Schiller commended his good work in a letter. A copy of Schiller's relative went to the other southern managers. The chair in Birmingham determined to top James and did. Then the fellow in Memphis went further than the guy in Birmingham. Finally Rodney Toups of Loew's State achieved the impossible with the former champion by getting more stuff across than the other three together.

B. E. B., who motored to New Orleans from Los Angeles to spend two weeks, has signed for another six months as m. of c. with Coffee Dan's in L. A.

The St. Charles is currently presenting "A la Creole," by Flo Field, local authress, who is also a principal in the cast.

The Saenger was a year old last week and offered "The Circus" as its main birthday attraction. It is being sent over to the Liberty for an additional seven days.

## OKLAHOMA CITY

By GEORGE NOBLE  
The District Court at Norman, Okla., gave decision that there could be no more moving picture shows in Norman, a University town, on Sundays. Case appealed.

The Orpheum Theatre, Oklahoma City, has closed contract with the Home State Company for 12 Gotham productions.

M. C. Upchurch has purchased the Liberty Theatre at Lone Wolf, Okla.

Harry W. Diehl, San Antonio news cameraman, was saved from death by being dragged while unconscious from being too near to a burning oil well near Corpus Christi which he was trying to photograph.

R. & R. will begin Feb. 15 construction of a new \$100,000 theatre at Big Springs, Texas.

W. H. Wooten has purchased the Strand Theatre at Canyon, Texas, from Otto White.

S. L. Costley, 66, first manager of a motion picture show in Austin, Texas, died at Austin, Texas.

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The "Constitution," morning sheet, and Loew's have hooked together in presenting "Frolics," a four revue, next week. Victor H.

The Hotelmen's Association of Atlantic City, in an effort to

Attempts of the Shuberts and Erlanger home office to starve tario to death so far as road show are concerned has brought money to stock companies here. present both Vaughan Glaser George Kepple are making money in out of the way spots. Kepp

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## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"The Vagabond King" (return) "Hit the Deck" (2d half). Beginning Sunday, "The King of Kings."

B. F. Keith's—Vaudeville-films. Lemp's—Pop vaudeville-films. Loe's State—Opens Saturday with "West Point," "Midway's Fan," Public presentation.

Crescent—Independent vaudeville-films.

Savoy—Palace Burleskers (stock). Strand—"The Noose," "Vampires," "Empire," "The Duchess of Buffalo," "S. S. Syncopeation," Don Allen presentation.

Eckel—Beginning Monday, "Service for Ladies," "Chicago" held over Saturday and Sunday.

Rivoli—"Foreign Devils."

Palace—"Ritzy."

Syracuse—"Two Arabian Knights"—"Man Crazy."

Regent—"Woman on Trial"—"One Round Hogan."

Nargard—"The Rejuvenation of Aunt Mary."

Dewitt Newing's stock at the Temple starts March 5 with "The Barker." E. F. Albee is reported to have personally handled the deal which turns the pop vaudeville theatre over to the former partner of Frank Wilcox, with whom he operated the Wilcoxians at the Shubert's Wieting here for four years. Last year Albee, in association with the Cahills, who own the house, had their own company in opposition to the Wilcox troupe, and are reported to have dropped about \$40,000.

Newing, with a lease extending to September, will follow a guest star policy—something new here. He will have Robert Warwick in "Omar the Tentmaker," Frances Starr in "Marie Odile," and, perhaps, Nita Naldi in "A Wolf There Was." In picking "The Barker" for his opener, Newing pulled a nifty, inasmuch as there is unusual interest here in the place. Kenyon Nicholson gathered much of his carnival data hereabouts and wrote the play in this city while posing as the "brother" of his wife, Lucile Nikolaus, who was playing leads with the Wilcox stock at the time.

With Loe's new State offering

a presentation policy. B. F. Keith's here will stick to straight vaudeville and pictures rather than resume a semi-presentation and band plan recently tried out with unusual success. After a conference in New York John J. Burges, manager, who was responsible for the plan, announced it was definitely off.

The passing of the Temple from the vaudeville ranks is another factor in the Keith decision, while still a third is the upward jump in the figure asked for the services of Jack Crawford and his recording band. Since Crawford appeared here his price has gone above the \$3,000 mark, with Paramount reported offering him \$5,500. At present Crawford is playing out contracts at Hot Springs.

B. F. Keith's bill for the first half was down to five acts, with three of them revues and one of the latter a home-talent production. The turns were Modie Williams' Revue (Miss Williams was the third burlesque star in a row to headline at Keith's—be Reynolds and Billy Arlington preceding her; the California Nighthawks, seen here about a year ago as a presentation act at the Strand, and the Sonya Marcus Revue, produced locally, and splitting a week's time" between here and Rochester.

The Avon, Watertown, will add five acts to its picture for the last half of the week. John A. Thoma is manager.

Mrs. Ada Shiman Kincaid, concert pianist and former wife of Gen. J. Leslie Kincaid, former adjutant-general of the 27th division and now of the United Hotels, was married here last week to Jay Lansing Crouse.

Utica is slated for two new neighborhood houses. One, the Carlton, opens on the site of the old Savoy. A second is to be erected on the corner of Albany street and Kossuth avenue.

The Rome Players, Rome little theatre group, have leased the old home of the Rome Perfection Laundry and will adapt it to workshop purposes. The Players will do a group of three one-act plays—"The

Broccoli," "The Pot Boller" and "Spring"—Feb. 21, while on April 9 they produce "Seventh Heaven."

Six full-length productions, including a costume play and involving the services of more than 500 students, is the outline of the 1928-29 dramatic program at Syracuse University, announced by Prof. Sawyer Falk, director of dramatics.

The Avon, Utica (Schine), broadcasts a midnight vaudeville program every Monday night from Station WIBX. The public is invited in to watch the broadcasting, and the stunt is resulting in S. R. O.

## PORTLAND, ORE.

By SAMMY COHEN

Broadway—"Wife Savers," Liberty—"The Spotlight," "Helen of Troy" (2d week). Columbia—"The Cohens and Kellys in Paris" (2d week). Orpheum—"The Country Doctor," vaude. Music Box—"My Son" (Henry Dufly Players).

Herschel Stuart, Pacific Northwest manager West Coast houses, with Louis Cohen, of the real estate department for W. C. were both in the city, making an inspection of houses in this territory. They are making a survey of conditions in the local theatres and reporting same to William Fox, who now controls the chain.

E. E. Marsh, three years manager W. C. houses in Astoria, Ore., has been shifted to the local suburban Hollywood as manager. Edgar Hart, former manager, Hollywood, becomes Marsh's successor.

John Hamrick's local Blue Mouse reports a loss of several hundred dollars from its stock without a single clue as to how pulled the job. Local dicks swear it was the slickest job ever done here.

Casper Fischer, general manager, Washington Theatre Enterprises, Inc., affiliated with Tiffany-Stahl in the erection of the Mayflower in

Seattle, as well as a house in Astoria, Ore., will be in the city in the next few days. Fischer will be accompanied by Gerald Field, Seattle architect; Creigh Nelson, stockholder, and Ivan Hyland, president of the company. They are dickering for a large theatre site on which to erect a 3,000-seat local house. The Fischer interests, together with the Capital Investment Co., will also erect a 1,000-seat house.

Ollie Wallace has inaugurated a series of Sunday noon concerts at the Warfield. Wallace is an organist as well as a master of ceremonies.

Buddy Stuart, brother of Herschel Stuart, is handling "Motherhood," sex film.

The West Coast Broadway now owns and operates their own radio station, known as KWJZ. The station is located in the Broadway theatre, and presents as a regular feature acts from Fanchon and Marco time, which happen to be playing the house.

The deal for the acquisition of the Portland Hotel property by a group of local business people for the erection of a large hotel and theatre project now looks cold. It was said J. A. Charlesworth, local realtor, who promoted the big Public Heathman Hotel proposition, was endeavoring to line up some theatre circuit to take a long-term lease on the proposed theatre, but not a taker could be found.

Irvin Waterstreet, formerly with Public in Chicago, is city manager for W. C. houses. He succeeds Sidney McDonald, called to Seattle by Herschel Stuart. Sam Maurice is now in charge of the Oregon territory.

Universal-Multnomah theatres are going in for stock plays for some of their suburban houses. A contract has been signed with the Guy Hickman's Comedians for the appearance of this company at both the Egyptian and the Lincoln theatres.

A few changes in the local operating staff of West Coast Thea-

tres has been announced by Herschel Stuart, Pacific Northwest chief for W. C. Sidney McDonald is shifted to Seattle, where he will act as Stuart's assistant. Irving Waterstreet is McDonald's successor here. Sam Maurice is temporarily in charge of the Oregon West Coast houses, with headquarters in the Liberty theatre.

Tiffany-Stahl is becoming a producer-exhibitor in this territory. Aside from having an interest in new houses in Seattle and Astoria, Ore., D. C. Miller, northwest manager for Tiffany, has taken a 20-year lease on a 1,000-seat theatre starting in March.

Eddie Hitchcock, in Los Angeles to conduct the publicity campaign at Loe's State for Eddie Peabody, has been transferred here, where he will handle exploitation for the opening of the new Paramount.

## DENVER

Aladdin—"The Jazz Singer." America—"Man's Past." Broadway—Walker Whitehead. Colorado—"Chicago." Denham—"Take My Advice" (stock). Denver—"The Dove." Empress—"School Days" (musical comedy stock) and "Pleasure Before Business" (picture). Orpheum—Vaude. State—"Big Parade." Victory—"Chicago After Midnight." (First half).

Harold Lytle Blakely, singer in a downtown club, has been divorced by Pauline Ward Blakely, University of Colorado, co-ed, who charged cruelty.

The district attorney has filed a petition asking for a permanent injunction to restrain the operation of Rainbow Inn, a roadhouse on the Denver-Boulder road.

The movie owners of Florence, Colo., headed by H. Kincaid, and the preachers are going to fight it out—if it takes all summer—on the question of repealing a present ordinance which forbids the showing of pictures on Sunday.

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## BILLS NEXT WEEK

(Continued from page 41)

**Manhattan**  
2d half (22-26)  
Booster & Halfour  
Hicks Bros  
Folovis  
Chas Withers  
Forest & Burt  
(One to fill)

**GREENFIELD, PA.**  
Victoria  
2d half (16-19)  
Lawton  
Hilow 3  
Burt & Clark  
Gwynne Co  
3 Maids

**GREENSBURG, PA.**  
Strand  
2d half (16-19)  
Liaison  
Hicks Bros  
M & B Harvey  
Pantlin Rev  
(One to fill)

**McKENNICK, N. J.**  
Keith's  
2d half (16-19)  
Billy Lamall  
Rard Hooper  
(Three to fill)

**HARTFORD, CT.**  
Capitol  
2d half (16-19)  
E Shovic Co  
Scott Saunders  
Bry's Dog Stars  
Felicities Rev  
Madeline Patricia  
Palace  
2d half (16-19)  
Vanity Fair

**JOHNSTOWN, PA.**  
Majestic  
2d half (16-19)  
McCoy & Walton  
Spencer & Carroll  
Colombi 6  
Van DeVille  
Rhodes & Gorman

**LANCASTER, PA.**  
Colombi 13  
Jack Fairbanks  
2d half (16-19)  
(Three to fill)

**L'W'NCE, MASS.**  
Empire  
2d half (16-19)  
Side Show  
Sothern  
(Three to fill)

**LIMA, O.**  
Keith's  
2d half (16-19)  
Country Club Co  
Rembrandt Loss  
(Three to fill)

**LOCKPORT, N. Y.**  
Palace  
2d half (16-19)  
Delvey Sis  
Rilly Sharr  
Willbur & Adams  
Griffin  
(One to fill)

**LITHACA, N. Y.**  
Strand  
2d half (16-19)  
Fries & Wilson  
Clark & Al Hum  
Clark Sis & C'tn  
(One to fill)

**JAMSTOWN, N. Y.**  
Shea's  
2d half (16-19)  
Alice Donahue  
Olin  
(Three to fill)

**ALBANY, N. Y.**  
Shea's  
2d half (16-19)  
Alice Donahue  
Olin  
(Three to fill)

**JERSEY CITY**  
State  
2d half (16-19)  
Ernest Haged  
Rev Pantyash  
(Three to fill)

**McKENNICK, N. J.**  
Hippodrome  
2d half (16-19)  
John Murphy  
Wilton Sis  
(One to fill)

**MONTREAL, CAN.**  
Princess (13)  
Harris & Holley  
Spiegel  
Max Rev  
Ann Francis & W  
Ed Janis  
Dave Thursday

**MURKISTOWN, N. J.**  
Lyon's Park  
2d half (16-19)  
Watson & Cohen  
Coxley & Held  
(Three to fill)

**MT. VERNON, N. Y.**  
Prospect  
2d half (16-19)  
Arthur Ashley  
Gilbert & French  
Scotty Holmes  
Rucker & Perrin  
(One to fill)

**NEW SHIPLEY, TENN.**  
Princess (13)  
Gordon's Co  
Chas Marshall  
Good & Leighton  
Farnell & Florence

**NEWARK, N. J.**  
Prospect  
2d half (16-19)  
Brooklyn Delmont  
Rubin Beckwith  
Claire Vincent  
Fryman & S'ymur  
Gooley & Jones  
Dooley & Jones  
Behind the Wall

**NEWBURGH, N. Y.**  
Prospect  
2d half (16-19)  
Ernest Haged  
Shea's Cantor  
Gordon's Dogs  
Land & Gorman  
Wilson & Godfrey  
Nixon & Sands  
Dust & Collins  
Oxford 4  
Lel Lane Co  
Clifton & Deterx  
3 Armins

**NEW HAVEN, CT.**  
Palace  
2d half (16-19)  
Benjamin  
Elliott & Lature  
Arantz Bros  
Ada Brown  
M & H Hawkins

**NEW ROCHELLE**  
Prospect  
2d half (16-19)  
Dre Harris  
Irene Ricardo  
Said & Merrit  
Envy  
(One to fill)

**NIAGARA FALLS**  
Bellevue  
2d half (16-19)  
Billy Arlington  
Carl & Inez  
(Three to fill)

**N. ADAMS, MASS.**  
Empire  
2d half (16-19)  
Arctur Bros  
Yvonne & Victor  
Sinks & Satins  
Kleo Lambert  
Lehr & Bell

**OTTAWA, CAN.**  
Keith's  
2d half (16-19)  
Bailey & Phil  
Frank Stafford  
(Three to fill)

**Lee Marshall Rev**  
North Lawrence  
J & B Loster

**PATERSON, N. J.**  
Majestic  
2d half (16-19)  
Colloano Family  
P. S. Barin  
(Three to fill)

**PTH AMBY, N. J.**  
Majestic  
2d half (16-19)  
Richard  
Wm Sabbot  
Bobby Green  
Burt & Halfour  
Dorothy Wallace

**PHILADELPHIA**  
Broadway  
2d half (16-19)  
Juliet  
Louis & Winthrop  
Happiness Rev  
Frank & D. Danley  
Burford & Hamilton  
Millard & Marlin  
Al Abbott

**Cross Keys**  
2d half (16-19)  
Joy Bros & Gloom  
Kirk & Lawrence  
Gon & Reed  
Bobbie Rowland  
Roode & Francis

**Earle (13)**  
52lanes  
Pago & Cortes  
Tabor & Green  
Hunt & Parvley  
Bobby Heath  
Jim Barton  
5 Chapin

**Grand O. H.**  
2d half (16-19)  
McCall & Keller  
B & G Gorman  
Jenny  
Polly & Wally  
Rhyme & Reason  
Jay Vernon

**Keith's (13)**  
In the Gym  
Harry Carroll  
Mason & Kessler  
(Others to fill)  
(20)

**Olsen Higgins Co**  
Helen Landick  
Vivian Vass  
Susan Hayakawa  
J H Reyes  
Joe Howard Co  
Hearst Bros  
Conrad & Eddy

**Nixon**  
2d half (16-19)  
Paul Yocan  
Foley & Latour  
Mixon & Pickles  
(Two to fill)

**PITTSBURGH**  
Davis (13)  
Jack Russell  
Ray Verba  
Racine & Ray  
Nizinova  
Said & Merrit  
Agemo

**Harry Carroll Co**  
(Others to fill)

**Harris (13)**  
Al Tock & Shohack  
Morley & Anger  
Hearst Bros  
Gaines Bros  
Fein & Tenyson

**PLAINFIELD, N. J.**  
Prospect  
2d half (16-19)  
Reno  
Flo & Frank Innis  
Lambert & Jones  
(Two to fill)

**PLTTSBURGH, N. Y.**  
Strand  
2d half (16-19)  
Lyndell & Gibson  
Danny Dugan  
(Three to fill)

**PORTLAND, ME.**  
Keith's  
2d half (16-19)  
McCool & Doolie  
Bevan & Flint  
Corinne Arbuckle  
Riddle & Cook  
Doray Lind  
Carl Bros & Betty  
1st half (20-22)  
Shelton & Bentley  
Maddock's Rev  
Harris & Holly  
Maddock's Rev  
O'Brien & J'sphine  
Baxter & Gray  
Francis & Wally  
Leelle & Vand'grt  
Reddington  
Alexander & Olson  
Rathburn 2

**PORTSMOUTH, O.**  
Leroy  
2d half (16-19)  
Ministrel Monettes  
Cannon & Lee  
Bernard & Keller  
Sullivan & Fraser  
(One to fill)

**P'KEPSIE, N. Y.**  
Avon  
2d half (16-19)  
Hal Helman  
Collins & Reed  
Rally Latham  
Glady's Joyce  
(One to fill)

**PREVIDENCE, R. I.**  
Albion (13)  
Al Striker  
A Pepper Shakers  
Abbot & Blain  
Butler & Parker  
Jardien

**Hilly Hallon**  
Soren & Neal Sis  
(Three to fill)

**READING, PA.**  
Rajah  
2d half (16-19)  
Wilton Bros  
Riane Riano  
Redmond & Wells

**Ree & Roy Gorman**  
Piller & Douglas  
RICHMOND, VA.  
Lyrle (13)  
Roscoe Arbuckle  
Burns & Kane  
Taylor & St Clair  
Earl Rial

**ROCKFORD, N. Y.**  
Temple (13)  
Sons of the D  
Side Kicks  
Roy Lafranco  
Burt & Halfour  
Dorothy Wallace

**ROANOKE, VA.**  
Roanoke (13)  
Juliette Dika  
Tramp Tramp Tr  
(Three to fill)

**SAVANNAH, GA.**  
Blion  
2d half (16-19)  
Milton Parker  
Davis & Nelson  
3 London  
Gaulin & Wilkes  
Prince Watawawa

**SCHENECTADY**  
Palace  
2d half (16-19)  
Cuckoo  
Bob Willis  
Marg & Joan  
Northline & Ward  
(One to fill)

**SPRINGFIELD, O.**  
Palace  
2d half (16-19)  
Gosaps of 1927  
(Others to fill)

**STUB'NVILLE, O.**  
Capitol  
2d half (16-19)  
Hubert & Kiny  
Ann & Frank  
Jas Coughlin Co  
Mildred Force

**SYRACUSE, N. Y.**  
Keith's  
2d half (16-19)  
Fountain of Dance  
Billy Day  
Erl & Ayer  
Burns & Allen  
De Meyer  
(One to fill)

**TOLEDO, O.**  
Keith's  
2d half (16-19)  
Oxford 4  
Ruby Norton  
(Two to fill)

**1st half (20-22)**  
Boomer & Balfour  
Folovis  
Chas Withers Co  
Felt & Burt  
2d half (22-26)  
Patricia  
Rube & LaRue  
Allen & Marjorie  
Val Harris Co  
Malkin

**TORONTO, CAN.**  
Hippodrome (13)  
Norman & Norman  
Reed & Lucy  
Thos J Ryan  
Thos J Ryan  
Harry Wolf  
(20)

**Toronto**  
Gracella & Theo  
Robert Ardell  
Rube  
Abe Reynolds  
Polly & Oz

**TELETON, N. J.**  
Capitol  
2d half (16-19)  
Anthony & Rogers  
Springtime Rev  
Herr & Minette  
Lorch & Lockwood  
(One to fill)

**TROY, N. Y.**  
Prospect  
2d half (16-19)  
Roy Walters  
Kerry  
Shadowgraph  
4 Greys  
Union City, N. J.

**Capitol**  
2d half (16-19)  
Wayburn's Rev  
(Others to fill)

**UTICA, N. Y.**  
Gaiety  
2d half (16-19)  
Gilbert & May  
Gladys Joyce  
Karl & Edna Green  
Billy Champ  
Dance Classics

**WARREN, O.**  
Robbie  
2d half (16-19)  
P & J Rinehart  
Raymond Pike  
Shelley & Adams  
O'Neill & Oliver  
(One to fill)

**W'SH'GT'N, D. C.**  
Keith's (12)  
Count Bernivell Co  
Quinn & Andrea  
Johnnie Herkes  
Ferry Corvay  
Jack & Ruth Hayes  
Jerome & Evelyn  
3 Nelsons

**Hama & Tama**  
(20)  
Kitty Doner Co  
Altrock & Schacht  
2d half (16-19)  
Piller & Douglas  
Newwood & Hall  
Bittige & Bernon

**W'SH'GT'N, PA.**  
Keith's  
2d half (16-19)  
Ross Wyo  
Metzville & Stetson  
(Three to fill)

**WATERBURY, CT.**  
Palace  
2d half (16-19)  
Lee Gall-Bens  
Doboe & Hudson  
E J Moore  
Burt & Halfour  
Dorothy Wallace

**WATRTOWN, N. Y.**  
Avon  
2d half (16-19)  
Levan & Bolles  
Lester & Irving  
(Three to fill)

**WILLIAM, W. VA.**  
Victoria  
2d half (16-19)  
Great Leon  
Holly Sis  
W & L Kaufman  
(Two to fill)

**WHITE PLAINS**  
Keith's  
2d half (16-19)  
Paul & Lee  
Joan Adair  
(Three to fill)

**WILM'GT'N, DEL.**  
Garrick  
2d half (16-19)  
League of W'mpires  
O'Connor & Vaughn  
Gensar Girls  
(Two to fill)

**W'N'CKET, R. I.**  
Blion  
2d half (16-19)  
Clara Howard

**Honey Co**  
Martins & Vals  
Sherman & Kay  
(Two to fill)

**W'ROST'N, MASS.**  
Palace  
2d half (16-19)  
Chapelle & Carlin  
Jon B Stanley  
Fannie Ward  
Rose & Leddy  
Tanner & Palmer

**YONKERS, N. Y.**  
Prospect  
2d half (16-19)  
Clinton & Rooney  
Sussie Haykawa  
Dick & May Ryan  
(Two to fill)

**YORK, PA.**  
York O. H.  
2d half (16-19)  
Nancy Docker  
Kitty Doner  
Texan  
Loyd's Dogs  
Kitty Doner  
Hickey Bros

**YOUNGSTOWN, O.**  
Keith-Albee  
2d half (16-19)  
Rube Sis  
Paul & Mary  
Mason & Shaw  
Manny King Co  
2d half (22-26)  
Cats Bros  
Scrambled Legs  
(One to fill)

**Brown Derby Orch**  
Whitely & Frost  
Ruby Mann  
Wm Kennedy Co  
(Two to fill)

**"YELLOW PERIL"**  
(Continued from page 1)  
way—from the Caucasian restaurateur's viewpoint is now respected because of the Chinese astute business methods.  
A survey of Broadway and the many dance orchestras along the main stem, and also in the outlying big restaurants, speaks for itself. B. A. Rolfe was the first to make a truly big impression at the Palais D'Or, the re-named Palais Royal.  
Paul Specht opens at the Jardin Royal tonight (Wednesday), another "name" band at a place which is a success under C. M. Joe's management where it flopped in white hands dating back to the Cafe de Paris, through the Cinderella and Triton ballrooms, and as Paul Whitman's and the Club New Yorker, until going Oriental.  
Toeng's, formerly the ultra Churchill's, now has a crack dance band, Sid Hall, as the feature; Chinaland, in the Cadillac hotel, has Nat Martin; up on 95th street and Broadway, the Mah Jongg Inn features Duke Yellman; the Mayflower Inn, in Washington Heights, holds Charles F. Strickland; the Fordham Gardens, in the Bronx, has Saxi Holtsworth as the dance attraction; large King's Tea Gardens, in Brooklyn, offers Al Lynn, and similarly throughout Greater New York choice positions in the better class Chinese restaurants are available for first-rate dance orchestras.  
The cafes being "shot" there isn't much to offer in that department. The Chinese restaurants are better propositions from the standpoint of the hours, although sometimes three sessions daily at lunch, dinner and supper are necessary, but in gross hours under the 11-to-beyond-dawn grind of some of the up-hoistered joints.

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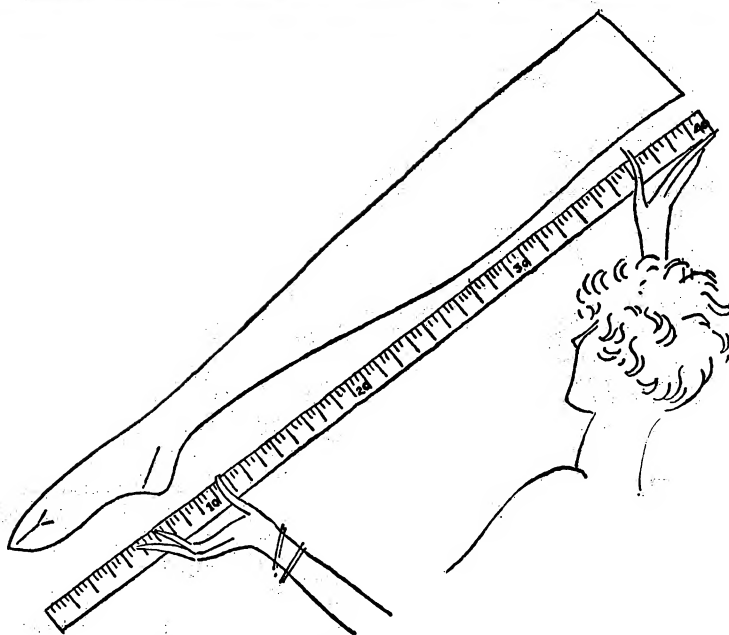
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# VARIETY

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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second-class matter December 25, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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64 PAGES

## CURB YELLOW NEWSREELS

### HIGH UPKEEP OF HOME 16 MM. FILM BY CHILDREN'S FOOLING

**400-Foot Reel May Lose 100 Feet Through Being Kicked Around—On 24-Hour Home Rental Picture May Be Run Through 10 Times**

Distributors and handlers of 16 mm. stock for home projection machines are finding the life of an average 400-foot print comparatively brief, with replacement costs mounting continually.

They figure children are responsible in a large measure for the speedy depreciation of stock. The kids, with or without parental consent, run a picture over repeatedly, so that on a 24-hour home rental a picture may be projected as many as 10 times.

Another cause frequently reported and believed common, due to the amateur projectionists, is the piling up on the floor of loose film, improperly spooled, with one or more persons stepping on the loose film. Cracked and sprocket-marked parts are then cut out, the film spliced to—

(Continued on page 2)

### Oil Man's Free Films

#### Close Two Okla. Houses

Ponca City, Okla., Feb. 21. Free pictures which are being put on by Lew Wentz local oil magnate, whose income is fabulous, are proving disconcerting to Fred Pickrell, manager of Ponca City's film theatres. Already two of the five theatres under Pickrell's management have been closed. Of the remaining three, the Poncan is new and has a capacity of 1,200. The town has a population of 17,000.

Wentz is putting on his pictures in the local convention hall four days per week entirely free of charge. He shows anything he can get and the best the market affords. Film salesmen say it is impossible to turn down his offers. Pickrell is said to have turned down a proposition made by the oil man to show pictures in the former's theatres.

### Nite Clubs Forced

#### Firm Into Bankruptcy

Murphy & Brode, sign builders and painters, whose work has created attention frequently around the Square, were forced to bankruptcy through doing business with night clubs and cabarets. They just couldn't collect from the night hawkers.

The firm has adjusted its finances and will resume business at the old stand, but with better accounts.

### SHAW FAVORS 'TALKER' FOR LECTURES IN U. S.

**Welcomes Sight-Sound Screen as Boon to Travel Weary Speakers**

Albany, N. Y., Feb. 21.

Fox may be interested to learn that one of the strongest boosters for its Movietone is George Bernard Shaw. In fact, if the famous Irishman ever lectures in America it will be through the Movietone, or some similar talking-picture device.

An admirer wrote Shaw asking if he would consent to speak over the radio when arrangements were made for rebroadcasts between England and America. In reply the following, and surprising letter was received:

"Mr. Bernard Shaw desires me to say that he sincerely hopes that Movietone will supersede the present plan of dragging lecturers around the States from one town to another and shaking hands with them, finally returning them to their homes in a badly damaged condition. If he ever lectures in America it will be on the screen." The letter was signed by G. B. S.'s secretary, Blanche Patch. Shaw's reply reveals that he has moved from 10 Adelphi Terrace, long his residence, to 4 Whitehall Court, London S. W. I.

### Another Hop

Rumors about a flight from Paris to New York in the early spring, in which a famous aviator and a woman of sensational prominence will be aboard, came from the newswire management approached by the manager of several previous big flights for bonuses on the exclusive rights to the flight, it being proposed that a camera man be carried.

Newspapers and syndicates also have been left out, with no names disclosed, not even the name of the ship, which is American-built.

### STAGE HAND IS MAYOR

At the last city election in Newburgh, N. Y., James Tweed, business agent of the stage hands local (No. 45), was elected mayor.

### BAN ON CRIME AND SCANDAL

**Views of Hickman Brought Matter of Subjects to Head—Anything Objectionable Submitted to Conference—Majority Rules—Causes Trade Much Trouble, Says Hays**

### OFFENSIVE TITLE

As a result of an order issued by Will H. Hays at a meeting during which he told the newswire editors that they must stop fostering yellow screen journalism or he would be compelled to bring pressure to bear on the heads of the respective companies, newswire editors are now obliged to call general meetings on any subject matter which might be deemed objectionable.

If the majority at these meetings (Continued on page 2)

### FOX SERIES OF NEWSPAPER MEN

American publishing and editorial powers, mostly men who have never been publicly photographed before, have consented to appear on the screen for the first time in a series of special reels being made by Fox and entitled "Moulders of Public Opinion." The series, which is to be released with Fox Newswire service, will run over a period of a year.

John Spurgeon, foreign news editor for Fox, has arranged the deal following six months of persistent endeavor. The plan was turned down unhesitatingly when first proposed. Spurgeon was formerly editor of the N. Y. "World" and organizer of the staff covering the (Continued on page 44)

### \$50,000 for Toscanini

Toscanini, the conductor, who will make five appearances in all with the Philharmonic Orchestra at Carnegie, while over here, is to receive \$50,000, or \$10,000 a concert.

It is double the amount paid Toscanini last season, with each time underwritten by Clarence Mackay. When Toscanini directs, Carnegie is jammed to the rafters.

### RADIO STATIONS COSTLY, BUT MAILING LIST PROFIT WORTH IT

**Fan Letters Commercially Capitalized by Large Advertisers on Air—Bamberger and Gimbel's Station Deficits Easily Charged Off to Publicity**

### KING OF GYPSIES WANTS TO ORGANIZE

**After \$1,000,000 First and Then to Keep 50,000 Fortune Tellers in One Park**

Steve Koslov, self-crowned King of the Gypsies, with his capital in Paterson, N. J., has a scheme to organize the Gypsies of the United States into one big colony, with an amusement park of their own.

Koslov wants the government or some philanthropist to put up about \$1,000,000 to set up his fellow-gypsies in the phenologist business on a big scale.

Koslov believes that the Gypsies would settle down and obey the laws if thus encouraged.

There are 50,000 Gypsies in the country, with 5,000 in the Greater New York district. Most of them claim they are palm-readers.

Koslov personally is known as a clever fixer. He furnishes Gypsies for society bazaars and club bookings. He has succeeded in interesting a number of politicians in his plan, but has not yet solved the problem of uniting the Gypsies, who are divided into about 50 tribes. Practically none are citizens, it is said.

### CIRCUS FREAKS TO WED

San Francisco, Feb. 21.

Grace Carlyle, 18, who weighs 612 pounds, and Colonel Vahn Creech (the Oklahoma Giant), 46, 7 feet 11 inches tall and weighing 145 pounds, filed application here for a license to wed.

They were formerly sideshow attractions with Miller Bros.' 101 Ranch show.

### Corinthian, Rochester, Garage

Rochester, N. Y., Feb. 21.

Sale of the Corinthian theatre to R. R. Converse, of Thompson, Holmes & Converse, was announced yesterday. It will be replaced by a ramp garage.

Until consolidation of the Mutual and Columbia burlesque wheels, the theatre operated as a Mutual stand. It was originally named Orchestra Hall and was built in 1849.

Two of the largest department stores in America situated in the east, own and operate their own radio broadcasting stations at losses estimated between \$200,000 and \$300,000 annually, but consider it the cheapest form of advertising exploitation. They convert the departmental loss to a huge profit through other channels.

L. Bamberger & Co., the big Newark, N. J., store, operating WOR, and the Gimbel Brothers of New York and Philadelphia, operating WGBS, are the mercantile broadcasters, who, while losing extensively each year on their stations are enabled, through the resulting mailing lists gained from mail response, to capitalize this reaction into many thousands of dollars.

Both of these stations along with any other broadcasting station, from the NBC network links down, have been approached from time to time by outside commercial enterprises with offers for purchasing the lists of names of radio fans who (Continued on page 57)

### CARROLL COONEY'S HOBBY

**Lumber Co.'s V. P. Maintains Dance Band, and Profitably**

Another "millionaire maestro," although maturer than Roger Wolfe Kahn, is Carroll Cooney, vice-president of a lumber company headquartered in the Woolworth building, New York. Cooney was all-American centre of Ted Coy's 1909 Yale football team.

Cooney has a dance band, maintained as a hobby, and a financially successful one, considering the society demand for his personal appearance with the outfit. Cooney plays sax, mandolin and violin among other instruments.

The Cooney orchestra will be heard every third week as the feature of the White Rock concerts, a recent addition to the NBC's radio advertisers.

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THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
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## LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 10.

### The All-Sacred Blacks

To give you an idea of the extraordinary way in which negro turns are now considered sacred in London, I may say that when I saw Josephine Baker, her first appearance being in a charity show here, I stated that "Josephine Baker is by no means a Florence Mills," and received a bitter letter of complaint, asking what right I had to criticize a country function.

The truth is that the promoters of the film, "Uncle Tom's Cabin," devised a pardonable publicity stunt by arranging an all-negro matinee Sunday for the Thames Flood fund, gathered every negro turn from all parts of the country and, learning that Josephine Baker could not get to London in time, sent over an aeroplane specially, pulled her out of bed, and brought her back by air!

### London-Alabama

The scene on the stage, when all the negroes assembled at the end, was extraordinary. It was just like Birmingham, Alabama, except that most of the colored people were in fashionable West End clothes, dressed like the Prince of Wales.

Baker's approaching arrival was announced every half hour or so, and when she came in, the arms of two men, because she had sprained her ankle, were there was terrific excitement.

### No "Florence Mills Memorial"

Josephine forgot her ankle, however, when she did her Charleston. She sang so-so, but danced with vim.

Properly advertised, this matinee would have created a sensation. As it was, it was merely an interesting study in colored psychology.

Noble Sissie, formerly of Sissie and Blake, was the master of ceremonies, most enthusiastic. He had been up for nights arranging this matinee, which he considered a negro triumph in the way colored folk have been received in England.

They tried to call it a "Florence Mills Memorial." This, the manager stopped.

### Greenwald Makes a Hit

Joseph Greenwald's great feat was to top the bill at the Coliseum after a year, half on tour, as the unboomed Solomon in "Able's Irish Rose."

No actor's name was on the "Able" bills or on the advertisements. Yet, so admirable was Greenwald's performance that they gave him a two weeks' contract at the Coliseum, made him the big star and then gave him another week's engagement—and a return date.

### You can't keep a good man down.

"Sauce for the Gander" ("The Cradle Snatchers") with Iris Hoey, who gave a remarkable performance, was uproariously received. Yet nearly all the critics, excepting myself, slated it, calling the show indecent and all sorts of things. William Mollison altered the plot and cut the lines, even after the censor had passed it, much to the annoyance of the two authors.

I said I thought the play would run a year. So far, it has slumped. After all, it is no worse than Noel Coward to be, never mind what anybody says.

### Not Noel Coward

"The Second Man," in which Noel Coward is starring as an actor, has caused curious talk. Many people seem to think that Coward wrote it, but was afraid to put it out under his own name. They had never heard of Behrman, I suppose, not knowing he was a writer of class. It is strange how stories like this circulate.

### Variety "Command" Talk

The program for the Variety Command Performance also caused trouble. Four artists, who have appeared at other performances, were included. Four equally good ones were left out. I cannot understand how these programs are arranged.

My disclosure of the attempt to make it an international program, originally, changed that plan.

It is now an all-British bill. But one troupe of dancers is in that was in last year, when there were eight. Jack Hyton was put in at the last moment in place of Syd Roy's Lyricists, who were surely entitled to a show. This is not said in criticism of Hyton.

Lillian Burgess has appeared before, and so has Will Hay, Gillie Potter, George Carney, Max Wall and the Eight Lancashire Lads might reasonably have been chosen. There is great heartburning about it all.

### Americans Want "Lumber Love"

For the first time in the history of musical plays since the days of George Edwards, an offer has been received for a British musical play before its London production.

"Lumber Love," which I forced on managers, was sold to a musical publisher, Lawrence Wright, before he had heard one tune! One of the biggest New York producers cabled an offer. The Australian rights, too, are now being negotiated for.

All this bidding has come from the people who have never seen the show. So it shows what a thing is worth. If I say that something is good, I suppose somebody believes it.

### "Tin Gods" Was Clay Feet

"Tin Gods," the second play by the author of "Potphar's Wife," was a fiasco. The first night audience applauded it. I do not know why. The paper said it was nonsense.

The plain fact is, I think, that the play is a good film story, but the production lost all the thrill and the talk were away the punch. An American producer might have put it over.



### GLORIOUS ZIEGFELD GIRLS

Spending a delightful week-end at GRANNY'S MAGNIFICENT FARM

The HEY! HEY! was provided by

### HARRY ROSE

"The Broadway Jester"

PARAMOUNT TOURING

This (Feb. 18)—Michigan, Detroit

Next (Feb. 26)—Allen, Cleveland

### Midnight Gyp

London, Feb. 12.

Gyping agents in America

about turn green with envy.

When a certain London agent

gets a sap American, or other

foreign act going along for a

few weeks he figures the time

ripe for a quick one. The victim

is awakened in the middle

of the night by his agent, accom-

panied by two "detectives."

The yarn is spliced about a

pinch for debt when the banks

are closed, etc. It means jail

unless the equivalent of a

couple hundred dollars is im-

mediately forthcoming.

The act generally comes

through.

## SOUTH AFRICA

By H. HANSON

Cape Town, Jan. 20.

Christmas and New Year holidays combined with a nice summer weather brought a large number of visitors. Outdoor entertainment reaped money.

Farcy Huthelton at opera house in "The Silent House" and "Cock of the Roost." Direction African Theatres, Ltd. Business good.

Rivoli, with vaude and pictures, doing. Appearing during the season: Handers and Millies, Three Bradleys, Sisters Simpson, Fynch and Payne, Barclay, Terry and York, Bruno Sardi, Italian, Klein and Douglas, Amy and Carl Carter, Ronald Frankan and Cabaret, Kittens, Jerry and Co., Jack and Jill.

Alhambra (A 151). Business good. Pictures shown: "The Wanderer," "The Pelican," "Vaudeville," "Little Annie Rooney," "Thief of Bagdad," "Roses of Picardy," "Love of Sunya," "Cohens and Kellys," "Missing Link."

Building operations going ahead for new super cinema, erected by African Theatres. Rumors are around that a central site has been secured in Capetown to erect a theatre for staging grand opera to cinema shows. It is intended to form a limited liability company in connection with the new venture.

Kinemas, Ltd., opposition to African Theatres, is putting through much publicity in connection with schemes for a chain of cinema theatres through South Africa. Latest is the registration of a company styled Kinemas (Cape suburbs), Ltd., with the information the capital, £125,000, is being privately subscribed and three cinemas to be built in Capetown suburbs.

The program of this concern since Zena Dare, London actress, is coming to South Africa this year. Olive van Eyssen, clever South African actress, making good in England, has been compelled to return to this country, due to ill health.

Panto, "Puss in Boots," opens Feb. 7 at the Opera House.

Business satisfactory, although

## PARIS

By E. G. KENDREW

Paris, Feb. 13.

Isola Brothers have bought the French rights of "Hit the Deck." The song, "Hallelujah," the present rage here, influenced the deal.

Jack Hyton's band will probably be the feature of the second edition of the Moulin Rouge revue next May. Mills, Galatry, Oriental dancer, has joined the cast.

Viola Mayer, organist, is engaged for the Paramount Palace here.

French authorities have decided to refuse a license for all war pictures, but those which were commenced prior to Dec. 31 last will be passed by the censor, if of proper character, for exhibition in France.

Rich Hayes is featured this month at the Ambassadeurs, restaurant, Casino, Cannes.

English Players at the Theatre Albert I, prior to their tour on the Riviera this end of February, will produce Harold Dearn's "Two White Arms," with Edward Strirling, Daphne Riggs, Isobel Edmonds, Stella Rho, Bernard Mersfield, Gilson MacCormack, Reginald Rivington, Margaret Vaughan and Wilfred Bentley in the cast.

After appearing in Belgium the troupe returns here in April, mounting "The Life Saver" of Hubert Osborne, assistant director of Yale University's theatre, and author of "Shore Leave."

Alphonse Franck, lessee of Theatre Edouard VII, becomes chairman of a consortium directing the new Folies Wagram (to be inaugurated next month), the hall being built on the site of Duval restaurant; Boulevard Poissonniere, and the Bonaparte road, and the Montparnasse and one of the oldest establishments in Paris. Malet, of the Bouffes Parisiens, will be musical director of the three.

Kellers Open at Cafe de Paris, London, Feb. 21.

Keller Sisters and Lynch open at the Cafe de Paris instead of at the Kit Cat, March 5.

This necessitates the moving of the Three New Yorkers to the Cafe Anglais, under the same management.

## 4 NEW PLAYS, 2 REVUES IN PARIS SHOW LINEUP

Gigolo - Demi-Mondaine Hero and Heroine of Melodrama at Porte St. Martin

Paris, Feb. 21.

Five new plays and a new revue theatre have occupied the French capital over the past ten days or so, the newest being "Le Carnaval de l'Amour," melodrama, at the Porte St. Martin. Piece was moderate success and takes its novelty from having as its hero a handsome gigolo, and as its heroine a young demondaine.

In the list of others are the new Folies Bergere revue, a dramatized novel, several farces and a society stage venture.

### Love Carnival

"Le Carnaval" is the work of Charles Mere, originally announced as "Mlle. Jeanne." The plot concerns Jeanne, daughter of a woman of the half world, who falls in love with Roger, a handsome and elegant gigolo. Roger refuses to marry the girl when he learns she is about to become a mother, and instead she weds an elderly millionaire, to whom she is faithful for years.

Later on she meets Roger again, but the debonaire gigolo is ruined through his disreputable business schemes. She tries to save her former lover, confessing her past to her husband in order to enlist his help. Husband is about to cast the woman off in anger, when he drops dead by apoplexy, leaving her free to open her arms to lovers to be united, and for the gigolo to reform. In the cast, Vera Sergine, Henri Rollan, Joffre, Jean Toulout and Marcelle France.

### Novel on Stage

"L'Homme a l'Espino" ("Man With the Hispano Car"), Pierre Frondale's own dramatic version of his novel, fared nicely at the Madeleine. Story has to do with a stranger in a stolen automobile, who fascinates an Englishman's French wife, but commits suicide when he is unmasked, bringing about their reconciliation. Piece was done three years ago under the title of "Le Marche au Destin."

### Wizard Apprentice

"L'Apprenti Sorcier" was staged Saturday evening (Feb. 19) at the Femina by one of the groups called the Grimace. It is the work of Charles Feval and Andre Proment and seemed to meet the approval of the audience.

### Folies Bergere Renewed

With the house remodeled and seating capacity enlarged, the Folies Bergere reopened with a new specialty and spectacle show called "Le Grand Folie," signed Lemarchand. Among the novelties are a race of greyhounds on a roller platform, a ship at sea with the illusion of sailing toward the audience bow on, and a spectacular electric auto. Dodge Sisters are featured. Andre Randal is amusing.

### Broadside

"En Bordée," risky three-act farce by Pierre Veber and Andre Heuvel, was revealed at the Scala to an uproarious reception. It has to do with the sprightly doings of sailors ashore on leave in company with damsels of lightened-minded gaiety. All these are in addition to the opening of a new revue-vaudeville show in the basement of the Cafe du Globe.

### Bertram Forsyth's Estate

Bertram Forsyth, English actor and playwright, who died, Sept. 16, last, left property in New York valued at \$2,000. It became known when his widow, Marie Therese Forsyth, of 620 Riverside drive, applied to the New York County Surrogates' Court for ancillary letters of administration of her husband's estate. The London property of Mr. Forsyth is estimated at \$4,000.

Under the terms of the will, admitted to probate in London because he was a British subject, Mrs. Forsyth inherits the residuary estate. Basil Sydney and Mrs. Winifred Hutton, both of London, are the executors. The testator gave his "theatrical, musical and artistic collection," with the exception of such articles as his widow chooses to keep for herself, to the Savage Club, "to be placed as far as possible in one room at the club house where it may be seen at all times."

## CURBING NEWSREELS

(Continued from page 1)

decide against an item the minority must agree to abide by the ruling. If there are any opposing newsreel editors Hays has advised he expects to be called on.

The conference of the newsreel men was called by Hays because of the use of shots of William Hickman ("the Fox") who was recently found guilty for the brutal murder of Marian Parker, 12-year-old California girl.

Hays claimed that news shots of this and similar cases caused the industry more harm than any picture turned out in recent years. He added that the title of a picture, "Man, Woman and Sin," had resulted in more trouble than could be ironed out in five years.

The Hickman scenes were released by International Renter. P. Lock, editor, had queried E. B. Hatrick, of Cosmopolitan, on the matter. Hatrick was cold on the proposition, but it was explained as a try to determine whether there would not be a market for a newsreel devoted exclusively to sensational news.

## HOME FILM UPKEEP

(Continued from page 1)

gether and returned to the library. Inspection is difficult and requires much time, with the result that the loss of whole sequences out of a picture is not noted in time to place the responsibility.

Several rental libraries have found as much as 100 feet gone out of a 400-foot spool.

### JANNEY'S IN LONDON

Russell Janney is going to London to present two musical attractions. "White Eagle," musical version of "The Squaw Man," off recently at the Casino. The production will be sent abroad as is.

Following Janney's earlier musical, "Marjoline," will be done in England. It is a musical version of "Pomander Walk."

## SAILINGS

March 10 (New York to London),

Judy King (Majestic).

Feb. 21 (London to New York),

Harry and Jack Warner (Warner Bros.) (Leviathan).



# ANSWERS TO EQUITY'S FIVE QUESTIONS ON ACTORS IN ENG.

London, Feb. 21.

Answers to the five questions cabled over to be submitted in writing by Equity to the American Ambassador here, in the matter of foreign professionals appearing in Great Britain and Labor permits, are:

## Question 1:

Is there any immigration quota for England, and, if so, are actors included in it?

## Answer:

There is no immigration quota in England.

## Question 2:

Can an American actor who has no engagement enter England to look for work?

## Answer:

No class can come into England to seek work.

## Question 3:

How long is an American actor, who is under contract to an English producer, permitted to remain in England?

## Answer:

Artists under contract are permitted to remain for the entire time contracted for.

This also covers the point as to passport visa.

## Question 4:

If the production in which an American actor in England is playing should have a long run must the visa on his passport be renewed, and, if so, what is the procedure of renewal, and for how long may it be renewed?

## Answer:

Answer same as for Question 3.

## Question 5:

If the production in which an American actor under contract is playing in England should close shortly after opening, say in two weeks, is the actor at liberty to stay and look for other work, or may such an actor remain as a visitor without seeking work, or is such an actor compelled to return to the United States at once?

## Answer:

If show abruptly stops, artists are allowed to accept other engagements if the case and value of the actor act merits extension of the Minister of Labor's permit.

Ministry deals with every case on its individual merit and does not refuse a labor permit unless for a mediocre artist who would merely displace native talent without adding to the value of the show.

## About Alden Gay

Alden Gay, over whom this controversy started, has applied several times for a permit, but as such engagements as she received were at \$30 weekly, Ministry saw no need for her services over here.

Miss Gay is an American. She was paid \$30 for her week in a play at the New theatre some time ago, and the Ministry's view stated she was not necessary in the cast, depriving a native artist of the job.

The Home Office says it cannot issue a statement until officially advised of the impending questionaire for information by Equity through the American Ambassador.

## Emerson Advised

When John Emerson, president of Equity, was in London last year he visited the Minister of Labor. All of the points now raised were then threshed out, with Emerson reported having expressed a complete understanding of the situation.

John Emerson and his wife are in France.

The Equity questions above were printed in the New York "World" of Feb. 15 and cabled by Variety to its London office.

A previous report on the Alden Gay matter appeared in Variety last week.

## Basil Hastings Dies

London, Feb. 21.

Basil Macdonald Hastings, 47, died here today.

He was a prominent playwright and formerly dramatic critic on the "Daily Express."

## 521 Permits in '27

London, Feb. 21.

Permits to work here in 1927, issued by the Ministry of Labor under the alien order to Americans, total:

Legit stage artists, 102.

Vaudeville-cabaret, 293.

Circus, 16.

Concert stage, 72.

Musicians, 38.

Permits issued to legitimate stage artists of all nationalities for the same period were 107, making the American percentage of this category just over 35 per cent.

These figures are the revised official statement to Variety by the Ministry and correct the estimated figures previously given.

## NEW LEGIT HOUSE IN LONDON SEATING 2,600

Costing \$1,000,000—Butt and Gillespie Directors—Opening in March, 1929

London, Feb. 20.

A company has been formed with a capital of \$1,400,000, divided into 250,000 ordinary shares of \$5 each and 600,000 deferred shares of 25c each, and arrangements have been made to borrow a further \$75,000 on mortgage debentures at 6 per cent, to build a theatre on the old Meux brewery site, at the junction of Tottenham Court road and New Oxford street, at a cost of \$1,000,000, to seat 2,600.

The property is being purchased from Solly Joel for \$550,000, \$95,000 of which is payable immediately and balance March 1, 1929, or earlier if the theatre is completed before that time. When completed, the house will operate in conjunction with Moss Empires, Drury Lane, Victoria Palace and Glasgow Alhambra for the production of high-class theatrical shows.

Sir Alfred Butt and R. H. Gillespie have been appointed managing directors for seven years at \$5,000 per annum each, plus five per cent. of the profits after the payment of 7 1/2 per cent. to the ordinary shareholders.

Moss Empires and Drury Lane guarantee the shareholders a dividend of 7 1/2 per cent. per annum on the ordinary shares for the first five years in the remote event of this new theatre not being a success.

The board of directors consists of Sir Alfred Butt, R. H. Gillespie, Lord Lurgan, J. A. E. Malone and J. J. Gillespie.

The auditorium will have a width of 109 feet and a depth of 110 feet, and the proscenium opening will be 48 feet. There will be the following seating accommodations: Stalls, 1,200; royal circle, 328; grand circle, 372; upper circle, 680.

## Frank Harwood, English, Charged With Bigamy

Portland, Ore., Feb. 21.

Frank Harwood, leader of the Pantages theatre orchestra since the house opened a year ago, may be deported to England by immigration officials, on a charge of bigamy. Harwood, according to R. P. Bonham, immigration officer of the Northwest, is charged with having abandoned his wife and children in England, coming to United States with another man's wife.

It develops that Harwood's name is an alias, he having been known as Henry Reed, the name by which he was known on the Pacific Coast since 1912.

According to Bonham, Harwood has been living with another woman in this city, leaving his family in England a few years ago.

Pantages will probably give Harwood air to avoid unfavorable publicity on the house, when the government hearing takes place in March. Harwood came to the Portland Pantages from the Spokane house.



## WILL MAHONEY

Thomas Van Dyke in last Sunday's New York "Telegraph" said: "Will Mahoney is as good a knock-out as there is on the stage today. His dancing is great. He can deliver lines with a punch. He sings a nut song like nobody, and his curtain speeches are priceless."

## Direction

RALPH G. FARNUM, 1560 Broadway

## Rothermere Paper Issue Holds Up Theatre Deals

London, Feb. 21.

It is given out on authority here that the Scharvay theatre deals and notation of a company, including the completion of the deal for the Gulliver halls, have been temporarily suspended while Scharvay puts out the new Lord Rothermere issue of \$15,000,000 to the public for the 14 new Rothermere afternoon papers.

The British Foreign and Colonial Investment Corporation, making this issue, is Scharvay's finance organization. The hope is that he is holding up the theatre proposition while the bigger issue for the newspapers is being put over.

Total capital of the new Rothermere company is \$22,500,000 with the public issue of \$15,000,000 made this week. When this is cleared up, the theatre deal may be expected to go ahead immediately.

## Hylton's Slander Damage

London, Feb. 21.

Jack Hylton's slander suit against the chairman of the Piccadilly Hotel resulted in a verdict of \$250 for the band leader. Hylton introduced copies of "Variety" as evidence.

Unofficially, it was stated that no appeal will be taken on the theory that if the court assessed Hylton's name damage at \$250, the hotel was willing to accept that valuation.

## Two New Musicals

London, Feb. 21.

Sir Alfred Butt's next show for the Drury Lane is "Show Boat." This musical is due to follow "The Desert Song," although Butt says no show has been definitely assigned to the famed theatre.

Another one going ready to come in is Jack Buchanan's own venture, "That's a Good Girl," scheduled for the Carlton in April. Buchanan is also framing this piece for New York.

## Irene Franklin's Return

London, Feb. 21.

After a year's absence, Irene Franklin returned here and opened yesterday at the Alhambra (vaudeville), as headliner.

Miss Franklin scored neatly with a well arranged repertoire, mostly consisting of old favorites.

Jerry Jarman accompanied at the piano.

## WANTS MORE CAPACITY

London, Feb. 21.

"The Yellow Mask" doing \$17,000 weekly at the Carlton, wants to move to a house of larger capacity. It is competing with "Lumber Love" to obtain the Lyceum.

## "LAST GASP" WELL NAMED

London, Feb. 21.

A cheap mystery play that just won't do came into the Q theatre last night titled "The Last Gasp."

## Team Well Advertised

Paris, Feb. 21.

Layton and Johnson (Americans) due at the Empire, beginning Feb. 24, are being well advertised in advance.

# NO TROUBLE FOR PROS IN CANADA U. S. AND BRITISH STATUS SAME

Immigration Bureau at Washington on Crossing the Northern Border—Advises Foreigners to Carry Passports—No Change in Rulings

## "JUDITH, OF ISRAEL," LONDON, APPROVED

Written by N. Y. Physician—Sybil Thorndyke in Lead—"Wipes Out Memories"

London, Feb. 21.

What was probably the most distinguished audience seen in a London theatre in months greeted "Judith, of Israel" at the Strand, with Sybil Thorndyke in the title role. Written by Dr. Demarnay Baruch, New York physician, and produced by Miss Thorndyke and her husband, Lewis Casson, the management cannot possibly get back its investment on the scheduled six-week run, prior to the actress' African tour.

Miss Thorndyke was chosen for the part by the author after he had seen her in "Saint Joan." Production here is the play's first showing on any stage. The apocryphal story was accorded round approval by the premier audience for which Baruch, recently offered the American Ambassadorship to Vienna, had high diplomats present.

Produced in a style worthy of Beerbohm Tree tradition, Casson later stepped before the enthusiastic house and said the "Judith" had washed out the memory of the many plays America had sent here of late.

## GIBBONS-GULLIVER AND DEVELOPMENTS

London, Feb. 21.

Some curious developments have arisen in the Gibbons deal for the purchase of the Palladium and other Gulliver houses. A bet was made here that Sir Walter Gibbons would not be on the directorate of the new company.

Gulliver has moved his offices from the Holborn Empire building, and immediately an act he had barred for many years was booked. However, Gulliver is still supervising the bills. When finding this act penciled in, he canceled it. Demonstrating that Gulliver is still in authority.

A huge organ is being installed at the Palladium and Horace Sheldon, for years musical director at the house, has been engaged in a similar capacity for the Winter Garden. Latest report is that the Gibbons syndicate has bought three Golde houses: Blue Hall Islington, Highbury Cinema, and Essex Road Cinema.

## NEW PARIS HALL

Specialty Show in Basement of Cafe du Globe Opened

Paris, Feb. 21.

The old name of Jardin de Paris has been chosen for the new establishment just opened in the basement of the famous Cafe du Globe on the Boulevard de Strasbourg after many postponements.

Jane Pierly is featured in a sort of revue called "Sous Globe" ("Under the Globe").

Specialties include Armand Bernard, Carrel, Marjol, Goupil, Mmes. Gina Rely, Gisèle Mars, Germaine Diaz, Peppe and Laura Hayward, who also is interested in the enterprise.

## TRIX SISTERS TALKING

London, Feb. 21.

Trix Sisters, Helen and Josephine, have made up. The breach occurred some time ago when Josephine married.

Whether the girls will reunite for stage purposes is not known.

## PARIS LIKES "CIRCUS"

Paris, Feb. 21.

Charles Chaplin's new comedy, "The Circus" had a successful local premiere at the Marivaux, Feb. 16.

Washington, Feb. 21.

Recent controversy between Canada and the United States over indiscriminate crossing of our northern border has not affected status of professionals going into Canada.

Immigration authorities ruled that Canadians working on this side of the border and returning to Canada at night were in this country on a permanent basis and would have to secure immigration visa.

Though the belief gained circulation it would effect show people it is stated at the Immigration Bureau here that such is not the case.

An American citizen can go in and out of Canada at will. "It is not essential," for that citizen to carry his birth certificate—but it is persuasive if necessary to establish the visitor as of American birth."

Question is seldom raised with born U. S. citizens. Certain mannerisms of speech, etc., are so known to the inspectors that they experience little difficulty. However the naturalized citizen, particularly if with an accent, no matter how slight, always raises a question and proof of that naturalization is usually demanded.

## Britishers

Canada treats British subjects coming from the U. S., who have been lawfully admitted here, either on a temporary or permanent status, as Americans—they may cross as will if their stay in Canada is less than six months. Hence an English citizen, in the U. S. can play engagements in Canada without restraint. He may, however, be called upon to give documentary proof of his right to be in the U. S. and the Bureau suggests foreigners carry passports at all times.

For the Britisher, if he is "domestic" (and that word is important in Canadian law) in Canada, has the same privilege to enter the U. S. at will without a special passport or documents of any kind, providing his visit is on this side confined to six months.

## Mann Leaves Kit Cat

London, Feb. 21.

Billy Mann, leading the band at the Kit Cat restaurant and acting as m.c. there at \$500 weekly, has left after six weeks.

The understanding is that Mann received \$2,500 in settlement of his contract.

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# N. Y. AND PHILLY FACTIONS IN SCRAP FOR STANLEY CONTROL—BANKERS CONCERNED

**Report in New York Says Stanley May Pass Dividend—Building Operations on Five Philly Theatres Suspended Last Week—Outlying Houses Turned Back—Conference Meeting This Week**

Factions among the stockholders of the Stanley Company of America (Philadelphia) are entering a scrap for control between New York and Philadelphia, from reports it furnishes. The New York end is the more desirous of being in full power.

This report is coupled with a rumor that the Stanley Company may pass its next dividend, the latter arising, it is said, from the fact that last week all construction work was suspended on five new theatres the Stanley Company is erecting in Philadelphia. Among the five is the 5,000-seater at Market and 25th street.

A number of outlying Philadelphia houses, recently built locally and operated by the Stanley Company, were lately turned back to their sponsors. Included in that group were the Wynne and Egyptian theatres.

## No Merging Talk

Philadelphia bankers concerned in the Stanley Company, the Smith and Earle banking houses, are on an agreeable footing with the Stanley people, but it is said there are other bankers interested who are not so inclined.

An informal meeting of the Stanley Company is dated for some time this week to talk over the general situation, especially as to building plans.

Pending the internal adjustment within the Stanley corporation, of which Irving Rosheim is now president and John J. McGuirk chairman of the board, all talk of Stanley amalgamation or merging with Fox or others has ceased. The same extends to the control of First National, in which Stanley holds a 25 per cent interest, against Fox's 34 per cent in First National shares.

George Earle, head of the banking house which, with the E. B. Smith interests, has been actively concerned in Stanley since its beginning, died Monday.

## \$10,000 to Advertise "Whip Woman" 5 Days

Because of the terrific panhandle handed "The Whip Woman" (First National), the Greenwich Village theatre rushed in a two-year-old Warner Bros. picture, "Lady Windemere's Fan" to complete the first two-week bill. "The Whip Woman" lasted five days.

The Greenwich Village theatre has spent around \$10,000 in newspaper advertising. Five two-inch ads in most of the papers ran for several days and for the first week five one-inch ads scattered, appeared to be the smallest space allotment.

The house has 365 seats and is said to be paying Rafaela Diaz, Metropolitan Opera tenor, \$2,000 per week to warble twice daily.

## Miss Logan Walks Out

Los Angeles, Feb. 21.

Jaqueline Logan doesn't believe that husbands should be cruel. She thinks it is enough for her to stand the torture from the studio "heavy" without coming home and getting the works from friend hubby.

After three years of marriage to "Bud" Gillespie, promoter, Miss Logan walked out, leaving a check on the bureau which he could cash, and left town. Then her attorney filed suit for divorce in Superior Court charging Gillespie with extreme cruelty.

At one time Miss Logan was engaged to George Melford, director, now a widower.

## N. T. Dinner March 31

At the Hotel Astor March 31 will be held the annual Naked Truth Dinner, an event in the film trade of New York.

The dinner is provided by the publicity and advertising boys of the industry in the metropolis.

## Al Jolson's "Doubles"

What is considered one of the dard happenings of the current film season is the employment of a stage entertainer to double for Al Jolson where "The Jazz Singer" is without Vitaphone accompaniment.

A singer named Ben Gold was engaged last week for an out of town theatre to sing the Jolson songs during the showing of the film.

Just how the idea will work out is a matter of conjecture.

## M-G-M DELEGATES LAID WREATH FOR MARCUS

Delegates to the M-G-M International Convention of sales managers took matters in their own hands last Friday morning, dodging the official program, and journeying in a bus to the Marcus Loew mausoleum on Long Island to lay a wreath.

Each delegate wore a flower in his button hole, and following a foreign custom, said to be of Swedish origin, each laid his separate flower by the wreath.

It had been suggested to the delegates when the matter was first broached that they pick a committee of three to take the wreath. This did not suit the foreign representatives, who proceeded to ignore all other plans made for them in order to pay their respects.

## HARLAN'S MARITAL TANGLE

Two Divorces Between Him and Helen Patterson—Into Vaud

Los Angeles, Feb. 21.

Kenneth Harlan, who left acting in pictures to go on the legit stage, is rehearsing an act for vaudeville with Helen Patterson, former lead in coast production of "Sunny".

The pair announced their engagement some time ago, but it later developed that Harlan had not yet received his final decree of divorce from Marie Prevost, while Miss Patterson still is a husband east. Harlan is currently appearing in "The Triumphant Bachelor" at the Figueroa Playhouse.

Sam Salvin, of Lyons & Lyons, now on the coast, is arranging for an eastern opening of the act.

## Joe Rock's Own Films

Los Angeles, Feb. 21.

Joe Rock, producing for Sterling, has three more features to make to complete his present contract of 20 for this season.

It is understood Rock will organize a new producing and distributing organization to handle his future product.

## MORE EUROPE MIGRATIONS

Los Angeles, Feb. 21.

With the closing of the Christie studios for a long vacation, many of its workers are planning European trips. Among those definitely set to go across the pond are Arvid E. Gilström, director, who sails from New York Feb. 25.

Mr. and Mrs. Harold Beaudine plan to leave March 2, and Bobby Vernon and his wife will leave for a tour through Scotland.

## CHADWICK EAST

Los Angeles, Feb. 21.

I. E. Chadwick is on route to New York, where he will negotiate new deals for future production and distribution of his pictures.

It is also understood while here, Chadwick will shop around for additional books and works of literature to add to his Hollywood library.

## FAN MAGS MAY LOSE STUDIO STANDING

Article in "Classics" and Talk of Criminal Prosecution—Assailed by Name

Los Angeles, Feb. 21.

Fan magazine representatives may have their Hollywood studio privileges chopped off as a result of a scathing article in "Motion Picture Classics," one of the monthly fan group. The story was written by Gladys Hall, wife of a New York photographer.

Action looking toward prosecution for criminal libel against the magazine's publishers and writer, may be taken by the Academy of Motion Picture Arts and Sciences, the WAMPAS, and the several picture players designated by name in the story, headed, "The Bessington Sins of Hollywood." The players mentioned have retained attorneys to bring actions.

Petty Grafters It is claimed that a number of representatives of fan papers have been practicing petty graft upon the producers and stars. Several of the magazine writers are upon the payrolls of studios. These will be given an alternative of one or the other.

The Academy will hold a meeting this week and probably adopt a resolution, and the WAMPAS will also meet for a similar purpose.

From the article one would deduce its writer took an extraordinarily long chance, to attract attention to herself, with little regard for the facts or names used.

## FREE LANCE CONTRACT BACK FOR REVISION

Los Angeles, Feb. 21.

Attacks from several quarters on the standard contract for free lance actors adopted by the Academy of Motion Picture Arts and Sciences resulted in the board of directors of the Academy voting back the contract to the original committee for clarification. The contract has been used by all producer members of the Academy since Jan. 1.

Criticism directed against the contract was that producers could twist the legal phraseology of certain clauses to their own advantage. The Academy board carefully reviewed the criticisms and the contract itself, but could find no justification for complaint. In order to silence any attacks, the board referred the contract back to the committee with instructions that it be clarified in wording to prevent any further misconstruction.

Committee handling the actors' contract consists of B. P. Schulberg and M. C. Levee, representing the producers; Conrad Nagel and Halham Cooley representing the actors, and a fifth member from the directors' branch of the Academy.

New draft will be ready for submission to the board in about a month.

## Avalon's New House

Los Angeles, Feb. 21.

A new theatre building will be erected at Avalon by the Catalina Island Co. House will have a seating capacity of 2,000.

A large dance hall will occupy the third floor of the building. Webber and Spaulding architects.

## MAE BUSCH'S PLAYLET

Los Angeles, Feb. 21.

Mae Busch will start in a vaudeville sketch, "Capital Punishment," written by Richard Hyland and Adele Rogers St. John.

## Bebe Daniels Recovering

Los Angeles, Feb. 21.

Bebe Daniels is home from the hospital following her accident during work on "Hold Everything," Par.

Production will be delayed another week pending Miss Daniel's recovery.

## Discredited Exhib "Leaders" Only Retard Understanding; Tip for Hays

On the comment in last week's Variety, concerning the so-called indie exhibitor leaders who push themselves forward on every issue confronting the industry, to secure publicity for themselves and in many instances creating a nuisance value, which they may capitalize, a prominent exhibitor says the practical business men among the indies are wise to these men and that they are generally ignored in the more important exhibitor conferences.

He stated not one of these "loud speakers" had been invited to attend the Sapito conferences, and that the conferees were amazed at the progress made on the co-ordination plan, without the usual fan fare.

The exhibitor took a slam at the Hays organization for recognizing this self-appointed exhibitor leadership, which in many instances had no real picture financial interest at stake. He deplored that Hays had allowed such a rift to appear between the exhibitors and the producers on many important questions affecting the industry.

The exhibitor pointed out that recrimination and grievances aired in the heat of controversy before the general public were having a bad effect on the industry, which is generally received by the common enemies of the business, the reformers.

It was his opinion that if Hays called in several hard-headed exhibitors among the indies instead of conferring with exhibitor-set-ups, the whole matter could be ironed out within 24 hours.

## WEATHER FORECAST

Washington, Feb. 21.

From questions put to the Weather Bureau, the following outlook is for the week commencing tomorrow (Wednesday) for the territory east of the Mississippi:

Increasing cloudiness with rising temperature Wednesday.

General rains Wednesday night and Thursday over southern districts; snows and rains over northern district.

Colder weather with decidedly colder temperatures over northern districts is indicated for Friday and Saturday, with snow flurries in the lower Lake region.

Another period of rains and snows for the early part of next week.

Weather conditions during the past week, beginning Monday, Feb. 13, sum up as follows with the data being secured from the weather bureau:

Western (Wash., Ore., Cal., Idaho, Nev. and Utah). Storm over Washington, northern Idaho and extending into Montana and part of Oregon Monday, Feb. 13. Cleared early with the week practically clear throughout. This extending over into the current week. Little variance in temperature though slight rise Monday this week.

Central (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind., and Western Ky.). Rains and snows in some portions throughout entire week. First clear day of entire season Sunday, Feb. 18. Each day different with each section some days of clear weather. Temperature dropped toward end of week. Missouri down 20 degrees one day. Moved northward next day.

Southern (Ariz., New Mex., Okla., Tex., Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Central portion, including New Orleans, opened with rain. Moved northward and east, including part of Florida. Cleared for one day and then another rain, which held until Saturday. That day practically clear throughout entire section. Clear for opening of current week. Temperature dropped 20 degrees during the week on gulf coast line from Florida west. Recovered 10 degrees at end of week.

Eastern (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Me., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). Opened clear but with southern storms moving up, covering entire section by Tuesday night. Snows and rains recorded, even in southern portion. Cleared and then back to storms again. Sunday opened clear for the current week except in isolated instances. Marked rise in temperature at opening of last week only to have the reverse occur at the close of week. Rising again Sunday and Monday of this week.

## GEORGE LEWIS MARRYING

Los Angeles, Feb. 21.

George Lewis, starred by U in the "Colligan" series, is going to be married.

His bride will be Mary Louise Lohman, non-professional, with wedding date set for March 23.

## Leonard Renews

Los Angeles, Feb. 21.

M-G-M. renewed its contract with Robert Z. Leonard, who will direct four more pictures for that producer.

## FRENCH FILM DECREE SIGNED

Imports in Censors' Hands—After Americans

Paris, Feb. 21.

President of the French Republic Saturday signed the new Cinematograph decree providing for a censor commission, to control all importation of foreign pictures beginning March 1.

The law requires a license from the commission before a foreign picture can be exhibited. Short reels, news reels, travel subjects and educational are not included in the operation of the new restriction.

The measure, frankly aimed at American product, which practically monopolizes the market here as well as in other continental countries, sets up drastic rules. Pictures must be shown to the commission in exactly the form in which they were exhibited in their native country, with titles and action unaltered. This is a blow at the American trade.

American producers have commonly sent out special editions for overseas in which the home version was revised. This practice is forbidden and it may bar expensive productions from this market.

Producers will be called upon to meet the cost of the inspection, which will be in the hands of 32 officials appointed by the President. The law also has quota provisions, setting up the ratio of nine foreign productions for one domestic.

## Studios Again Peeved on Members' Personal P. A.'s

Los Angeles, Feb. 21.

The studios are again up in arms over players, writers and directors hiring free lance press agents.

Producers, some time ago, attempted to curtail the free lancers, but without success. Officials contend the players and others, in an endeavor to satisfy their own ego, give the free lance boys many stories to shoot to the newspapers, making the studio really has the deals closed. In a number of cases, premature publication has proved embarrassing.

One of the large coast studios, after continually warning its members against hiring press agents, finally gave one of its featured players a long explanation. The actor had tipped his p. a. on a pending deal in the studio.

## Barrymore's Stage Return

Los Angeles, Feb. 21.

John Barrymore has finished his contract with United Artists and will probably go to New York soon to appear on the stage.

Barrymore has had several film propositions—but is holding all in abeyance until he completes final scenes in "The Tempest," his last for U. A.

## PAR. REJECTS AVIATRIX

Los Angeles, Feb. 21.

There will be no film contract for Ruth Elder as far as Paramount is concerned. The girl flyer made a screen test a few weeks ago.



# SAPIRO HEADS 250 INDIES

## FREE LANCE WRITERS DEMAND 3-DAY LIMIT ON SCRIPT ANSWER

**Committees May Lock Over Point in Proposed Standard Contract for Free Lances—Another Clash Before Final Approval Also Expected**

Los Angeles, Feb. 21.

Limiting producers to three days in which to accept or reject an adaptation or scenario by a free lance writer is one of the clauses submitted by the writers' representatives, appointed to draw a standard contract for free lance scenarists.

This clause is only one of many which Waldemar Young and Al A. Cohn, writer members of the committee working through the Academy of Motion Picture Arts and Sciences, have submitted to B. P. Schulberg and M. C. Levee, representing the producers in the contract negotiations. Schulberg and Levee will look over the suggested clauses and add the conditions they think necessary for the protection of producers in engaging free lances.

The time limit clause for a producer in deciding on a submitted adaptation or script is intended to eliminate the current practice of producing executives holding up writers for an unreasonable time before giving a decision. Writers have continually complained of studio officials holding stories for weeks without even reading them, with the writer forced to wait for the decision before able to accept other assignments.

It is understood this clause will be fought by the producers' representatives, but the writers' representatives will stand pat for a time limit. There may be no standard writers' contract unless the time clause for a producers' acceptance is contained in the standard contract.

After the tentative contract is worked out by the committee of four, it will be submitted by the writer representatives to the board of directors of the Screen Writers Guild for approval. Endorsement will have to be obtained from the Guild before the writers' members of the Academy committee will officially approve the contract.

It is understood there will be more difficulty in getting a final approval on a free lance writers' contract than was encountered in the drafting of the standard contract for players.

## No Shearer-Thalberg New York Interview

Irving Thalberg and his wife, Norma Shearer, came pretty close to a world's record when neither would grant an interview while in New York, prior to their sailing last night (Tuesday) on the "Mauretania." They are off on a delayed honeymoon.

Before leaving Hollywood, Miss Shearer was advised by Metro-Goldwyn-Mayer had exercised his option upon her for another year.

The forthcoming M-G-M year of stardom will be Mrs. Thalberg's final public appearance before the camera. She has expressed a desire to retire and her husband is reported in accord.

The Thalbergs attracted much attention and admiration Saturday night at the weekly Mayfair Club dance.

Los Angeles, Feb. 21.

Norma Shearer's first picture on her return from Europe will be "Ballyhoo," by Beth Brown. Sam Wood will direct.

## JOISON'S NEXT VITA

Al Joison is slated to do another Vitaphone feature for Warner Bros. in June.

The theme considered is "Pagliacci," modernized.

## Preview Ultimatum

Los Angeles, Feb. 21.

West Coast Theatres has issued an ultimatum to First National.

It is to the effect that if F. N. previews any pictures at the Forum theatre here, these same films will not be eligible for release in any West Coast house.

## Neilan in England Has No Agreement With U. A.

Los Angeles, Feb. 21.

Joe M. Schenck, head of United Artists, states that Marshall Neilan has no arrangement with U. A. to make any pictures abroad that will be released over here through the Schenck organization, nor has U. A. any agreement to distribute for British Filmcraft in America.

When Schenck was last abroad he arranged for one picture to be made on the other side that United Artists will release for America. That picture will be made by Rex Ingram and star his wife, Alice Terry. Ingram's pictures, as a rule, cost around \$400,000.

London, Feb. 21.

Upon arrival here to direct Gertrude Lawrence in her initial picture for British Filmcraft, one of the new concerns which will release in America, it is said, through United Artists, "Mickey" Neilan is understood to have informed the company that instead of spending \$150,000 on the production, Joseph M. Schenck will not permit any U. A. British-made release unless the film costs \$500,000.

British Filmcraft executives, a recently formed picture concern, believe they may be the first to clinch real releasing channels in America before a production has been started.

Filmcraft had been negotiating with Neilan for several weeks, the director leaving Hollywood after the English film he deposited \$10,000 to his credit in a London bank.

Another angle to British Filmcraft is that Paramount is reported to have acquired six two-reelers from this local company for its quota here. The subject of the films is "Sexton Blake," a detective series published as a weekly feature on this side by the Amalgamated Press.

This series is to be directed by George Cooper, the stories being plugged here some years ago by Al Lichtman for Cooper's direction of a series of two-reel dramas.

Through the unusual sounding statements contained in the London cable, it was sent on to Variety's office in Los Angeles, for Joe Schenck's comment. That appears at the head of this story.

## "Moulin Rouge," B. I. Special At Tivoli, London, on Split

London, Feb. 21.

"Moulin Rouge," British International's picture, which follows "The Student Prince" (M-G-M) at the Tivoli next month, goes in on a percentage basis. The first \$12,500 gross goes to the house, with a 50-50 split between theatre and film on anything over that amount.

M-G-M has the distribution rights for America.

## GERMAN DOG'S NAME

"Bonaparte," German picture dog once featured by M-G-M, will appear in "The Danger Patrol" to be produced by Duke Worne for Rayart.

## BUYING COMBINE OF \$4,000,000

**Noted Organizer for Three Years at \$100,000 Salary Annually—Every Theatre Bound by Lien Clause—No National Organization Contemplated, but Regions May Be Similarly Organized—Greater New York Theatres Only in at Present**

## PROTECTIVE MOVE

Within 10 days there will be in operation an organization of independent exhibitors, known as the Motion Picture Exhibitors' Association, in Greater New York, comprising approximately 250 theatres, under the guidance of Aaron Sapiro, noted attorney and industrial organizer.

This is the first time that an independent theatre group of this magnitude has ever been lined up under the stringent conditions and policies adopted by the association.

It is estimated by theatre operators that this combination enhances the value of independent theatre holdings in the metropolitan district at least 50 per cent. Since, as a combination, these houses assume a new valuation, it is not unlikely that chain operators will shortly attempt to buy in with Fox, the most logical possibility on account of his small representation in New York. Aaron Sapiro, president of the new organization, stated Monday that work would actually be under way in about a week, as soon as offices have been established.

The combination represents a greater seating capacity in New York than all the chain theatres combined and a film buying power closely estimated at \$4,000,000 annually, as compared with a total of (Continued on page 16)

## McCarthy O. K.s "Trail"

J. J. McCarthy will handle the roadshowing of Metro-Goldwyn-Mayer's "Trail of '98," which comes into the Astor, New York, March 13. Major Bowes, David Mendoza and William Axt are working on the musical score.

This is the third M-G super McCarthy has directed on its legit house career, the others being "Big Parade" and "Ben-Hur." "Trail" represents a cost of \$110,000. Scenes on it are still being made on the coast that may add another \$25,000.

## 1st Theatre Loan In Chi. in 18 Months

Chicago, Feb. 21.

The first local loan for theatre construction within 18 months was granted last week by E. O. Stone & Co., bond house, to the Mont Clare Building Corp., newly formed by Basil Charuka, president, and Lewis Spritson, secretary.

Amount granted in a letter of commitment is \$275,000, for construction of a 1,500-seat vaudeville house, costing \$500,000, at 1710 W. Grand avenue, to open Sept. 1. W. P. Whitney architect.

Ambitious independents looking for financial assistance in Chicago have been met with flat refusals from the bond houses of late, with the latter thoroughly aware of the town's overextended condition.

## Sheehan and Pola Negri

No closure has been reported reached between Fox and Pola Negri, although there is no denial that negotiations have been on between the star and Winnie Sheehan. Miss Negri has been with Paramount under a weekly contract of \$5,500. When she asked \$10,000 weekly for a renewal term, the producer balked.

## Pathe Quitting Shorts

Los Angeles, Feb. 21.

It is understood Pathe has about determined to discontinue the release of short reel comedies next season. The story is that the company lost money in that particular department last year.

Owing to the state of its cash resources, the concern figures it cannot afford to spend more than \$15,000 per subject and has branched the matter with producers on that basis.

The producers answered that the quality of output the distributor had in mind and the names it sought would represent a negative cost of not less than \$25,000.

## U'S \$280,000 FOR IDLE CONTRACT PLAYERS

**Must Pay Off 75 People During 8 Weeks' Studio Closing—Totals \$35,000 Week**

Los Angeles, Feb. 23.

Universal has more than 75 people under contract who will have to be carried over the present eight-week closing period. Some of these contract people have four and eight weeks lay off clauses in their contracts, but the majority have had that clause already exercised by the company or are in a position to have it excluded. This will result in an approximate weekly payroll of \$35,000 to people who are idle for the company, or a total expenditure of \$280,000 that will have to be charged off and prorated as overhead on future Universal productions.

In the event some of these people can be farmed out at a profit, the revenue will tend to reduce the losses.

## MAE MURRAY'S RECORD

Chicago, Feb. 21.

Mae Murray broke all previous records at the Chicago theatre for four shows daily and five on Saturday and Sunday.

Miss Murray could have bettered both Whiteman and Lewis's record gross by doing five during the mid-week.

## One Showing for War Dept. Aviation Film

Albany, N. Y., Feb. 21.

First showing of the war department film trading the development of aviation in the country will be made at the Strand next Tuesday (Feb. 28).

The picture, "Twenty-five Years in the Air," has been under compilation by the War Department for several years. It begins with pictures of the first flight in America by the Wright brothers in North Carolina in 1903 and will include official pictures of aerial combat during the war and of last year's trans-Atlantic flights.

Picture is to be returned to the War Department after its screening here.

## "Notices" of Back Stage

Los Angeles, Feb. 21.

Ralph Ince started production on his latest FBO special, tentatively titled "Notices."

Cast includes Joe E. Brown, Gertrude Olmstead, Lee Shumway, Ole Ness, and William Francis Dugan, Broadway playwright, brought to the coast to write originals for FBO. Dugan was assigned to play the part of a drunken playwright in "Notices" because of his type and knowledge of back stage life.

## DE MILLE'S 37 FOR '28-'29; \$7,000,000

**Studio Closing April to June—New Average \$125,000 Per Film**

Los Angeles, Feb. 21.

DeMille organization is to turn out 37 pictures costing approximately \$7,000,000 for release by Pathe-DeMille during 1928-29. Of this number four have already been completed and were to have been this year's output, while six others are being made now and will be completed before April 15, at which time it is expected the studio will shut down for general readjustment until June 1.

The pictures which have already been finished, or are almost completed, and which were to have been on the current program, are "The Godless Girl," "Hold 'Em Yale," "Walking Back" and one other. It was intended to make "What Holds Men" for this year, but on account of trouble with the author, Marguerite Tuttle, it has been called off.

With the finishing up of product on the lot, all overhead is being cut to a minimum. A score of writers, directors and actors, working from picture to picture, have been released. The general studio personnel is also being cut to the core.

Joseph P. Kennedy will have supervision of expenditures and operations on the lot in addition to guiding the destinies of FBO.

## \$175,000 Feature Average

Program pictures turned out on this lot during the past season have averaged around \$175,000, costs varying from \$100,000 to \$193,000, according to the cost. It is said that the new budget, tentatively accepted last month in New York, will bring the average cost of the program films to around \$125,000 each, and hold down the number of specials to be made until a healthier first run distribution exists.

It is figured that with a new deal on distribution through K-A-Orpheum, an opportunity will be afforded the company to make a large number of specials. However, until a sales survey is made these productions will be held in abeyance, unless they crop up accidentally during production.

Players' Options Dropped  
Four prominent featured players, who will not have their options taken up are Robert Edson, Eleanor Fairo, Virginia Bradford and Clarence Burton. It is also likely that Leatrice Joy will leave the fold next month when her contract expires, and that Vera Reynolds will also be off the payroll at the end of June.

William Siström, general manager for DeMille, returned from New York last week and gave the impression around the studio that matters would continue as heretofore. Reports are current that when Kennedy comes to the Coast to take charge he may transfer E. V. King, vice-president of FBO and now in charge of technical production on that lot, to the Pathe-DeMille plant as business manager.

Publicity department has been cut from 12 to 5, with economy given as the reason. Henry McMahon remains in charge, with Phil Geradorf and Charles West as assistants.

Instructions for the cut came from New York.

## KENNEDY'S EIGHTH

Boston, Feb. 21.

Joseph P. Kennedy, president of F.B.O., celebrated the birth of a baby on Sunday. It's the eighth in the Kennedy family.

Looks like a challenge to E. V. Richards. He also has eight.



# UNEMPLOYMENT FELT AT L. A.; MARX BROS.' \$30,000 LOW AT MET

Grosses Generally Show Effect—State, \$20,000, and Off—"Four Sons," \$14,000—"Sorrell" Only \$15,000—"Prince," \$19,200.

Los Angeles, Feb. 21.

(Drawing Pop., 1,450,000)

With more people out of employment than at any time in three years, the theatres felt the reaction. Not a house came up to expectations on the week. The Metropolitan, having the Marx brothers and an imported film, "The Last Waltz," did \$30,000, not so good at Met. W. C. P. paid the Marx boys and their troupe a \$10,000 salary.

"Four Sons," on its first week at Carthy Circle and due to conditions, was about \$2,000 behind the opening week of "Sunrise." Just how this one will get on is a matter of conjecture. "The Circus" went off a bit at matinees first part of week but got back to capacity toward the end. Grosses dropped around \$750 below the week before.

With the M-G studio and house concentrating heavily on advance of "The Student Prince," that opus got off around \$1,000 for a second week, on the initial week.

United Artists did not manage to get anywhere with "Sorrell and Son" and on first week of picture went into "The Enemy" and Eddie Peabody on not strong enough to bring Loew's State much above the red mark. With no personality on stage "West Point" followed by Jimmy Lyons on stage, got a fair week.

"Wings" at the Biltmore slipped on the fast pace but stayed on the healthy side. Broadway Palace had "Grandma's Boy" for a second week and returns were more negligible than the first.

**Estimates for Last Week**  
Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,935; 50-\$150). Mat trade off early part of week but nights strong throughout; capacity last three days at all performances; around \$29,000.

Carthy Circle (Miller-W. C.)—"Four Sons" (Fox) (1,500; 50-\$150). With business conditions against auspicious start, opening week fairly good at \$14,000.

Criterion (W. C.)—"Jazz Singer" (W. B.) (1,600; 50-\$150). Slipped around \$850 on seventh week; \$7,400.

Biltmore (U. A.)—"Wings" (Par.) (1,555; 50-\$220). Fifth week slowed down but not enough to take edge off profits; better than \$15,500; about \$2,500 drop.

Loew's State (C. Loew)—"The Enemy" (M-G) (2,200; 25-39). Could not get 'em here and trade dropped \$3,000 to \$20,000. Eddie Peabody on stage.

Metropolitan (Pub. W. C.)—"Last Waltz" (Par.) (3,655; 25-75). Charged night prices at mat for Marx Bros.; around \$30,000; not high consideration.

United Artists (U. A.-W. C.)—"Sorrell and Son" (U. A.) (2,100; 25-\$110). Could not get started; first week only \$15,000; less than it cost to operate.

Million Dollar (Pub. W. C.)—"Student Prince" (M-G) (2,200; 25-39). Special starts and freak exclamation put Lubatze over to very good initial week; \$13,200.

Boulevard (W. C.)—"The Fourflusher" (U) (2,164; 25-50). Felt the off trade all around; did nobly by keeping off of \$130 at \$5.

Egyptian (U. A.-W. C.)—"West Point" (M-G) (1,800; 25-75). Film all alone as draw; just another week with around \$3,000.

Broadway Palace (Par.)—"Grandma's Boy" (Pathe) (1,540; 15-40). Second week not necessary, as trade very slack; not much better than \$2,000, and for a Harold Lloyd.

**Freddie Schader With Fox**

Freddie Schader has resigned as Pacific Coast representative of Jimmie Quirk's "Photoplay" magazine, to take effect March 1.

Freddie will join the Fox coast staff through an arrangement with Winnie Sheehan. Mr. Sheehan, now in New York, states his status with the organization has not been set but that Schader's post will be an important one.

Before taking up the new duty Mr. and Mrs. (Ray) Schader will come east for a vacation in March, their first trip home since leaving for the coast about a year ago.

## "KID" \$24,000, BALTO; JOLSON, \$10,000, 7th WK

Both Hold Over—"Dove's" 2d Wk. "Way Off," \$6,000—"Gateway," \$9,000

Baltimore, Feb. 21.

(Drawing Population, 850,000)

There has been a shift of masters of ceremonies at the Century, the house that inaugurated the stage band policy here last night. For the past month, left Saturday to fill an unannounced assignment, and is succeeded by Ted Claire, former revue principal.

H. P. Kingmore, general manager of the Loew-United Artists houses here, taking a Publicity idea as a basis, evolved a novelty stunt that went into effect at both the Century and Valencia last week. By an arrangement with the "American," local Hearst morning tab, the theatres receive 500 gratis copies of the paper.

This is the morning paper and arrives in time for the patrons leaving the houses around 10 p. m. On each paper, first page is a gummed slip, stating that the paper is with the compliments of the management and getting in a line on both current and coming shows. When the patron gets home at night, the paper to the amusement page he finds it stuffed with a four-page house tab in the form of a press sheet.

Last week's returns revealed a great variance among the first run theatres. "Jazz Singer" continues the film wonder of the season in this town. "The Dove" held over, has again been extended for an eighth.

The Stanley is also holding "Patent Leather Kid" for a second six days. Negri also turned in for a week with "Gateway to the Moon." The Century was "way off" with "The Secret Hour." Negri doesn't seem able to click at the local hold over, has again been extended for an eighth.

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## Local Talent Cost Topeka Houses and Itself Money

Topeka, Feb. 21.

(Drawing Pop., \$5,000) Pictures at week, stock, vaudeville and the spectacle music version of the oratorio "Elijah" taking what business there was last week. Not much.

Sponsored by the local musical organizations, the William Dodd Chennery production of Mendelssohn's "Elijah" played the city auditorium four nights and cost about \$1,000. Each of more than 1,000 local talent, musicians and imported singers failed to draw much more than an equal number "out front" on each occasion.

The week also marked the fifth return to Topeka of the Waddell Players, stock, with Clyde M. Waddell in lead. It's the company's fourth year in Topeka. Last night was an ovation for the company with a full house, but the rest of the week dropped down to almost poor business. "If I Was Rich" opened.

**Estimates for Last Week**  
Auditorium (2,600; \$1) (City)—Chennery presentation of Mendelssohn's "Elijah" (2,600; \$1) (City)—Grand (1,400; 75) (National)—Waddell Players, stock, opened new engagement. About what was considered normal business on former runs. \$1,100.

Novelty (1,200; 40) (Crawford)—Vaude with weak bill first half and start of new serial, "The Man With a Plan." Strong bill at finish with Sennet Comedy. Got little better than average. \$2,600.

Jayhawk (1,500; 40) (Jayhawk)—"Janet Laurie" first half of week; "Little Red Riding Hood" second half. "Publicity Madness," ordinary. \$2,400.

Beau (1,100; 40) (National)—"Beau Sabreur" in Goldsboro, first few days on strength of Beau Geste, but didn't come up to predecessor, weak cast blamed. \$1,300.

Cozy (400; 25) (Lawrence)—"Zig Zag" (400; 25) (Lawrence) better than normal, but "The Lone Eagle" failed to cash last half, management failing to tie in with the Lindbergh flight back home. On week, \$600.

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## "KID" \$24,000 A LOCAL PRICE RECORD

\$18,500 for "Sabreur"—Liberty, \$1,700—Pan, \$7,100—Newman Gets \$4,800

Kansas City, Feb. 21.

(Drawing Population, 700,000)

The Mainstreet last week with "Patent Leather Kid" at 25 and 50 cents saw records shattered. More as a feeler than anything else the picture was given a showing at a midnight Saturday and drew some 2,500 admissions at 50 cents. A peculiar thing during the week was the way customers arranged to get in for the start of the picture, rather than drop in any time. As a result it was not unusual to see long lines waiting the entire length of the show.

Patience could have been good for a second week but ads ate one week only and that was that. Annual auto show hurt all the houses, opening night being the worst of the week.

"Beau Sabreur," at the Midland, a disappointment. House got a great break on Sunday shows, but the attendance was badly off balance of the week.

**Estimates for Last Week**  
Mainstreet (Orpheum)—"Patent Leather Kid" (F. N.) (3,800; 25-50). Management got behind this war opera and with the undivided support of the press critics, put it over; owing to length of the picture, war, orille omitted, but Louisville Loons (band) did 20 minutes; \$24,000 local record for these prices.

Midland (Loew)—"Beau Sabreur" (Par.) (4,000; 25-50-60). Billing as sequel to "Beau Geste" didn't help, as the first "Beau" failed to click very strong here, either as a roadshow or as a regular program feature. Stage show, "Steppin' High," Public Unit, first week with Friday opening and the change failed to make any material difference. Hit around \$13,500.

Newman (Loew)—"Last Tango in Paris" (M-G) (1,380; 25-35). Six months ago this Norma Shearer picture, in the same house with the same cast, had been good for around \$15,000; got close to \$4,800.

Pantages (Silk)—"Legs" (Fox) (2,000; 25-35). Pan mob like Madge Bellamy; got an embellishment on stage and screen meant \$7,100.

Liberty (Ind)—"The Opening Night" (1,000; 25-50). Picture from Albert Payson Terhune's story with Claire Windsor starred best offering in house in some time; \$1,700.

Updown's feature was "On Your Toes" (U) and the Globe had "Seventh Heaven" with Movietone accompaniment. This picture but recently dropped from the top of the list, and has been seen in a number of the neighborhood houses. Globe decided to give it a try with Movietone, but had run too many times in a row. Business was far from expectations.

**Saenger-State, \$700 Apart Tudor's \$2,300, Jannings**

New Orleans, Feb. 21. (Drawing Population, 450,000) Pro-Mardi Gras week was below expectations. Lots of visitors in town, but with splendid weather prevailing most remained outdoors, "Gentlemen Prefer Blondes" proved a terrific flop at the Saenger, one of the worst sessions in months, according to box office evidence. Richard Dix did not mean much to the State in "Sporting Goods," but the house held an excellent vaude program that kept returns normal.

Ramona failed to draw them to the Strand, which has come to be an in and out among the downtown houses. "The Circus," transferred to the Liberty, sent that theatre about \$4,500.

Orpheum was also off with "The Leopard Lady." The big timer has been forced down to a grind policy with three show weeks at 10c prices. Change takes place shortly. The Palace showed a little spurt with "Wolf Fangs." Tudor went above \$2,000 with "The Last Command."

**Estimates for Last Week**  
Saenger (3,558; 65)—"Gentlemen Prefer Blondes" (Par.). Huge disappointment; only \$1,500.

State (2,800; 40)—"Sporting Goods" (Par.). Dix slipping here; \$15,800.

Strand (2,200; 50)—"Ramona." Caliente sale not so forte for this burg; \$3,900.

Orpheum (2,400; 75)—"The Leopard Lady." Just another picture and weak at about \$7,100.

Palace (2,500; 40)—"Wolf Fangs." Got \$6,000.

Liberty (1,800; 50)—"The Circus" (U. A.). Did \$4,800.

Tudor (800; 40)—"Last Command" (Par.) \$2,300.

## STAYING FOR 2D SHOW "SINGER" DID \$20,200

Record for Embassy—Dix, \$25,000, Warfield—'Blondes' a Bust for Granada

San Francisco, Feb. 21.

(Drawing Population, 750,000)

"Jazz Singer," first of the Vitaphone features, set the town talking and rolled up a gross totally unexpected. The picture, which has a record for the Embassy, bettering by \$5,000 the previous high. With scale stiffened to eliminate mainline prices, "Jazz Singer" passed \$20,000.

Warfield again topped the town. Hard to figure out the Market street situation. The Granada just seems to be in the dumps, and no matter what it does, it doesn't click.

Last week with the widely advertised "Gentlemen Prefer Blondes" and 8 Victor Artists house sagged worse than with the weak western of preceding seven days; but had Richard Dix, good boxoffice hereabouts, and Rube Wolf continued to demonstrate he is a magnet.

At the California "Student Prince" clicked merrily, but Doug Fairbanks dropped at the St. Francis on his second week. Intake, however, sufficient to show plenty of profit.

Five Market street de luxe houses grossed better than \$10,000. Lots of business when you figure local conditions.

**Estimates for Last Week**  
Warfield—"Sporting Goods" (Par.) (2,672; 35-50-65-90). Like Dix in this town, and they all fell for Rube Wolf and "Blondes" and Marco shows; \$25,000.

California—"The Student Prince" (M-G) (2,200; 35-65-90). Success of stage musical reflected in the draw; "Gentlemen Prefer Blondes" strong magnet, great at close to \$24,000.

Embassy—"Jazz Singer" and Vita (W. B.) (1,367; 50-65-90). Customer liked it so much hundreds remained for more than one showing; a checkup revealed this; put the Embassy high on the map, and at limited capacity established a record; close to \$20,000.

Granada—"Gentlemen Prefer Blondes" (Par.) (2,735; 35-50-65-90). Just another flop; lucky to reach \$20,000; that's murder.

St. Francis—"The Grueho" (U. A.) (1,375; 35-65-90). About \$5,000 off from first week; but picture held strong and at \$15,000; satisfactory; May be held for fourth week.

**HEADS M-G READING DEPT.**

Los Angeles, Feb. 21.

Bob Harris, brother-in-law of Dave Loeb, has been appointed head of the M-G reading department, succeeding Mrs. Harris, who has had the job since the old Goldwyn days. Mrs. Lee is leaving to rejoin her former boss, Sam Goldwyn.

## \$14,500 FOR "LOVE" DESPITE HEAVY CUTS

Montreal's Mysterious Anti-Sun. Closing Ads.—"Iron-sides," \$12,000

Montreal, Feb. 21.

The Capitol has pulled the orchestra off the stage and dropped its short vaude, substituting presentations and prologs. House has not suffered so far and is going to put in Public Unit after Lent if all goes well.

"Old Ironsides" hit the males but left the women somewhat cold, so only a middling gross of around \$12,000.

"Love" at the Palace was cut to ribbons by censors who turned the wronged husband into a father-in-law and ran the story into rubbish. But even so the crowds ate it up and turned in \$14,000. Loew's stood up with \$13,000 and Lent is not going to hurt this house, which has a steady crowd that comes week in, week out. Vaude not quite up to level, but good enough.

Much comment on quarter page ads in the local press urging the public to endorse the theatres' attitude against Sunday closing. No one knew who is behind them, and guesses vary between some of the big exchanges and the Film Association in Toronto. It is part of campaign to educate the public into attack on long established custom. It isn't thought that Sunday closing has any chance of becoming law, but the theatre people are taking no chances.

**Estimates for Last Week**  
Capitol (2,700; 40-85)—"Old Ironsides" (Par.). Too American and for men only to get all it deserved; \$12,000.

Palace (2,700; 60-85)—"Love" (M-G). Censors cut it badly, but big okay; \$14,500.

Loew's (3,200; 45-75)—"Gay Defiance" (Par.). Went over fine, also vaude helped some; house stood up at \$13,000.

Imperial (1,900; 35-80)—"The Forbidden Woman" (Pathe). A little better than usual; \$5,000.

Strand (800; 30-40)—"The Ladybird" (Vital). "Almost Human" (Pathe); "Very Confidential" (Fox), and "Good Time Charley" (W. B.). All together, \$5,000.

**"POINT" \$13,000, PTLD; "CHICAGO" GOT \$11,000**

"7th Heaven" Off to \$16,000 at Pan—"Love," \$7,500 at Rivoli—"J. James" Bad

Portland, Ore., Feb. 4.

(Drawing Population, 100,000)

Real money was made over at Parker's Rivoli. For the first time in months connected for a solid wallop with "Love." Salvatore Santalucia's Sunday noon concert, 40 pieces, brought much additional revenue.

Tebbett's Oriental fell off again with "Chicago." Mats at this house were weak, but ratings were better. Broadway improved its gross over previous week with "West Point." Ollie Wallace, present m. c. at this house, is to be shifted to the 4th Avenue, Seattle, as organist, according to report.

"Jesse James," at Universal's Columbia, could not get started. "Circus" (M-G) (2,000; 25-39) was here commencing Feb. 24.

**Estimates for Last Week**  
Oriental (Tebbett) (2,700; 25-35). "Chicago" (Pathe). Just fair; mats weak



# ROXY JUMPED \$15,000 TO \$106,000; ENGLISH NAVAL FILM BIG, \$10,100

First Publix Unit and "Rose-Marie" at Capitol, \$66,400—Dix Film Shoved Paramount Up to \$74,000 Again—Fox's "Four Sons" Got \$13,250

Broadway found the middle of February fairly brisk. Some of the lads threatened to shed tears, but most of the mob had smiles—even if a little grim.

Business hasn't been what it should be along the Canyon, although last week had its bright spots, notably at the small Cameo, where a British-made doublet that house's average that site \$66,400. This theatre is currently housing "The Crowd" and seems to have two prints of different length cached in the booth. One of the week-end varied people timed the feature at different lengths, the longer length throwing the show, as a whole, overboard and preventing the usual turnover.

"Patent" Leather Kid" failed to show sufficient staying power to linger a third week at the Strand and made way for "Shepherd of the Hills". Universal brought "Hunchback of Notre Dame" back to the Colony for around \$10,000, and although that figure is not excessive, the feature is staying a second week. Jannings hardly even quivered in his fourth week at the Rialto by rolling up a Monday holiday matinee last week had \$13,250 in the till. The week saw solid attendance with no special advance demand.

"Simba" is quietly easing off, and the animal hunt will leave the Carroll at the end of its six weeks (March 8). "The Flaming Youth" made its preceding gross of \$17,700, and "Wings" held firm at \$15,700. "Drums of Love" is having a quiet time of it, over on 42d street and has yet to reach \$10,000, with "The Enemy" rating as a figure-head as the Street waits to see what "Trail of '98" is going to do. "Uncle Tom" brushed \$9,300 and "The Godfather" claimed over \$10,000.

**Estimates for Last Week**  
Astor—"The Enemy" (M-G) (9th week). One of Broadway's silent members; never figured at \$2, and maybe it's "Trail of '98" comes in March 13.  
Cameo—"Battle of Falkland Islands" (Artlee) (54th; 50-75) (2d week). British-made doublet, which by doubling house's average receipts to \$10,100; staying second week and may hold for third; house record around \$11,000.

Capitol—"Rose-Marie" (M-G) (46th; 35-50-75-155). Operetta title may have helped; \$66,400 for two-hour-and-a-half show, which included first Publix-Loew unit to two-hour period with "The Crowd" (M-G) as lead this week.  
Carroll—"Simba" (97th; 32-42) (5th week). Johnsons' hunt film dropping off and another lease extension abundant; about \$14,000 on week. Picture departs end of next week.

Central—"Uncle Tom's Cabin" (U) (92th; 31-2) (16th week). Came up to edge over "Last Week" weeks' ads credited with increases; no date yet on "Man Who Laughs" (U), due here.  
Colony—"Hunchback of Notre Dame" (U) (138th; 20-75-75) (2d week). Former 2d film uncovered ordinary draw at \$10,000 on return, but held for second week.

Criterion—"Wings" (Par.) (97th; 31-32) (28th week). Bowling along at good clip. On street eight weeks longer than nearest competitor; \$15,700.  
Embassy—"Love" (M-G) (59th; 31-35) (13th week). Feverish film retains high temperature; claimed over \$10,000 again.

Gaiety—"Four Sons" and Movietone (Fox) (88th; 31-32) (2d week). Latest to best in air road show prices and away to come on week showing Movietone news reel and running without intermission twice daily; opened at matinee, Lincoln's Birthday, and third day \$13,250; not much advance demand, but had b. o. line on second Monday matinee.

Liberty—"Drums of Love" (U.-A.) (123th; 31-32) (5th week). Don't hear anything about this one; completely surrounded by legits on 42d street and not having any too happy time of it; can't better \$3,000. Like other films, suffers on side streets.  
Paramount—"Sporting Goods" (Par.) (340th; 35-50-75-90). Chinned

## "KINGS" \$20,000 IN MIL. DESPITE USUAL RAPS

Another Week at Davidson—\$16,000 for Dix—"Flaming Youth" Flops, \$4,000

Milwaukee, Wis., Feb. 21. (Drawing Population, 650,000)

"King of Kings" slipped into the Davidson for a two-a-day schedule and is holding over after doing near capacity and getting away with a good chunk of cash. The Wisconsin "Jewish Chronicle" didn't do the picture any good with its raps, even before it was brought in. Davidson didn't advertise in the sheet, keeping the picture out of the Jewish press entirely. Dailies praised the film; the Jewish people were in as big attendance as their neighbors.

Alhambra—"The Flaming Youth" (U) (1st week). The picture of the year in "Two Flaming Youths", while the smaller houses did average business.

**Estimates for Last Week**  
Alhambra—"Two Flaming Youths" (Par) (1,800; 30-50). Good stage show and picture, exploited to skies but could not drag anybody in; \$5,400.

Davidson (Brown)—"King of Kings" (Pathe) (1,600; 50-75-11-150). Great business with heavy matinee; held over after close to \$20,000.

Garden (Brin)—"Girl from Chicago" (W. B.) (1,200; 25-50). Got nice Vitaphone support and well liked; average business of about \$7,000.

Majestic (Orph)—"Legionaires in Paris" (PBO) (1,600; 15-25-40). Fair with pictures; usual of about \$6,900.

Merrill (Midwestco)—"Paid to Love" (Fox) (1,200; 25-50). Has title but that's all; nothing extraordinary at \$5,000.

Miller (Midwestco)—"Tigriss" (Par) (1,400; 25-50). Stage band with picture getting about even break; local girls in chorus helped; ran to \$6,000.

Palace (Orph)—"Woman Wise" (Fox) (2,400; 25-50-75). Regular stage bill of vaude gets break here; around \$19,000.

Strand (Midwestco)—"Doomsday" (Par) (1,200; 25-50). House doesn't seem able to click; around \$4,000. Liked; average business of about \$7,000.  
St. Louis (Fox) (2,800; 25-30-50-60). Stage band big draw here again; show not as hot as usual; Dix picture good from female standpoint; main big with evening bargain prices getting good play; bettered \$16,000.

## JUDY KING'S BRITISH DATES

Los Angeles, Feb. 21. Judy King, screen actress, wife of Tim Whelan, director, sails from New York March 10 for England. She will make a three-picture contract with British National.

Whelan is now directing for that company.

Itself to \$74,000, rise of \$4,300 over previous week; satisfactory; house currently using first "Take Chance Week" with "Love and Learn" (Par.) as picture; week-end got around \$23,000, \$1,000 under Dix's Sat. (M-G) (2,800; 25-30-50-60).  
Rialto—"Last Command" (Par.) (1,900; 35-50-75-90) (5th week). Jannings film firing with \$40,000. Good; big with evening bargain prices getting good play; bettered \$16,000.

Rivoli—"Sadie Thompson" (U. A.) (2,200; 35-50-75-90) (3d week). Swanson picture liked here and with added midnight shows went to \$44,150 on second week; not much change from premier week of \$48,500.

Roxy—"That's My Daddy" (U) (6,200; 50-155). Sent house back to six figures; turned in best gross at \$106,000 of three successive U films to play here, bettering predecessors by \$15,000 to \$12,000.  
Savoy—"Every Port" (Fox)—now playing, and, with \$12,000 Monday, house may hold second week.

Strand—"Patent Leather Kid" (U. A.) (2,900; 35-50-75-90). Not enough b. o. power to remain third week after playing Globe at \$2; did \$36,400, with "Chicago" (Pathe) (3,400; 35-50-75-90).

Warners—"Jazz Singer" and Vita (W. B.) (1,360; 31-32) (20th week). Repeated previous week's gross at \$17,700; okay.

## Stage Show Houses Ran Best in Pittsb'h Last Week

Pittsburgh, Feb. 21. (Drawing Population, 150,000)  
A reversal last week gave the two vaude houses an edge on the picture palaces. Davis had Nazimova heading a strong vaude bill and a weak picture, while the Aldine, instead of playing vaude, had the tab version of Herndon's "Merry-Go-Round" revue and a good picture, "A Hero for a Night." Backed with a startling campaign put on by Manager Jack Simons and Publicity Director Wallace Allen, the Aldine record, held by Fatty Arbuckle, was broken. Grand held over "Patent Leather Kid," doing fairly for a second week. Davis played "The Woman Who Sins," a Gilbert, which opened big but failed to hold the pace. "Cohens and Kellys" held up the second week, and "The Jazz Singer" at the Olympic, gave that house its first profit in months.

**Estimates for Last Week**  
Aldine (Fox) (2,000; 35-50-50)—"Merry-Go-Round" Revue on stage and U's "Hero for a Night." \$17,500 speaks for itself.

Cameo (Fox) (1,400; 35-40)—"With 'Able's Irish Rose' in town at the legit house, "Cohens and Kellys in Paris" in good company, and second week as good as first. Held another week.

Davis (Keith-Stanley) (2,100; 35-50-75)—"French Dressing" weak picture. Nazimova on stage, with business good. About \$13,000.  
Olympic (Stanley) (1,200; 35-50)—"Jazz Singer." Spending money on exploitation. Bigger highly business has had in many weeks. \$3,500.

Penn. (Loew) (3,600; 25-35-50)—"Pekin Blues." Public unit, coupled with Gilbert in "The Jazz Singer" and "Sins." Average business, which for Gilbert is little off. Stage show liked very much. \$33,400.

## "CIRCUS," \$10 A SEAT IN 60c. TORONTO HOUSE

Does \$14,000—Laugh's Fatal to One Man, Sends Another to the Hospital

Toronto, Feb. 21. (Drawing Population, 700,000)

Mrs. Chaplin's favorite son breezed into town and got all the house coin with "The Circus" laying things out on the aisles. Picture collected \$14,000.

Three records were broken by this Chaplin film, which earned \$10 for every seat. "The Circus" collected \$3,000 (all this 1,400-seater can possibly hold at 60-cent top), ran seven times a day, caused a man to faint, sent a woman to the hospital. The lineup at times reached two blocks, four abreast and the casuals came the same night, with William Sanger, Vancouver insurance man, being so overcome at die in his seat before a doctor could reach him.

Outside of that there wasn't much except three houses coming within \$50 of each other. They were Loew's with \$11,000 for "Baby Mine,"antages with "Cohens and Kellys" in 60c. and Hip with "The Four Flushers."

"Sadie Thompson" got nowhere at the Regent and fell to about \$7,000. At the Grand, "The Man Who Laughs" grabbed \$3,500. The same picture, at \$1,50, had just topped \$10,000 a month ago downtown.

Improved profits in picture biz are attracting investors in financial circles with F. P. paying full eight per cent. dividends and rolling up surplus to meet some unpaid dividend.

With business at its peak, Tivoli is ready to shoot a couple of British specials. "Battle of the Falkland Islands" will follow "The Circus" and "Mlle. from Argentina" is next. "Jazz Singer" is booked in, but no Vitaphone arrangements here and nothing out of the way expected for him.

Three main stem houses rushed in news shots of the mine disaster at Timmins, Ont., where 40 miners are believed dead. Didn't mean much to box office.

**Estimates for Last Week**  
Tivoli (FP) (1,400; 35-50-60)—"The Circus" (U. A.). Chaplin picture sent house to \$14,000. Good; cheap up here; held over indefinitely; seven shows a day with nothing else on the bill.

Hip (Publix) (2,600; 30-60)—"Four Flushers" (U). Got what is looked on as fine play for house at \$11,000.  
Loew's (2,300; 30-60)—"Baby Mine" (M-G). Good; average show and picked up \$11,000 over last week; better than \$11,000.

Pantages (FP) (3,400; 30-60)—"Cohens and Kellys in Paris" (U). Good; big; night but matinee light; \$11,000.

Uptown (FP) (3,000; 30-60)—"The Gaiety" (U. A.). Opened to tomorrow draw over \$9,000. Not bad; stare show okay; played recent a month ago.

Regent (U. A.)—"Sadie Thompson" (1,400; 50-155). Slipped badly by \$1,000 over last week; not so serious as town seemed to expect; "Uncle Tom's Cabin" (U) comes in for run; well exploited in advance.

Neighborhoods fair.

# "CIRCUS" STARTS CH TALKING; "PRINCE," \$36,000; NEAR RECORD

Chicago Got \$48,000, Drop of \$14,000 Under Mae Murray's Draw—Oriental, at \$43,000, Disappointing With "Quality Street" and Plug

## JOLSON, \$43,400, STATE, ST. L.

Ambassador Stays Up, \$30,400—Mo., \$21,250

St. Louis, Feb. 21. (Drawing Population, 1,000,000)

Al Jolson spent a personally profitable week at the State. Even the theatre's free list was suspended. Appearing in blackface, Jolson sang from a small stand built out from the stage. But the

## JOLSON'S SALARY CHECK

Palm Beach, Feb. 21. Al Jolson returned here yesterday (Monday) with a St. Louis State theatre salary check for \$21,153.16. This exceeds by \$6,000 the lump sum he received for playing the Metropolitan, Los Angeles, for one week.

Lee Shubert greeted Jolson upon his return, but later moaned to a friend, "Al feels fine until it's time to go to work for me, then he gets sick."

comedian was not the sellout hit expected. "The Circus" was bad in spots until Thursday.

Both Warner Brothers and the Shuberts objected strenuously to the idea of Jolson's appearing at pop prices here, but, as usual, Jolson overruled all objections.

**Estimates for Last Week**  
American (K & E-legit) (1,400; 50-150)—"Wings" (Par). Played here two weeks; nights big, matinee off.

Ambassador (Skouras) (3,000; 35-65)—"Sporting Goods." Richard Dix's latest comedy, fell a little short of usual film; interesting, nevertheless, did \$30,400.

Grand Central (Skouras) (1,700; 50-75)—"Jazz Singer" and Vita (W. B.). Jolson's Vitaphone still going strong in eighth week; just under \$10,000.

Missouri (Skouras) (3,800; 35-65)—"Valley of the Giants" (F. N.). Got \$21,250.

Loew's State (3,300; 25-35-65)—Al Jolson, in person, and "The Man Who Laughs" (M-G). Picture was hardly necessary, but served as filler; \$43,400.

St. Louis (4,200; 35-65)—"Sharpshooters" (Fox) and vaude. Good vaude bill and picture; \$11,000.

Chevrolet (2,200; 15-25-35-65-65)—"The Warning" (Par.). Good vaude headed by Baby Peggy, now almost a young lady.

Capitol (Skouras)—"Pittfalls of Passion." Still going strong.

## BUFFALO'S DEPRESSION

Shows in Grosses Down the Picture House Line

Buffalo, Feb. 21. Local box office shows less activity last week for one of the most restful periods so far this year. General depression was sufficient to cut into even the most outstanding features, and it began to look as though takings were being hit heavily beneath the belt.

**Estimates for Last Week**  
Buffalo (Publix) (3,600; 30-40-65)—"Last Command" (Par.)—"Dancing Feet." Although first two days biggest at house since new year, prevailing depression sufficient to bring takings down; \$30,400.

Hip (Publix) (2,400; 50)—Chicago After Midnight and vaude. Continues one's attendance business getters in town. With all other houses dropping, holds up for \$18,900.

Great Lakes (Fox) (3,400; 35-50)—"Wife Savers" (Par.) and vaude. Picture received plenty of advertising from house but failed to register attraction here; under \$13,000.

Loew's (Loew) (3,400; 35-50)—"Latest from Paris" (M-G-M) and vaude. Little stirring all week. \$11,000.

Lafayette (Inde) (3,400; 35-50)—"Fortune Hunter" (Warners) and vaude. Looked like snap picture, meaning little on business end. \$12,000.

Chicago, Feb. 22. A distinct standout in a good line of loop grosses last week was "Student Prince," coming within \$2,000 of McVicker's record in its first week with \$36,000. "Big Parade," pulling in \$38,000 as an opener last November, is the theatre's shining example.

"The Circus" came into United Artists Thursday with a mostly invitational midnight premiere and looks like it may set a high mark for this new house. "Gaucho" left Thursday after almost five weeks, getting about \$14,000 for the odd days.

Chaplin's film is the most discussed picture in town, getting a hot array of raves in the dailies and garnering \$12,000 in two days with the extra midnight performance.

Initial appearance of Rae Samuels in a picture house was at the Chicago, with Richard Dix in "Sporting Goods." The combination brought considerably better than average business, but it was quite a let-down from the \$52,000 drawn by Mae Murray on stage the previous week. Miss Samuels was doing great inside the house, taking smash honors as headliner of a stage band unit. The Dix picture also was received well.

**Novel Booking**  
After five weeks at the Monroe last year and released for the neighborhood, "Seventh Heaven" came back into the loop houses and attracted \$6,400, very good figure for the house. This novel booking is made even more novel through the picture being slated for another re-run date at the same house within a few days.

"Shame," Gilbert revival and here advertising in foreign dailies on the Mussolini Movietone record necessitated jerking "Heaven."

"The Circus" dropped seven grand to \$11,000 at the Roosevelt in its second week, and out. The two-week stay was okay in profit. "Les Miserables" and "The Circus" 14 weeks down and one to go at the Garrick, continued well and has accomplished a remarkable run in this city. "Blow, Kay," musical comedy, will follow.

The Oriental dropped a bit, but had no squawk with \$43,000. "Quality Street" on the screen was expected to draw better.

A blizzard which blew into town Friday night cut the take-ins on all houses a bit over the weekend.

**Chicago (Publix)—"Sporting Goods" (Par) (4,100; 50-75). Dix film and Rae Samuels on stage bet-**

**Garwick (Shubert)—"Jazz Singer" (Vita (W. B.) (1,293; \$2.20). Continued weekly in 14th week, getting \$11,000. This week house reverting to legit.**

**McVicker's (Publix)—"Student Prince" (M-G-M) (2,400; 50-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**Pineapple (Fox)—"7th Heaven" (Movietone) (Fox) (975; 50-65). Return booking following neighborhood release; fairly big with \$5,400, and booked for third showing within few weeks.**

**Oriental (Publix)—"Quality Street" Cosmo-M-G (2,800; 35-60). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**State (K-A-O)—"Coney Island" (Fox) (1,400; 50-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**United Artists—"The Circus" (U. A.) (1,702; 25-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**Warners—"The Circus" (U. A.) (1,702; 25-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**Woods—"The Circus" (U. A.) (1,702; 25-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**

**Yves—"The Circus" (U. A.) (1,702; 25-75). Big house in town, opening to \$36,000; house record is \$38,000, established by "Big Parade"; business opening day (Monday) best house ever had.**



## 'SUNRISE' BEATS START; 'CIRCUS,' \$24,000, B.G.

"Sadie" Out After \$18,000—  
Michigan, \$40,700—Capitol  
Down, \$21,800

Detroit, Feb. 21. Ruth Elder's nose-dived at the State and Chaplin's first week at the Adams were the standout over Grand Circus park last week. Ruth failed to impress as per advance expectations, besides missing from a publicity viewpoint. Dalies were unpublicly cold. Lucky break the day before opening, when the Elder air troupe, en route from Chicago, was forced down on the highway, marking after being lost in a fog. Page one for that, but nothing extraordinary followed.

Adams leaped into the comparative lead with the initial week of "The Circus," though this, too, fell somewhat short of expectations. Big gross, nevertheless, back to the complete change of the three mediocre weeks of "Love." Chaplin looked sufficiently strong for four weeks, minimum.

New United Artists settled down to the perpetual grind last week, its second, and "Sadie Thompson" blew as ordered. Picture helped to spot Gloria Swanson, back to the local spotlight, but nothing else to the credit of "Sadie" during the run. Large influx over the last week end for "The Gauchos," which supplanted "Jazz Singer." Vita was just over the line in eighth and final week at the Madison. Splendid run for the talkie, and no ill effects of running with the legs and screen. Just the reverse, for the film is believed to have taken the edge off the Jessel company. "Les Misérables," plugged amply, replaced at the Madison.

Michigan and Capitol were about normal, the former with the usual initial fare on stage and screening "Sporting Goods." Capitol declined slightly with "Wife Savers."

Oriental, hemmed in on all sides, was saved from utter ruin only by a better than average Pan bill. Very little homage paid to "Stage Kisses." "Sunrise," at the Washington, pulled the usual stage and screening first week. House claims present pace, if continued, will hold the picture six weeks. Natives are asking what the film is, and why, with the mass not quite comprehending. That sort of talk is provocative of attendance and might partially cover the lack of present success.

Estimates for Last Week  
Adams (Kunsley)—"The Circus" (U. A.) (1,700; 50-75). Short show and next turnover, plus natural Chaplin following, gave house more than double previous gross on final week of "Love." Circus has chance to better \$40,000 a week. Capitol (Kunsley)—"Wife Savers" (Par.) (3,448; 50-75). Down and rather light at \$21,800; Gilda Gray this week saw enough on Saturday and Sunday to denote sizable lift.

Madison (Kunsley)—"Jazz Singer" (Vita) (W. B.) (1,916; 50-65-75) (3rd week). Fairly good for first weeks, giving way to "Les Misérables" (U. Sunday); "Jazz Singer" strong attraction at post, if Madison stay in regular rotation; \$13,000 and profit last week.

Michigan (Kunsley)—"Sporting Goods" (Par.) (4,109; 50-75). Big gross seldom varies in gross, though frequently off in show quality; formal offering last week and normal receipts, \$10,700.

Oriental (Gees)—"Stage Kisses" (Columbia) and Pan vaude (2,950; 25-50). Too much opposition; better stage bill than usual only remaining feature, besides continuance house exploitation; down to \$13,000.

State (Kunsley)—"Love and Learn" (Par) and "Wife Savers" (2,000; 25-75). \$16,000 great improvement over what house has been doing, but not what expected of Ruth Elder; house cut-ruled rest of show to balance.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,000; 50-65). Only merit of film was that last week; three weeks run originally planned cut short when "Sadie" stumbled to \$18,000 after big opening week; "Gauchos" now in and big over the week end.

Washington (Fox)—"Sunrise" (Mvmetone) (Fox) (1,778; 35-50-65) (2d week). Slightly better than opening week; \$14,000; not far behind "Glory." Washington's record holder, in grosses so far; could do much more, but will stay if retaining present gait.

## Reichenbach for "Tom"

Harry Reichenbach has been called in to do publicity for Universal on "Uncle Tom's Cabin" following the resignation of Warren Lewis. The latter returns to Warner Brothers in New York. P. A. Paul Gullick is U's general publicity director.

## CARMEL MYERS ON ORPHEUM

Carmel Myers, picture actress, will go east as a vaude single on Orpheum time in an act by Walter Weems and Harrington Reynolds.

## BLUE MOUSE, \$10,000

With "Girl From Chicago"—5th Ave., \$15,000

Seattle, Feb. 21. (Drawing Population 450,000). United Artists Theatre had a drawing card in "The Student Prince." Big so good feature will run a second week.

"Baby Mine" sounded nice enough and ran along as fair comedy, but did not goal. Fanchon & Marco had big presentation act, 50 cast. General business is a little off over town. Picture houses are not booming just now. However, conditions are due to pick up.

Blue Mouse held good with "Girl from Chicago" and the Columbia reported a good second week for "Cohens and Kellys."

New Seattle opens March 1. This is definite. Details of management and ticket not yet announced. House will seat 3,800.

Estimates for Last Week  
Fifth Ave. (W. C.) (2,700; 25-65). "Baby Mine" (M-G.) Good laugh maker; not bad at \$15,000.

United Artists (W. C. U. A.) (2,100; 25-65)—"Student Prince" (G. G.). Everybody liked this; \$14,000.

Columbia (U) (1,000; 25-50). "Cohens and Kellys in Paris" (U). "Dandy business for second week; \$5,500.

Blue Mouse (Hamrick) (950; 25-50)—"Girl from Chicago" and Vita and good, \$10,000, excellent.

Patrons (1,550; 25-65)—"Gateway of the Moon" (Fox). Dolores Del Rio has following, but concentrated on Duncan Sisters following; \$3,500.

Orpheum (2,700; 25-75)—"Night Flyers" (Par). Big terrible at \$9,000.

President (Duffy) (1,650; 25-51). "Tommy" (Duffy Players). Business good; \$4,900.

## \$21,000 for Dove, Wash. Jannings, \$18,000, 2 Wks.

Washington, Feb. 21. (Estimated White Pop., 450,000). After starting off with every indication of being a grand flop at the Metropolitan, "Helen of Troy" started to build. Not enough to hold the house, but it went out to give way to a Vitaphone "Miss Link." New one opened only fair.

Outstanding money-getter was the Palace with "The Dove" and a Public presentation. Started big and finished likewise. It's the first Talmadge picture to get away from the Crandall houses in the town's history.

Fox slipped one over with an old one, Clara Bow in "My Lady of the Wings" (A. R.). Backed with Clark and McCullough, started things with a terrific bang, getting enormous business Saturday and Sunday. Jannings' "Goodbye" went down considerably with the gross for the two weeks not up to other big ones. No complaint, however, as such films help develop the house, and it went out to give way to a Vitaphone "Miss Link." New one opened only fair.

Estimates for Last Week  
Columbia (Loew)—"Last Command" (Par) (1,232; 35-50). Each time Jannings is shown here business gets a little better; second week this time brought about \$7,000; close to \$18,000 on the 14-day show; "Circus" current, and locked 'em out for eight shows Saturday.

Earle (Stanley-Crandall) "Gorilla" (G. N.) (2,300; 35-50). Brooded to \$7,800.

Fox (Fox)—"Lady of Whims" (Arrow) and Clark and McCullough on stage (3,432; 35-50). Started big, but finished not so strong; claimed \$24,000.

Met (Stanley-Crandall)—"Helen of Troy" (F. N.) (1,585; 35-50). Started as outright flop, but built to possibly \$2,000.

Palace (Loew)—"The Dove" (U. A.) and Public presentation (2,363; 35-50). House riding nicely with only temporary set backs; maybe \$21,000.

Rialto (U)—"Horo for a Night" (U) and "Tangerine" musical bar (1,978; 35-50). New policy did not hurt; \$11,000 before scheduled time; around \$10,000, maybe less.

## Warners Restart Mar. 15

Los Angeles, Feb. 21. Warner Bros. will resume normal production March 15, starting with five units, including "Noah's Ark." Michael Curtiz will direct.

The picture will be done as a special Vitaphone feature.

Life Membership Increase  
Los Angeles, Feb. 21. Life memberships in the Motion Picture Relief Fund have been increased from \$50 to \$250 by the board of trustees.



The PARK LANE—Magic words in the social whirl of New York.

Not only is the PARK LANE one of the outstanding hotels of the United States, but it is a popular rendezvous of the social elite as well.

A Meyer Davis Orchestra enjoys the distinction of entertaining the Park Lane's exclusive clientele.

## MINN. STATE DID \$26,000, BUT NO H. O.

Town Has Great Wk.—Everything Up—Jannings, \$8,000, and Held Over

Minneapolis, Feb. 21. (Drawing Population 470,000).

Loop last week was engulfed by a wave of theatrical prosperity the like of which it has not known for many a moon. State did the biggest week in its history, and the Hennepin-Orpheum had one of the best weeks in a year. The Shriners' circus, under the guidance of A. G. Bainbridge, former big-top man and now a local stock impresario, turned away from 2,000 to 5,000 nightly from the Auditorium and also packed them in matinees.

"Last Command," at the Strand, and "Wild Geese," at the Garrick, both did good business. The former is being held a second week. Except for the fact that it was in on a percentage arrangement, "Wild Geese" also might have been retained for another seven days. One explanation for the thriving condition last week was the overflow from the State Auditorium and Hennepin-Orpheum. However, "Command" and "Wild Geese" had own boxoffice power.

"Jazz Singer" smashed all State records, getting around \$26,000, the regular house scale of 60 cents nights and 35 cents matinees. Seven deluxe performances a day and holdouts were frequent. Extra midnight shows were necessary Friday. Greatest exploitation campaign ever given a theatrical attraction in this section helped the Jolson picture. Campaign extended over a week, and State Auditorium trade State refused to alter policy of not running a picture more than one week, and "Jazz Singer" did not hold over.

Even the Lyric, with "Figures Don't Lie," did better than usual, while Tom Mix helped Pantages to hold its own.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Jazz Singer" and Vita (W. B.). Season's knockout; smashed all house records; no other local theatre equipped with Vitaphone, yet house policy prevented its holding over; may be brought back later; shows ran one hour and 35 minutes; seven a day except for Friday's eight; around \$26,000.

Garrick (F. & R.) (2,000; 60)—"Wild Geese" (T-S). Picture took well with the crowd; all house records; not quite sufficient to hold it over on percentage arrangement; author of novel a Minneapolisian; \$8,500 splendid.

Strand (F. & R.) (1,500; 50)—"Last Command" (Par). Very successful; good picture; Jannings a magnet here; around \$8,000, and held for second week.

Lyric (F. & R.) (1,350; 35)—"Figures Don't Lie" (Par). Won favor and tilted picture somewhat above average; \$2,500 very good.

Grand (F. & R.) (1,100; 25)—"Get Your Man" (Par). Second loop run; Clara Bow one of best b. o. bets in this city; \$1,000 above normal; Hennepin-Orpheum (2,890; 50-75)—"On to Reno" (Pathé) and vaude.

Hard to believe that James Cruze had anything to do with this picture; a terrible bloomer; Olsen and Johnson had town talking and accounted for the theatre's best week in a year; close to \$15,500.

Pantages (1,550; 50)—"Daredevil's Reward" (Fox) and vaude. Tom Mix picture accounted for fair draw; about \$6,500.

Seventh Street (1,480; 40)—"Black Jack" (Fox) and vaude. Around \$5,400, good.

## STUDIOS STOP AD COIN ON WESCO'S 1ST RUNS

N. Y. Execs. Call Halt—Appropriations Above Rentals—Average \$2,000

Los Angeles, Feb. 21.

West Coast Theatres will have to put over pictures in its Los Angeles and San Francisco first runs without aid of exploitation appropriations from producers and distributors. Instructions banning the latter from donating to the exploitation of pictures showing in West Coast Theatres' first runs have been forwarded to studio officials by heads of the various companies in the East. The latter have seen studio advertising and exploitation expenses for first runs steadily mounting and they are out of proportion to the film rentals derived from the houses.

It has been a common practice for a number of producers to put over a campaign on their pictures for local first runs, aside from the regular advertising done by West Coast. Competition resulted in West Coast Theatres finding it easy to suggest separate appropriations from the studios to help put the pictures over. Producers were going for it during showings in suburban first runs, with the studio money expended being more than the film rental obtained. Then the practice extended to San Francisco. In some instances it is said, West Coast had the producers aiding on advertising in the northwest. New York executives contend that their studios could probably turn out another picture with the money turned over for furthering the interests of West Coast box offices.

Generally, the appropriation for advertising a picture in a West Coast first run averages around \$2,000, but one producer went as high as \$12,000 to put over a special at one of the run houses, with the picture only lasting two weeks.

## PASADENA'S 3 HOUSES

W-C Orders Raymond Closed March 1—Formerly Had 5 Film Cities

Los Angeles, Feb. 21.

West Coast Theatres will only have three houses operating in Pasadena after March 1. The chain originally had five houses, but at the time consolidation took place with the Bard interests, the Pasadena was closed.

Instructions have come from the main office to close the Raymond, oldest and best known house in Pasadena, March 1. This will leave only the Capitol, Florence and Strand operating.

It is believed Pasadena is over-seated and that the three houses will be sufficient to handle trade.

## SEITER'S VACATION

Los Angeles, Feb. 21.

Laura La Plante returns from Honolulu March 1 to join her husband, William A. Seiter, whose contract as director with Universal expires at the same time.

Both will leave for a two weeks' visit to New York.

Upon their return Seiter will take up one of the offers now pending with First National and United Artists.

## FRENCH THEATRE BURNS

Paris, Feb. 21.

The municipal theatre at St. Etienne, France, was destroyed by fire Friday, due to crossed electric wires.

## N. Y. to L. A.

Ganna Waliska McCormick. Jerome Reatty. Harold E. Franklin. James Joyce. Florence Strauss.

## L. A. to N. Y.

Alice D. G. Miller. Hugh Herbert. Edward Sutherland. Will H. Hays. Jason Joy. Skeets Gallagher. Bryan Foy. Mrs. Leslie Carter. William Boyd. Donald Crisp. Ralph Block.

## \$29,000 FOR NORMA IN PHILLY; FOX, \$26,500

'Love's' \$8,000 Rates 4th Wk. —'Prince,' \$17,000, Stanton —'Sunrise' Under \$9,500

Philadelphia, Feb. 21.

Downtown picture houses are evidently started on one of their periodic but short-lived experiments with big names in presentation acts. Recently, the Stanley has been comparatively mild and inactive in this regard, and the Fox, although strong on quota, has been accentuating quality.

This week the Stanley is splurging heavily on Sophie Tucker, with her son Bert, and the six Tivoli dancing girls. This campaign is getting the break over the picture in advertising. The film, "Wife Savers," is in the position of being an also ran. Batting this array, the Fox is showing "Patience O'Malley," a pure favorite here. The film is "Woman Wise" and also on the bill are the Wilson Sisters and Washburn, songs, and the Maykows.

Both houses should crack the \$30,000 mark. Outside of that, little novelty. Changing of the "Karltons" policy into extended runs has cut down the number of weekly film openings. "Love" is held over at this house for its fourth week, a good record for the beginning of the policy. "Wings" is still at the Aldine and "Sunrise" at the Fox-Locust.

Aviation special dropped a bit at the Aldine and there just a few more. "Patience O'Malley" might move over there from the Erlanger. But this is doubtful, as "Wings" ought to be able to last through the week. "Patience O'Malley" last week was \$15,000, or a little under.

"Sunrise" nose-dived at the Fox-Locust with under \$9,500 claimed for the fifth week. Last two weeks are announced with "Four Sons" to follow March 5. Arcadia made out just moderately with "The Student Prince" and the other hand, the Stanton clicked from the start with "The Jazz Singer," which recently finished an extended run at the Fox-Locust, and may be the next to go.

Estimates for Last Week  
Stanley (4,000; 35-50-75). The Dove (U. A.). No "Tom Tammage" was given some attention. The Fox with the second and final week of "The Jazz Singer," which recently finished an extended run at the Fox-Locust, and may be the next to go.

Estimates for Last Week  
Aldine (1,500; 35). "Wings" (Par) (15th week). The Fox and the still strong, although off to \$15,000 last week; should hang on all right.

Stanton (1,700; 35-50-75). "Student Prince" (M-G.) (1st week). Looks good for a run of three to four weeks; almost \$17,000.

Karlton (1,000; 50-75). "Love" (M-G.) (3d week). New policy of house has apparently worked well; fourth week demanded by the business; \$8,000.

Fox-Locust (1,800; 1,665). "Sunrise" (Fox) (5th week). Reported; last two weeks announced.

Fox (3,000; 99). "Jazz Singer" and Vita (W. B.) (2d week). High-octane picture; Fox-Locust picture had finished extended run at the Fox-Locust; \$25,500 reported.

Arcadia (8,000; 50). "Love and Learn." Just average, with \$9,000.

## Hart Would State-Right Re-Issue of His Westerns

Los Angeles, Feb. 21.

William S. Hart is at work on a plan to re-issue a group of his old westerns on a state-right basis.

The star figures there are about a score of these films available for the purpose and has instructed his eastern legal advisor, William Grossman (House, Grossman & Vorhaus), to carry on negotiations with eastern territorial distributors and operators.

Pictures have been released during the past nine years. There were a number of still earlier Hart pictures in the mass of negatives revived by Triangle, and they sold readily.

## MARIA CORDA'S BRITISH FILM

Los Angeles, Feb. 21.

Maria Corda, who played "Helen of Troy" for First National as her only American picture, is en route to New York to sail for London.

When she arrives abroad Miss Corda is to make a picture for British National to be directed by Victor Sedell.

Alexander Korda, her husband, remains here, as he has two pictures to direct for F. N.



# FOX'S HOLLYWOOD STUDIOS SITE, 1,000% UP, WILL BE SOLD -- MOVING TO FOX HILLS

**10 Stages to Handle All General Fox Film Productions—Two Movietone Stages—Three Specials With Movietone Talking Characters—Sheehan Claims 50% Increase of Fox Grosses in 1928**

William Fox will sell the two city blocks in the heart of Hollywood on which his main studios are now centered.

Instruction has gone forth to the West Coast for the removal of all production to Fox's more recently acquired 180-acre tract which the producer has named Fox Hills. During the past year it has undergone consistent development. This property is on one of Hollywood's extreme boundaries near Santa Monica.

The Hollywood property is considered too valuable to be continued as a picture making site. It is in one of the most thickly populated parts of the town, on Sunset boulevard and Western avenue. It is believed to have increased 1,000 per cent. in value since bought by William Fox some years ago.

Some of Fox's biggest pictures during the past year have been shot at Fox Hills. Plans are prepared which call for 10 stages to handle all general productions. Two Movietone stages are under construction.

## Sheehan's Prediction

Winfield Sheehan, now in New York lining up Fox's 28-29 production schedule, expects the company's 1928 grosses from film rentals to be 50 per cent. greater than those for 1927. He counts on a part of the extra from Movietone.

The first super to which the talkie apparatus will be applied will be "Mother Knows Best," which J. G. Blystone will get under way in Fox Hills within the next two weeks.

## Foreigners on Lot

Going to the Fox studios in March is Henri Bernstein, European dramatist. Bernstein, now in Paris, has written an original for the screen which Fox has bought. Berthold Viertel, associate of Max Reinhardt, is also expected for the Fox lot with an original which he will oversee.

Preceding these writers is Charles Francis Coe, author of "Me Gangster" and "The River Pirate," who goes to the Coast for an initial three months on a writing and supervisory contract.

## Ragland Sues Hatton for \$44,864 on '26 Contract

Los Angeles, Feb. 21. Raymond Hatton is defendant in a suit filed by John C. Ragland for \$44,864. Ragland alleges he signed a five-year contract as Hatton's manager, was to receive 40 per cent. of the player's salary of \$750 weekly during the first year, and one-third over that figure thereafter. Ragland declares that three months after the contract was signed, Oct. 1926, Hatton's salary was jumped to \$2,750 a week.

At the time the managerial deal was made, Hatton had appeared in two Paramount pictures, teamed with Wallace Beery. He later was taken out of "Casey at the Bat" and Beery was starred alone. A few months later he was persuaded to return and made a new deal with studio officials at the increased salary. Ragland entered suit for his claim of 40 per cent. of the first year's raise in salary obtained by Hatton under the new deal.

## FARNHAM'S HEART ATTACK

Los Angeles, Feb. 21. Joseph Farnham, title writer for M-G-M, suffered a heart attack and was removed to Palm Springs for a rest. He is under the care of a nurse and physician.

## LEAP YEAR DAY WEDDING

Los Angeles, Feb. 21. Garrett Fort, scenario writer, returned from New York this week to wed Mary Stuart, screen actress, on Leap Year Day, Feb. 29.

## Cutting to Fit

Chicago, Feb. 21. "Chicago After Midnight" (FBO) was booked by the Mark brothers for their Marbro and Granada theatres. Embodied in the picture are several shots of Balaban & Katz houses, Chicago night clubs, and other points of interest in Chi's night life.

When Marx brothers got the film they clipped the B. & K. stuff and put a cameraman to work making pictures of their own houses. The Marx boys, it is said, expected F. B. O. to pay for the additions to the film. F. B. O. didn't.

## Banker Orders Name Off Air Ass'n Letterheads

Los Angeles, Feb. 21.

Jean Francis De Villard, former film producer and now Pacific Coast representative of the United States Air Force Association, was notified by Irving H. Hellman, banker, to cease the use of his name in connection with the organization. Hellman claimed he had never accepted any position on the executive committee of the flying association, despite that his name was carried on stationery and letterheads.

De Villard arrived here about two years ago. After a lot of conversation, he started a picture on Poverty Row, and was before the State Labor Commission when he failed to pay off players or mechanics. De Villard then dropped from sight as far as pictures were concerned.

The U. S. Air Force Ass'n was formed in 1925 by Brig.-Gen. William Mitchell and others. A nationwide campaign for funds and members is now being made. De Villard established local headquarters shortly after the first of the year.

## U and St. Joe

St. Joseph, Mo., Feb. 21.

Midland Circuit has purchased the Colonial from Universal, but so far has declined to take over the other two Universal houses in St. Joseph, Orpheum and the Royal.

Time was when the Universal houses here led in box office receipts, but the Missouri, Publix, and Electric, Grebel house owned by Kansas City, Kan., capital, now have the lion's share.

## Phil Ainsworth's Latest Jam

Los Angeles, Feb. 21.

Phil B. Ainsworth, ex-husband of the late Barbara La Marr and at one time her dancing partner, is under arrest on suspicion of forgery. It is charged he forged the name of his employers on a \$25 check and tried to cash it.

Several years ago Ainsworth served four months in San Quentin on a forgery charge and also one year on a similar charge for violation of parole in Folsom prison.

## NIGH FINED \$500.

Los Angeles, Feb. 21.

William Nigh, director, who billed a rival that miffed him during their joint courtship of Jean Jarvis, dancer, was fined \$500 by Judge Wilson when he pleaded guilty to simple assault.

Edward Usher, Jr., who took the beating, is said to be a former football star and millionaire's son.

## THAW'S PROTEGE'S FILM

Los Angeles, Feb. 21.

Now that Harry Thaw has gone east, one of his two proteges, Anita Rivers, has managed to break into the studios.

Miss Rivers has a minor role in "He Learned About Women" (M-G-M) and has changed her name to Ann Page.

## PUBLIX BUYS PLANT FOR PRODUCTIONS

The Erlanger production plant on 49th street, west of 5th avenue is to be taken over by Paramount and will be used for the production of units prepared to play Publix and Loew theatres. The sale price is said to be \$500,000 in cash.

The building is one of the best equipped, especially constructed for scenic construction, painting, rehearsals and private try-out performances. There is a complete stage and fly loft.

The unit productions will be made there, also the costumes, while the rehearsal hall will be used for auditions.

## VICTORIA'S PROMOTION

\$10,000,000 Capitol Talked of for B. C. Studios

Washington, Feb. 21.

Chinema City, Ltd., is the general name given a real estate and stock selling promotion which contemplates building a moving picture studio on a 923-acre tract of land near Victoria, B. C. (Canada). The Department of Commerce is informed that the company seeks to dispose of \$10,000,000 worth of stock in addition to home sites near the contemplated studio.

Title of the new outfit is Canadian National Picture Producing and Marketing Co.

Los Angeles, Feb. 21.

James J. Wright, of Toronto, came here about two months' ago, and in association with William Sherrill, former head of Frohman Picture Corp., endeavored, without apparent success, to interest local capital in a scheme to create a studio and movie colony near Victoria, B. C. The site was described as seven miles from the heart of Victoria.

Wright's option on the property in question expired Jan. 26 at which time it is understood he and Sherrill dissolved business relationships. Wright then obtained an option on another tract of land described as nine miles from the center of Victoria. Clark Thomas, formerly with Thomas H. Ince, was approached by Wright and is reported as set to be production head if the proposed studio becomes a reality. Thomas stated to a Variety reporter, however, that he was not interested in the project from any angle.

Wright is still in Hollywood equipped with numerous letters from Victoria's civic bodies. He stresses the point that the British Empire quota laws on films make the Victoria movie colony feasible.

## Potter After Rowland?

Los Angeles, Feb. 21.

Richard Rowland, general manager for First National, arrived from New York Sunday accompanied by Ralph Potter, now his assistant.

Later was formerly with Consolidated Laboratories, and is mentioned as Rowland's successor when Rowland's contract expires in June.

## Par's Rally Points

Los Angeles, Feb. 21.

Paramount has changed its plans on sales conventions.

The rallies will be held in Washington, D. C.; Kansas City and Seattle around May 1.

## SANTILLI ILL

Los Angeles, Feb. 21.

John Francis Dillon replaces Al Santelli as director on "The Little Shepherd of Kingdom Come," starring Richard Barthelmess.

Santelli is confined to his home with pneumonia and will not be able to work for several weeks. The picture has four more shooting days.

## SAM WOODS' NEXT FOUR

Los Angeles, Feb. 21.

M-G-M is negotiating with Sam Woods, director, for four pictures after the expiration of his present contract with that company, which provides for two more pictures.

Woods is now getting about \$30,000 per picture, with the new deal rating an increase over that figure.

## N. Y. Cutting Dull

A tour of the cutting rooms for independent films in New York shows little activity at this time compared with other seasons.

A few have been treated in the Lloyd's Film Storage Corp. rooms, controlled by Joseph R. Miles, who also operated the projecting rooms used by the indies.

At one time a film maker seeking a projecting hour at Joe Miles' had to put in a reservation some time ahead.

## Mrs. Stagg Convicted on 2 Counts in St. Clair Case

Los Angeles, Feb. 21.

Mrs. Margaret Powell Stagg was convicted in Federal court on two counts of an indictment charging her with misusing the mails in trying to extort money from the parents of Helen St. Clair, picture actress, who committed suicide last June.

Mrs. Stagg set up as a defense that she had been in communication with the dead girl's spirit and was informed that she was murdered. "Certain spirits" impressed upon her and prompted her to write to Mr. and Mrs. Daniels, the girl's parents, in New York, saying she could clear up the mystery and asked for transportation to New York. Parents informed the Federal authorities and later came to Hollywood to further investigate. Police, however, were satisfied that the girl was not murdered but died by her own hand.

A highlight in the case, before it went to trial, were the statements of Joseph M. Schenck, called as a prospective juror. Schenck declared before the court that he would never convict a woman of a crime on circumstantial evidence. Three other men later voiced the same sentiments.

## MARION A "BISHOP"

Los Angeles, Feb. 21.

The name of George Marion, Jr., was unintentionally omitted from the roster of the "Titular Bishops," Hollywood's new high-hat order of title writers.

Marion is third on the ritzy seroll.

## MISS MILLER LEAVING

Patsy Ruth Miller, Tiffany-Stahl star, leaves for Europe Friday to make several pictures abroad, returning in May. She still has four more pictures to make for T-S under her present contract.

## PATHE DROPPED OFF 50 SALESMEN; 2 DIV. MGRS.

Over 50 salesmen were dropped from the Pathe staff last week from the ranks of the most recently engaged workers. Two division managers have been dropped in the east, Haeking and Mayburn, these latter taking jobs as branch managers.

The cutting of field forces means that former branch and exchange managers will have to go out as salesmen.

According to the new lineup, effective Feb. 20, there are now only three division managers, Les Weil, western division; Stanley Jacques, mid-western division; and Dan Michalove, southern division. The eastern territory will be handled by Phil Reisman, sales manager, with the assistance of L. W. Kniskern.

Branch managers, who are also the salesmen in most instances, are: C. J. Storing, Albany; R. C. Cropper, Boston; L. J. Jackson, New Haven; W. E. Raynor and Robert Wolf, New York; W. G. Humphries, Philadelphia; R. C. Robin, Washington; W. W. Anderson, Atlanta; E. L. McShane, Charlotte; E. C. Storing, Dallas; Guy C. Brown, New Orleans; Oscar Hanson, Buffalo; J. A. Harris, Cincinnati; O. J. Ruby, Cleveland; Oscar Bloom, Indianapolis; Robert Moehre, Pittsburg; H. S. Lorch and Harry Graham, Chicago; Henry Zapp, Detroit; J. H. MacIntyre, Milwaukee; A. Levy, Des Moines; E. S. Olmstead, Kansas City; L. J. Duncan, Memphis; C. W. Allen, Oklahoma City; Albert Danke, Omaha; C. D. Hill, St. Louis; A. G. Edwards, Denver; J. S. Stout, Los Angeles; H. L. Percy, Portland; A. J. O'Keefe, Salt Lake City; M. E. Cory, San Francisco; L. A. Sargent, Seattle.

The Chicago office dropped three salesmen from the staff last week, Warren J. Rutter, Tom DeLaney and Jack Stinson.

## Miss Mann Held in N. Y.

Margaret Mann has been so well received in connection with her personal appearances daily with "Four Sons" at the Gaitey, New York, the Fox officials have decided to keep her here for at least another three weeks.

On Washington's Birthday she changed her costume to that of Martha Washington, in which attire she made her debut in San Diego some days ago.

## ASTOR-HAWKS WEDDING

Los Angeles, Feb. 21.

The real name of Mary Astor is Luella Vasconcellos Langhanke. She will become the wife of Howard Hawks, Fox director, Feb. 23.

# CON-BILL'S "FAILURE ISLAND"; IT'S "PORT OF MEN WHO MISS"

By Jack Conway (Con)

Los Angeles, Feb. 19.

Dear Chick:

Bill Mizner and your second baseman have knitted a ditty for the boys called "Failure Island" and we expect it will go the pants. "Failure Island" is located through the "Valley of Discontent" and is located at the "Port of Men Who Miss," according to Bill's map.

You will probably recognize it as that place where you and every other mug in the world wanted to be, when punch drunk and disillusioned you longed for an escape from reality and found out that booze wasn't the right prescription.

Every guy in the world, who is willing to concede that he's a failure, is eligible. This goes for Rockefeller, Henry Ford or any of the others. For the possession of dough has nothing to do with our angle. If the applicant admits to himself that he's a flop—he's oke to move in.

This is more or less kidding on the level for Bill and I have really lined up an island in the South Seas and have had applications from some of the biggest shots in the deaf and dumb colony.

The rules are, write your own ticket and bury your own dead. We don't intend to do anything, but provide a sanctuary for the birds who would much rather sit in the grandstand or bleachers than get out on the lot and play. In order to acquaint the world with our idea, we will cook up the screen opus

and then sit back and take applications.

You will notice that up to now I haven't cracked about breads. We have a fool proof scheme worked out to take care of the molls. But you'll have to wait for the picture to get a load of it. It's too good to tip, even to you.

We have already lined up Mencken, Nathan and Tully, and if we could spritz Ernie Booth from San Quentin, he'd be a pipe to solicit. We will probably take a director and a cameraman along so the world can see the development of the most modern republic, and the chumps can gaze on free men in their natural environment.

The rules of entrance, making it obligatory for candidates to cop a plea and admit themselves palukas, would automatically bar members of the Anti-Saloon League and most of the natives of Iowa and Indiana.

Cover Charge for Tone

But to get back to the picture. I think we have a real opus, if one of these muggs minds out here don't insist on a six cent ending. I wouldn't bet very high that they

(Continued on page 37)

## COSTUMES FOR HIRE

PRODUCTIONS  
PRESENTATIONS

**BROOKS**  
COSTUMES  
143 W. 42ND ST. N.Y.C.



## AMUSEMENT STOCKS SUPPORTED, RALLY PROMPTLY, PAR. AT 116

**Behavior of Group Hints at Skillful Management of Pools—Leaders Give Way 2 to 3 Points—Fox Financing Reacts Against Market Position**

Amusement stocks gave a good account of themselves during the severe setback that shook the whole last week, and on yesterday's momentary rally were prompt to show betterment. Yesterday's upturn seemed to be largely pre-holiday short covering, giving no hint of distant market trend.

Relatively moderate volume of business in the amusements was evidence that distressed selling was not great, while all signs indicated pool operators were standing firm to support their issues under attack.

Paramount came back above 116 yesterday from an extreme low of 113 1/2 last week; Loew recovered from 57 1/2 to within a fraction of 60 by noon. The only issue that reacted severely was Fox, under the pressure for the moment of its new financing. Rights to the new stock declined from 1 1/2 to 1/2, exhibiting no rush to buy the new stock at 75 and this put rather an uncertain aspect on the shares.

**Maneuvers on Way Up**  
Another side to the group is that Paramount and Loew have gone through a gradual advance, accompanied at frequent intervals by corrective declines—which have eliminated a weak low following as it accumulated.

This has been especially true of Paramount and Loew and the strength of their position, as compared to Fox, was clearly shown. With the steady reaction of the past ten days, Paramount went off only 4 points from its top, from 117 1/2 to 113 1/2. Loew slipped from 62 to 58, while Fox was off from its peak of 58 1/2 to a low of 57 1/2.

Fox, of course, has been bid up sharply, first from its last summer bottom of 55 to above 70 and then in leaps to 88, the whole movement being accomplished almost without a pause to retrace some of the advance. The result was that when the list tottered, bear testing operations against Loew and Paramount, both in strong clique hands, they could make little impression, while assaults against Fox brought definite results.

It is likely that the drop in Fox is serving its purpose of dropping in liquidating a lot of trailers, and at current levels the shares should be in good position when the advance resumes. For even conservative opinion is that the general slump is temporary and that the bull movement will be resumed later on. All disagree upon when this will happen. There are few, however, who believe that the present reaction

is the end of a long bull market and that the trend has definitely turned into a bear cycle.

Both Paramount and Loew have put their new financing behind them. Paramount at 116 and paying 3 makes an attractive yield, while market behavior of Loew suggests that a more generous treatment of stockholders is not far in the future.

**Pathe Slips Back**  
Pathe Class A behaved about as expected. The recovery from 3 to around 16 turned out to be nothing more than a hasty covering movement, and when it had spent its force, prices retreated. As usual, the retreat was as extreme as the comeback. Yesterday Pathe looked as though it had made progress toward finding a trading level, apparently to be established somewhere between 12 and 14 for the present.

The concern's bonds moved in parallel lines, getting near 70 and then dropping back around 60. This \$6,000,000 of bonds, of course, are an obstacle to any considerable betterment of the stock in the near future. Their interest payment as well as sinking fund requirements (now in arrears) will be a heavy load to carry while the organization is staging a comeback.

**Stanley Decline Halts**  
Stanley dealings in Philadelphia were typical of one phase of trading. Prices have been slipping slowly for three months with nothing coming out to explain why, except vague deductions as to the company on finances of expanding operations. Now that the company has called off building and acquiring new theatres and talk of passing dividends is frankly carried on, the decline halts.

Here is another example of insiders discounting bad news and prices firming up upon the general coming out of the news. Stanley was dealt in all week at stable prices within a fraction of 49-50, compared to the bottom below 47.

Warner Bros. is gaining in the favor of speculators. The steady behavior of the bonds, now selling at a premium, 102, compared to its low around 80, makes it apparent that at least some of the concern's troubles are behind them, while prospects are constantly brightening, as indicated by a profit on the half-year up to late summer.

Shubert was neglected in narrow range between 61 and 62, while Orpheum drifted, generally close to its low at 29. No action on the Curb or in the Counter shares.

### Summary of dealings, including Saturday, Feb. 18:

#### STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net
102 1/2	98 1/2	1,300	American Sea (4)	30 1/2	29 1/2	29 1/2	—
171 1/2	163 1/2	6,700	Eastman Kodak (6)	107 1/2	104	104	-2 1/2
100	98	100	First National 1st pref. (8)	10 1/2	10	10	—
100	98 1/2	14,900	Fox Class A (4)	60 1/2	57 1/2	58 1/2	-2 1/2
13 1/2	13	32,200	Fox 2d, expire Feb. 27	14 1/2	14	14	—
63 1/2	61 1/2	35,400	Met. Pict. (5)	6 1/2	6 1/2	6 1/2	—
20 1/2	20	4,300	Mad. Sq. Garden (1 1/2)	26	25 1/2	26	-1 1/2
27 1/2	27 1/2	200	Met.-Gold-M. 1st pref. (1.80)	20 1/2	20 1/2	20 1/2	—
24 1/2	24 1/2	300	Met. Pict. (5)	20 1/2	20 1/2	20 1/2	—
102	99 1/2	100	Orpheum	23 1/2	23	23 1/2	-1 1/2
117 1/2	111 1/2	66,900	Par. Fam. Pl. (10)	117 1/2	113 1/2	114 1/2	-3
4 1/2	4 1/2	12,800	Pathe Exch.	4	4	4	—
18 1/2	18 1/2	21,800	The Class C (4)	16	15 1/2	16	-1 1/2
60 1/2	60 1/2	1,000	Shubert (5)	61 1/2	61 1/2	61 1/2	—
26 1/2	26 1/2	100	Loew's Pict. 1st pref. (8)	25 1/2	25 1/2	25 1/2	—
5 1/2	5 1/2	26,700	Warner Bros.	17 1/2	16 1/2	16 1/2	-1 1/2
5 1/2	4	100	Film Inspect. March	4 1/2	4 1/2	4 1/2	—
22	18 1/2	6,500	Fox Thrs.	19 1/2	18 1/2	18 1/2	—
26	22 1/2	100	United	13 1/2	13	13	—
17 1/2	16	100	Loew's deb. rts.	13 1/2	13	13	—
17 1/2	16	100	Warner Bros.	17 1/2	16 1/2	16 1/2	-1 1/2

#### BONDS

101	99½	\$16,000	Keith 6's	100	99½	99½
108½	106½	53,000	Loew 6's	107½	107	107
81	80	815,000	Pathe 7's	60½	61	61
94	92½	15,000	Shubert 6's	93	92½	92½
103½	95½	69,000	Warner Bros. (Curb)	103½	102	102½
Loew bonds ex-warrants sold \$58,000, 101½, 100½, 101, net unchanged.						

Loew bonds ex-warrants sold \$48,000, 104 1/2, 100 1/2, not unchanged.

#### ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter.

New York

Quoted in Mid and Asked

26 1/2 30

7 3

4 1/2

1 1/2 3

2 1/2

60 86

Philadelphia

1,600 Stanley Co. of America

Chicago

Balaban & Katz

St. Louis

Skouras Bros.

Los Angeles

180 Hal Beach, Inc.



**EARL LAVERE**  
and His Accordion

An act that packs a comedy punch for De Luxe Picture Theatres, Productions and Vaudeville. Featured for one solid year with Fanchon and Marco. Now on tour with Public Unit "Leap Year Ladies." Regards to All My Friends. Week Feb. 20—Harding, Chicago.

## Many Corps. With Stock for Public

Albany, N. Y., Feb. 21.

A number of stock and bond issues for theatrical enterprises are to be floated in New York, according to notices recently filed with the secretary of state in compliance with provisions of the Martin Anti-Fraud law. In some instances the companies have been organized to handle their own issues, while in others brokerage houses have been designated as dealers.

Among the issues are: Theatre Creative, Inc., of 651 5th avenue, floating issues of first and second preferred itself; Cosmopolitan Opera Company, Delaware corporation, with offices at 145 West 4th street, through J. C. Joseph & Co., of 555 5th avenue, intends selling \$500,000 worth of 6 1/2 per cent. debentures and 20,000 shares of common stock, par value \$25 each; Keith-Albee-Orpheum, Inc., of 1564 Broadway, through Lehman Brothers of 16 William street, offers an issue of 7 per cent. cumulative, convertible preferred stock without par value; Paramount-Famous Players-Lasky, Paramount Building to list on the New York Stock Exchange an issue of bonds due Dec. 1, 1947.

International Motion Picture Corporation, Delaware company, with offices at 170 Broadway, through Haviland & Co., of 191 Joralemon street, Brooklyn, issues of common stock; Theatre Realty Company, St. Louis, through Halsey, Stuart & Co., of 14 Wall street, offering as security first mortgage fee income bonds, 4 1/2 per cent. sinking fund gold bonds dated Oct. 1, 1927. (Illinois corp.)

## Drops Wardrobe Dept.

Los Angeles, Feb. 21.

Fox studio has discontinued its wardrobe department and in the future will have all costumes made on the outside.

It is said that the department was not functioning properly, and Ben Jackson, general business manager for the company, figured that it would be more practical to get the wardrobe from costumers who do this work for the studios.

## F. N. Starting 3

Los Angeles, Feb. 21.

Three new productions will be under way at the First National studios by March 1. "The Hawk," with Milton Sills and Christensen directing; "The Butter and Egg Man," with Jack Mulhall and Richard Wallace directing, and "Round the Bend," starring Richard Barthelmess, direction of Alfred Santell.

## LA ROCQUE'S ONE OF TWO

Los Angeles, Feb. 21.

Rod LaRoque, now en route to Europe, returns here April 1 to start work on one of two stories now in preparation, "The Ticket Chopper" or "Celebrity."

"Ticket Chopper" has recently been changed to "Subway Chopper."

## Dickinson Leaves Job

Los Angeles, Feb. 21.

Weed Dickinson, press agent for the Harry Langdon Company, left his position Saturday.

## 'CAN'T MAKE EXPENSES LOANING INDIE FILM PRODUCERS'—WILSON

**M. P. Capital Corp., Financing Concern, Leaving Picture Field—Film Industry Too Centralized—Backed "Kings" to \$1,500,000**

## Producers Claim 1st N. Studio Charges Too High

Los Angeles, Feb. 21.

Harry Langdon will make his last picture under his present contract with First National at an outside studio and will not avail himself of facilities of the First National studios. Langdon will likely move over to the Metropolitan studios, as he feels studio costs will be much lower in that spot than the charges at First National plant.

Langdon's complaint of overhead and various charges at the latter lot is the same as that of other independent producers who have made pictures for First National at the Burbank plant.

Johnnie Hines, making comedies for the same releasing organization, has been operating at the Fox Art studios at a much lower cost of studio charges for sets and material than he could turn out his product in Burbank.

## RUPERT JULIAN'S SPEED

16 Day Shooting Record for DeMille Lot—And Under Budget

Los Angeles, Feb. 21.

A record for time on shooting a picture was established on the Pathe-De Mille lot when Rupert Julian completed "Walking Back" on a time schedule of 16 days. Julian has a reputation of taking his time to get results.

The 16-day schedule is the shortest of any picture made at the DeMille plant since the organization started. It is said to have been completed at a figure around \$125,000 under the budget.

## Shipping Scenes East Daily

Los Angeles, Feb. 21.

Burton King has started production on "Women Who Dare" at the Metropolitan studios for Excellent. Cast includes Helene Chadwick, Rex Lease, Jack Richardson, Mickey Bennett, Frank Beal, Ernie Adams, J. W. Dillion and Charles Delaney. Scenes shot will be shipped daily to New York, where the picture will be assembled and edited.

## Heart Disease Declaration Cleans Up Morris Death

Los Angeles, Feb. 21.

The mystery which at first surrounded the death of Reginald Morris, scenario writer and gag man, was dispelled after an autopsy was held and County Surgeon A. F. Wagner declared that Morris died of heart disease. Hollywood police had started an investigation after Dr. E. J. Krahluk refused to sign a death certificate because he was not present at the time Morris died, having been called in later.

Morris was discovered dead in his apartment. When police arrived they found Linda Loreda, Spanish dancer, who has been doing some work in pictures, in the room and weeping. The girl said she and Morris had been to a theatre the night before and had something to eat. Later, Morris was seized with severe pains and expressed the belief it was indigestion. Friends of Morris corroborated that. Girl was questioned by police but not held.

## Duffy's 2 Two-Reelers

Los Angeles, Feb. 21.

Al Christie has exercised his option on Jack Duffy. Duffy will be featured in eight two-reel comedies on the '28-'29 program of shorts for Paramount.

## Pathe Buys "The Dummy"

Los Angeles, Feb. 21.

Pathe has purchased screen rights to "The Dummy," a stage play. It will serve as a starring story for Junior Coghlan on next year's program.

The Motion Picture Capital Corporation since its inception four years ago has financed 247 film productions. It is changing its title, slashing its board of directors and moving downtown March 7, Frank Wilson, its president, says.

Congress M. Schenck's distribution and exhibition through the numerous mergers has resulted in a condition making it a hazard to make a loan even to an established independent producer, Wilson declared.

"Gradual centralization of the industry has contributed to this situation. Even independent producers with good pictures find it impossible to get national first runs, not solely because they are practically controlled by producers, but because an exhibitor is compelled to fill his program," Wilson said.

"Wilson stated his company witnessed a \$3,000,000 decline in its 1927 business over that of the previous year. "This was largely due to the fact that we were afraid to take it," he said.

Little over \$100,000 on a capital of \$2,000,000 was realized by the company during 1927, the president revealed. "I don't imagine that we would do much more than pay expenses if we confined our activities to films during 1928," Wilson remarked.

## One Other Loaner

The revision of Capital's status will leave only one other company specializing in film loans in the field, according to Wilson. This is Joseph M. Schenck's Art Cinema Corporation.

"It can well afford to continue because it owns, distributes and exhibits the pictures which it finances," Wilson claims. The other company, Cinema Finance Corporation, was absorbed two years ago by Capital from its backers, the Pacific Southwest and the First National banks of Los Angeles.

The Capital's board of directors, cut from 15 to five, will drop Jules Brulatur, described as "inactive for some time." Others are Theodore Watson of Watson and White; Frank Wilson, Leslie Cudahy, of "Literary Digest"; William R. H. Kellogg, Capital attorney; Bernard E. Pollack, banker; Clarkson Potter of Hayden Stone & Co.; Charles Christie of Christie Producing Company.

Capital financed up to \$1,500,000 De Mille's "King of Kings" and has furnished working capital for others of De Mille's films, from understanding.

## Tom Mix Hurt

In Last Film for Fox

Los Angeles, Feb. 21.

"Tom Mix," on the final day of making his last picture under his present contract with Fox, suffered numerous injuries in a scene where he had to battle five men and jump down a flight of stairs after them.

Mix, in making the jump, landed on top of the knees of one of the men, breaking two ribs on his right side, a finger on his right hand, wrenching his left wrist and throwing that arm out of place, as a result of a trying ordeal.

Mix had saved this fight to make after the last scene of the picture, figuring it would be a rough and tumble go.

Prior to being injured he had thrown five men down the stairs after a rough and tumble battle, and had gone after them in one leap.

Mix will be confined to his home for about 10 days.

## Sutherland Released

Los Angeles, Feb. 21.

Eddie Sutherland has been released from his contract with Paramount, for whom he had one more picture to make.

He has shifted to Metro-Goldwyn-Mayer to make one production, and thereafter will undertake the direction and supervision of feature comedies under Irving Thalberg.



# FOX'S, WASH. CREATED BIZ DOWNTOWN; MIDLAND, KANSAS CITY, HAS NOT TO DATE

**Comparative Figures of Bulked Grosses Before and After Advent of Big New Capacity Film Houses, to Ascertain Whether Additions Created Business or Merely Took from Older Theatres—Legits, Also K-A Big Timer, Badly Hurt at Capital**

Washington, Feb. 21. Advent of the new 3,400-seat Fox has created approximately \$20,000 weekly in new business for the downtown houses. Some managers say it is too early to actually set a level as yet.

This additional business is shown in the bulked grosses of the four houses constituting the main stem contingent prior to the opening of the Fox last September in comparison with the bulk takings since the coming of the new big capacity house.

Taking the top weeks the new business is reduced to even less than the approximate \$20,000. Prior to the Fox opening the four houses did a weekly bulk of \$59,000. The highest total gross since Fox opened has amounted to about \$84,000.

Latter is not a true figure as a sixth house had entered the field the Earle, with a change in policy. The business it had been doing (K-A vaude), was not taken cognizance of in the previous high of \$59,000. House was doing a possible six to seven thousand weekly which would throw the old-gross to about \$67,000. Leaving only a \$17,000 increase.

Average bulk gross from October through December, 1922, was about \$45,000 weekly. About on a par with the same period this year with the same number of houses. Convincing that there has been new business created.

The main increased business, managers state, has come from the neighborhoods, Saturday openings helping this along.

Another phase is the conviction that the government worker, with his average of \$1,200 a year, is now slowly being educated to make two and three trips to a picture house instead of his previous one a week.

**Legit Hurt Business**

This has also meant the passing of the legit. Unless it is an exceptional attraction even the musicals don't get them any more. It has also made the troubles of the Keith-Albee two-day houses just that much harder to bear. Business at Keith's has so drifted that persistent rumors indicate switch to a grind policy is not far off.

Bulked grosses from week ending July 16 to Sept. 17 (Fox opening), were: \$50,000, \$44,000, \$32,000, \$46,000, \$38,000, \$35,000, \$45,000, \$46,000, \$58,000, and Sept. 13, \$54,000. Fox opening the next week took the combined grosses to \$70,000, dropping down to \$57,000 the week before Christmas. Following week forced takings up to \$84,000 with the Earle counted in making a total of six houses against the previous four. Week before last found takings in toto back to \$67,000.

Figures are considered remarkable at the gate scale of 50 cents top. A top that the Fox finally came down to by several reductions.

## K-C Stood Still

Kansas City, Feb. 21. Fifty thousand dollars seems to be the average gross of the local first run picture houses in the downtown district, according to a close observation of the figures reported from these same houses for the past year.

Before the advent of the beautiful and new Loew's Midland with 4,000 seats, the exclusive first run picture houses and their capacities were: Newman, 1,900; Mainstreet, 2,200; Pantages, 2,200; Liberty, 1,000, and Royal, 900.

Week after week the combined grosses of these five theatres would average around \$50,000. It was so regular that when either jumped up its weekly gross, some or all of the others would drop enough so that as usual the total of the five would still be \$50,000.

When the Midland opened and the Loew management took over the two public houses, Newman and Royal, the latter house was closed and the policy of the Newman changed to show vaudeville with out stage show, with a 35c. top at

night, and 25 cents for the day trade.

With the closing of the Royal, 900 seats were taken out of circulation, but the addition of the Midland's 4,000 increased the seating capacity of the picture houses practically 50 per cent, apparently too much for the town as the weekly grosses still remain close to \$50,000.

There is no question but what the Midland hurt, and is hurting, the other houses, but it is also recognized that the house is not doing the business it can do or is expected to do.

The figures do not include the Orpheum, 1,800, now playing pictures with its vaudeville, or the Globe, which uses pictures between the performances of the musical tab shows.

Universal recently opened its Uptown theatre, in the Broadway business district. This house is a couple of miles from the downtown district, but its 2,500 seats are proving competition to the downtowners.

## Cooney-Coston Want to Talk Business to Fox?

Chicago, Feb. 21. While B. J. Cooney and James Coston of Cooney Brothers theatres and the Coston circuit, respectively, have gone to Los Angeles with their wives, presumably for a vacation, considerable significance is attached to the trip, locally, from a business angle.

Men with offices on that part of Wabash avenue which is "film row" are endeavoring to read between the lines. Many and varied are the tales told as to just why Messrs. Coston and Cooney have hied themselves to Los Angeles.

The story is that the theatre operators are to go into conference with Jimmy Grainger and Winfield Sheehan, at Fox headquarters. If Fox were to throw his Ascher holdings into the Cooney-Coston combination there would be stiff competition for Balaban and Katz-Publix in Chicago. The Cooney-Coston combination have combined bookings amounting to about 125 houses.

## 4TH WRITER ON FILM

Los Angeles, Feb. 21. C. Gardner Sullivan is the fourth script writer assigned to work on Norma Talmadge's next, "A Woman Disputed."

Elmer Clifton, who wrote the play, was the first to contribute ideas on its adaptation, then Agnes Christine Johnston and Jules Furthman were called in.

## BREN MADE SUPER

Los Angeles, Feb. 21. Milton Bren has been promoted to production supervisor of M-G-M dog series. Bren has been assistant to Paul Bern, scenario department head, for the past year.

## "GOP" SCENES IN N. Y.

Donald Crisp, his cameraman, Arthur Miller and a group of players headed by William Boyd, are in town to take New York exteriors for "The Cop," forthcoming De Mille-Pathe release. They will be here about a week.

## PATHE STORIES OVERBOARD

Los Angeles, Feb. 21. Arthur Kane, brought in by Pathe-DeMille as a story scout for picture possibilities, quit the job after two months.

The studio is fully supplied with story material for next year's program, it is claimed.

## Girl Screenwriters in N. Y.

Frances Marion and Alice D. G. Miller, scenario writers, arrived in New York from the Coast, Saturday, for several weeks vacation in New York.

## TAKING SAXE NAME OUT OF WIS. ADS

Milwaukee, Feb. 21. The Saxe name dropped further out of sight on Wisconsin theatres when it was jerked from the advertisements. Previously, Saxe was scratched from the company offices and Milwaukee supplied it.

Whether the arrest of Thomas Saxe on charges of a young girl had anything to do with the sudden change in the newspaper ads or not, has not been learned. The newspaper ads now state "Midwest Theatre, where the name 'Saxe' had been written across a facsimile of a chart of the state, the Saxe trade-mark.

Midwest theatre heads said the Saxe name would remain for a time on the canopies and signs over the various theatres.

Two swatches in managers were announced this week Jack Plant, who opened the Oriental, was sent to the Garfield, while Bill Dubach, who opened the Garfield, goes to the Oriental.

Midwest's Miller announced the closing of Eddie Galbreth, master of ceremonies, Charlie Zelow, orchestra leader, is in charge.

## Detroit's 2 House Price War; Oriental and State

Detroit, Feb. 21. Price slashing battle recently started by Miles' Oriental and Kunsky's State still rages. Both play vaude-film and are deadly opposition in fighting for the same type of patronage.

Both are now operating under trick scales, the minimum reached so far being 25 cents from opening until 1 p. m., daily except Sundays. The mob is going blind trying to find the "except Sundays" line in the advertisements. In the case of each the two-bit scale gets feature billing, over all attractions, and it is no uncommon sight to see the boys running toward the box office with quarter in hand to beat the 1 o'clock whistle.

Though not directly concerned in the "two-house scrap," the Temple, K-A grind stand, has also been using the razor and is now down to a 40-cent top. This house played two-a-day at \$1.50 until last August.

Both the State and Oriental are running in the red and are seemingly driven in the belief that the only remedy for one is to murder the other.

## TEC-ART'S \$40,000 BLDG.

Los Angeles, Feb. 21. Starting on a \$500,000 building and expansion program, Tec-Art studios is now erecting a three-story building to contain dressing rooms, star suites, showers and baths and quarters for property and wardrobe departments.

Building is estimated to cost \$40,000.

## MINA WALLACE MOVES UP

Los Angeles, Feb. 21. Mina Wallace is now casting director at Columbia. Miss Wallace was formerly secretary to Jack Warner; later a casting agent, and more recently secretary to Harry Cohn, head of Columbia.

They have had eight casting directors at this studio the past year.

## FBO HOLDING BACK

Los Angeles, Feb. 21. FBO is holding back production on its new program awaiting orders from New York.

Only western unit to be kept busy for the next six weeks will be the here Tom Tyler troupe.

## SUTHERLAND AFTER 'CYCLONE'

Los Angeles, Feb. 21. Present trip of Eddie Sutherland to New York is to obtain the screen rights to George M. Cohan's "Baby Cyclone."

M-G-M wants the script for Lew Cody and Alleen Pringle.

## Production Staff Move

Los Angeles, Feb. 21. Samuel Goldwyn's production staff will move from the DeMille to the United Artists studio as soon as office space, under construction in the latter plant, is completed.

## Franklin on Theatre Operation; Valuable Work From Experience

Little doubt that Harold B. Franklin's book, "Motion Picture Theatre Management," is an innovation and education in that line of endeavor. It might well become the text book of every "chain," independently operated house, any school for managers or theatre courses in colleges.

Published by George H. Doran Company, the volume is in 365 pages, 34 chapters. It covers everything pertaining to the theatre from financing to equipment, policy, and the value of the conference. For the uninitiated, the work is also a graphic description of the picture industry as a whole touching as it does on production and distribution.

Franklin writes on all phases, intimately, with an insight to detail that is remarkable. That it took the author some eight or nine months to write it, generally while en route from coast to coast, is believable upon the reading.

The book's dominant note is Franklin's belief in the budget. Continuous reference is made to the subject. To quote the author: "As a business adjunct, the budget is the most progressive advancement in controlling and measuring efficiency in the last decade." That sentence sums his viewpoint but he also takes the pains to point out how, where and when it should be used.

Split into seven parts, the book covers in rotation: Industry and the Theatre, Management and Organization, Plant and Structure, Personnel, Finance, Auxiliary and Contributive Elements, and review and forecast—the latter particularly interesting in that it deals with the "Talkers and Television."

His contention that "the impulse that sent people to the county fair in other days will never die," is the author's answer to those who predict television will throttle the theatre when and if perfected.

### Invaluable Guide

A full chapter is devoted to the Paramount theatre, the Roxy is also given its share of attention and Franklin, at the end of the preface, pays a graceful tribute to Adolph Zukor.

As a guide book the book is an invaluable contribution to the industry. Based upon the experiences of a man who is a master of theatre detail, the author has put the knowledge he has gained on paper that all may see. And in the light of what Franklin, personally, has accomplished in so short a space of time, who is there within the picture theatre who can afford to ignore such a reading—no matter how episodic or haphazard the scanning of the volume may be?

"Motion Picture Theatre Management" is a highly creditable piece of work from all angles. It's not only educational but readable, and to those in any way concerned in theatre operation, or with stage production for picture houses, it amounts to their loss if they fail to take advantage of it.

It's the first and thoroughly complete work on theatre operation and management.

## "TRUST" SUIT STARTS AGAINST PAR IN DALLAS—\$450,000 DAMAGES

**Two Local Exhibs Allege Losses—Couldn't Secure 1st Class Pictures and "Put in Bad" With Other Distributors—Possible Precedent**

## "Tiring Process" Says T. O. C. C. in Letter

Termining the contract committee meetings in Chicago a "tiring-out process," the T. O. C. C. in a letter to theatre owner representatives sitting behind the closed doors, demands that they insist upon a seventh arbitrator "on any of the points which we have asked for and which are not conceded by the producers."

The letter states the New York organization was kept in the dark on all moves made during the first and second sessions on a film contract for the industry. It instructs the exhibitor delegates, above the signature of J. Arthur Hirsch, chairman of the organization's executive committee:

"Under no circumstances will this organization concede the right of giving up their privilege of trial by jury by agreeing to arbitration unless the article that this arbitration is based on has been impartially arbitrated."

## Rayart After Producers

Los Angeles, Feb. 21. Ray Johnston, president of Rayart Pictures Corp., is on the coast negotiating with independent producers for new releasing contracts for Rayart.

## CARR'S 3 WESTERNS

Los Angeles, Feb. 21. Treacy Carr is producing three westerns for Rayart release at the California studios. Titles are "Mystery Valley," "The Lightning Shot" and "The Devils' Tower." Mystery Valley, now in production, is featuring Buddy Roosevelt, Jr., and Thelma Parr, with Tom Bay, Art Cloyd and Jimmie Kane supporting. J. P. McGowan directing.

## MISS PREVOST'S STARRING 6

Los Angeles, Feb. 21. Pathe-De Mille, proffered Marie Prevost no less than six drafts of a renewal contract as a star in that company's pictures before one was drawn to her satisfaction. Under the contract she will star in six pictures a year.

Miss Prevost was taken over from Metrobion when the latter merged with Pathe-De Mille.

## NIBLO'S M-G FILM

Los Angeles, Feb. 21. Fred Niblo, preparing to make "La Pava," featuring Lupe Valdez for United Artists, will move to the M-G studios after completing the production. He is to direct "The Ordinal," a book which M-G has had on the shelf a long time.



## STUDIO ACTIVITY IS 50% OFF; FEB. RUSH TO BEAT STATE TAX

Five Studios Dark—Par. Leads Production With 8 Cos Working, Fox 7, F. N. and M-G 5, Columbia 4, T-S 3—Two Percent Tax on All Negatives

Los Angeles, Feb. 21.

A survey on studio activity shows the aggregate companies working to be about 50 percent below normal. Studios, dark and inactive are Christie, Educational, Mack Sennett, United Artists and Stern Brothers.

Paramount heads the list for production activity with eight companies working. These include "The Patriot," directed by Ernst Lubitsch; "Super of the Gaiety," directed by Hobart Henley; "Three Sinners," by Rowland V. Lee; "Hold Everything," by Clarence Badger; "Ladies of the Mob," by William Wellman; "Easy Come, Easy Go," by Frank Tuttle; "Quick Lunch," by Charles Reisner, and a George Bancroft feature, untitled, and being directed by Josef von Sternberg.

Fox comes next with seven features and one comedy working. They are: "Hagman's House," directed by John Ford; "Red Dancer of Moscow," by Raoul Walsh; "The Sport Girl," by Arthur Rosson; "Four Devils," by F. W. Murnau; "A Thief in the Dark," by John Ray; "Honor Bound," by A. E. Green; "Wild West Romance," by R. L. Hough and a short reel comedy being directed by Jasper Blystone.

First National, at Burbank, has five companies working: "The Yellow Lily," being directed by Alexander Korda; "Butter and Egg Man," by Richard Wallace; "The Hawk," by Benjamin Christiansen; "Little Shepherd of Kingdom Come," by Al Santell, and "Lilac Time," by George Fitzmaurice.

M-G-M also has five companies going with "Diamond Handcuffs," being directed by John P. McCarthy; "Detectives," with Chester Franklin; "Man About Town," by Malcolm St. Claire; "Tides of Empire," by Al Rogell, and "He Learned About Women," Sam Wood directing.

### U's Lone Unit

Universal has but one company of its own working at the studio. This is "Lonesome," being directed by Paul Fejos. Other companies leasing space at this studio are "The Chorus Kid," being directed by Howard Bretherton and Gotham, and "Code of the Scarlet," being directed by Joe Brown for Charles Rogers—F. N. release.

Tiffany-Stahl has three companies going, which are: "The Scarlet Dove," being directed by Arthur Greer; "Power," by Reginald Barker, and "Ladies of the Night Club," by George Archibald.

Columbia has four units working under titles of "Broadway Daddies," "After the Storm," "The Desert Bride," and "Three Kids in California," another studio has two companies working for Rayart releases under title of "Danger Patrol," being directed by Duke Worne, and "Mystery Valley," by J. P. McGowan.

Metropolitan Studios, leased by Pathe, is being sub-leased to other producers. Companies now working here are: "Hell's Angels," being produced and directed by Howard Hughes; "Women Who Dare," directed by Burton King for Excellent, and "Road to Ruin," by Norton Parker, for Brotherton productions.

B O has but three troupes working. Namely, "The Little Yellow House," Leo Meehan directing; "Notices," by Ralph Ince, and a Tom Tyler western, as yet untitled. Pathe-De Mille has three productions going at the studio and one on location in New York. Companies working at the studio are: "The Goddess Girl," directed by C. B. De Mille; "Tenth Avenue," by William De Mille, and "Man Made Women," by Paul-L. Stein. Company in New York is "The Cop," Donald Crisp directing.

Warner Brothers has one company shooting in addition to making Vitaphone sketches, and Hal Roach is the only short comedy studio active, with but three companies shooting. They will be closed shortly for their annual vacation.

Two-Art, like other leasing studios, is actively engaged in seeking new customers. The independent

## DEPT. OF LABOR SUMS UP GEN. UNEMPLOYMENT

Washington, Feb. 21.

Numerous recent reports of unemployment throughout different sections of the country, as seen by the Department of Labor, are there summed up for entire country as follows:

While there was a large surplus of labor apparent throughout country in January, several of the major industries increased operating schedules and forces employed toward the end of the month.

Inventories meant many lay offs but these are now being re-employed. Many factories have not yet resumed regular schedules.

Some increase in automobile factory employment with still many plants idle. Some steel and iron mills employed additional help with outlook for more employment before end of February.

Textile industry is in bad shape as to employment. Seasonal curtailment in boot and shoe industry has left factories on part time basis. Operations in lumber industry down. Past 30 days has seen large surplus in this latter class of labor.

All outdoor activities are curtailed because of usual midwinter slackening. These workers migrating has caused marked shortages of labor in large cities of some localities.

Better weather conditions will find employment for large portion of those now off the payrolls.

### WILL HAYS BACK

Will Hays with his staff members, Col. Jay and Maurice Mackenzie, returned to New York from the coast this week.

Earlier arrivals were Ben Lyon and Rod LaRocque.

### F. N. After Hersholt

Los Angeles, Feb. 21. Jean Hersholt, under contract to Universal, but who has worked for more outside companies than he has for U, is again being sought by First National.

F. N. wants him to play Dick Barthelme's father in "Roulette."

### Langdon's War Background

Los Angeles, Feb. 21. Harry Langdon's next, to go into production around March 1 for First National, has a World War background.

No title decided upon for picture.

### Jones Directs Team

Los Angeles, Feb. 21. F. Richard Jones has been signed by Paramount to direct the next Beery-Hatton picture.

### Bretherton's "Chorus Kid"

Howard Bretherton, signed by Gotham to direct "The Chorus Kid," Howard Rockey's original.

producers using space in the various rental plants are following the larger companies in curtailing production.

### February Clean-Up

All producers are expected to clean-up product during the current month. The reason for this is that there is a state tax on all film negatives, completed or uncompleted, which are in the state on March 1. The tax is around two percent of the negative cost and is considered by the producers as one of the evils of making pictures in California.

The way schedules are now arranged, most of the companies will finish their shooting Feb. 28. In case the negative cannot be cut here, it will be sent to New York with a cutter accompanying and doing his work there. In the event that retakes are necessary, word will be flashed to the Coast and the scenes be remade and then sent East, the negative remaining near the Atlantic all the time. The state law here specifies that if a negative is taken out of the state for the purpose of evading the tax law and then brought back, the tax in full must be paid.

## MYERS 'SASSES' SENATE IN BREAD INQUIRY

Washington, Feb. 21.

Abram F. Myers, federal trade commission member whose name has been linked for the past several months with the picture trade, due to the commission's interest in that industry, went to the mat yesterday (Monday) with the Senate judiciary sub-committee on the substituted carbon copy of a letter which he said to have material affected the action of the committee. It was charged that this letter was intentionally switched, with committee members having called it a "lying forgery."

Though Mr. Myers telling the committee what he thought of them personally, as well as the manner in which they had conducted the whole inquiry into the bread trust merger, placed Myers in a unique and very select list of Government officials who have stood up and "sassed" the Senate. He told the committee he expected to be practicing law long after his job on the Government payrolls expired.

Meanwhile his stenographer has come forward and taken full responsibility for the switched carbon, the one sent the committee being that of a letter Myers later revised and which he thought had been destroyed.

## Lien on 29 F. & R. Houses In \$500,000 Garrick Case

Minneapolis, Feb. 21.

In support of the \$500,000 back profits awards made by Federal Judge W. A. Cant to former stockholders of the local Garrick theatre, liens have been placed by the judge on 29 F. & R. theatres in the Twin Cities.

Amending his previous decision, which awarded the stockholders the back profits, Judge Cant returned a new order authorizing the liens. As a basis for the issuance, Judge Cant stated that "it has appeared to the satisfaction of the court that from Jan., 1915, to July 8, 1924, the funds from the Garrick theatre have been wrongfully commingled by the defendants with their own funds and with the funds belonging to the theatres included in the enterprise."

The 29 theatres made subject to the liens comprise 14 in Minneapolis and 15 in St. Paul.

## Present Unit Routing

Chicago, Feb. 21.

A new arrangement for Public units will be started next week when the shows produced in Chicago open at the Oriental, with Paul Ash, and play the Norshore, Senate and Harding, then going to the coast.

The units produced in New York will play the Chicago, Tivoli and Uptown and open in Des Moines to go south.

This arrangement will probably hold until all the new houses are opened, when the units will travel to the coast and return via Denver and then south.

## 6 Cent Verdict

Joint Arbitration Board of the T. O. C. and the New York Film Board of Trade decided in favor of the Monroe Theatre Corp., in its case against Universal for alleged breach of contract. Six cents damages were awarded; \$250 was asked.

Monroe theatre claimed Universal had made a contract whereby the Monroe theatre was to follow the Rosedale, eight blocks away, on exhibition of U films specified. This was in Sept., 1927. In January, 1928, the Ward theatre opened three blocks away from the Monroe and the plaintiff averred that U sold the same picture to the Ward which forced the Monroe to follow both the Rosedale and the Ward in presenting the same film.

While one picture was specifically mentioned ("The Irresistible Lover") there were over 40 films involved in the case.

## Pro-Sunday Vote Brings New-House Nevada, Ia, Feb. 21.

Within a week after the local anti-Sunday movie ordinance had been revoked by referendum vote, Circle Amusement Co., which had formerly operated three theatres in Ottumwa, secured a site on Main street for a new house.

Building operations are already under way.

## GREATER N. Y. OPERATORS INTEND ASKING \$4.50 WKLY. RAISE IN FALL

Indie Exhibs in Area Expect Complete Organization and Will Make Strong Resistance—1,130 Operators—Present Contract Expires Sept. 1

## U. A. WITHDRAWS L. A. HOUSE FROM W. COAST

Los Angeles, Feb. 21.

The local United Artists theatre has been taken over by that concern after having been operated for seven weeks by West Coast. The change is by mutual consent.

It is said that U. A. has not been satisfied with the operation of the house. Weekly overhead is around \$16,000, with the gross for most weeks to date hardly reaching that amount. No radical changes will be made in policy for the time being, but extensive advertising exploitation is contemplated.

Entire personnel of employees, headed by managing director Bruce Fowler, remain with the house, but severals his connection with West Coast. One exception to this is Earl Elinor, relieved as musical director.

West Coast is operating a couple of U. A. theatres in the northwest. Joseph M. Schenck, announced enemy of presentations, appears to have been won over in the instance of the local United Artists theatre which will have a prolog, for the first time, when "Sadie Thompson" opens Feb. 29.

Seven people in the prolog.

## MIDLAND'S AIR PROGRAMS

Tie-up with "Journal-Post"—Entire Show Once Weekly

Kansas City, Feb. 21.

Starting Feb. 18 the Midland theatre, in conjunction with the "Journal-Post" here, started broadcasting its entire stage and musical performance. In addition, the theatre is giving a daily organ recital by Arthur Hays.

A studio has been installed in the house and the program arranged is as follows: 10:30 to 11 a. m., organ recital, daily; Saturday night, 7:30, entire show; Tuesday, 11 p. m., Sundoggers program, including extra entertainers.

"Ace," dramatic and picture editor of the "Journal-Post," will have charge of the mike for the Sundoggers program.

## Hyman Unit at Stanley

Sophie Tucker, slated for a fortnight at Stanley, Philadelphia, plays the second week instead at the new Stanley, Baltimore. The Ed Hyman Stanley unit show, slated for Feb. 27 at the Baltimore house, switches to Philly for that week.

At the Brooklyn, N. Y. Mark Strand, Hyman has Jerry Fears as the new m. c. and Russ Morgan, former band leader and m. c. at the piano as an alternate m. c. Fears is being given his first opportunity by Hyman as a stage master of ceremonies.

Willy Stahl, pit maestro, is back at the Brooklyn Strand after a misunderstanding because of temperament.

## Jacksonville Bad

Jacksonville, Fla., Feb. 21. Jacksonville, supposed to be one of the best towns in the state, has been doing poor business for several months.

Instead of improving with the tourist season, it has grown worse, until the managers are worried over the overhead.

## DUBUQUE FOR PUBLICX

Chicago, Feb. 21.

A. H. Blank is closing negotiations with Jake Rosenthal for operation by Public of Rosenthal's new Majestic in Dubuque, Ia.

Terms of the pending deal give Rosenthal a 50 per cent. cut in the house, Blank and Public splitting the other 50 per cent.

Picture operators within Greater New York are reported having decided to demand a scale increase of \$4.50 for every union operator within the district after the expiration of their present agreement with the managers, Sept. 1, next. At present the operator's maximum weekly salary is \$90, with over the usual number of men forced into booths for special film showings.

Independent exhibitors within the affected area are already talking of resistance. Should the present attempted organization of the indies in the metropolitan section proceed, for other reasons, with the success confidently hoped for by the promoters, the indies have concluded that a strong stand will be taken against the union's increase demand.

Over \$250,000 Annually. Now there are about 1,130 operators concerned. At the weekly increase of \$4.50 per man, the total amount for a year would exceed \$250,000. With the indie exhibitors croaked at present union working conditions and supersensitive to any extra cost on their present overhead, the contemplated scale raise for the booth men have them in a furious state of mind.

It is expected, however, the calm heads among the exhibitors will give the union some inkling of the inside conditions, if they continue, which is likely with the summer coming on.

That is expected to defer union action for more money until the exhibitor situation becomes smoother for the men who operate the theatres.

## Musicians Lose Out

Due to a general business depression in the picture theatres around New York City, exhibitors have found it difficult to maintain large orchestras on account of the high wage scale agreement entered into last fall.

In an effort to meet the conditions and reduce the overhead, many theatres have been obliged to let out their orchestras, depending only upon organists for music.

As a result the union headquarters is said to be packed each morning with musicians looking for jobs. Conditions are worse than in the summer when unemployment is seasonable and expected, and the summer resorts in the mountains and seaside offer positions.

## Both Gores in Advisory Capacity for Fox; 8 Yrs.

Los Angeles, Feb. 21. Position within West Coast Theatres, of Abe and Mike Gore, founders of the circuit, will be settled in the near future. Mike Gore, chairman of the present Board of Directors, left yesterday (Monday) for New York where he will confer with William Fox and Hayden Stone Co., bankers.

It is probable that both of the Gores will sign with Fox to act in advisory capacities for a period of eight years. It is understood that a stipulation of this nature was made by Hayden Stone at the time Fox came into control of West Coast.

## Insurance Man Laughs Himself Dead in Theatre

Toronto, Feb. 21. William F. Sangster, 46, insurance broker, laughed himself to death while watching "The Circus" at the Tivoli Thursday night. The same day he had given a lecture on "Unexpected Accidents" at the annual convention of the Canadian Accident Assurance Co.

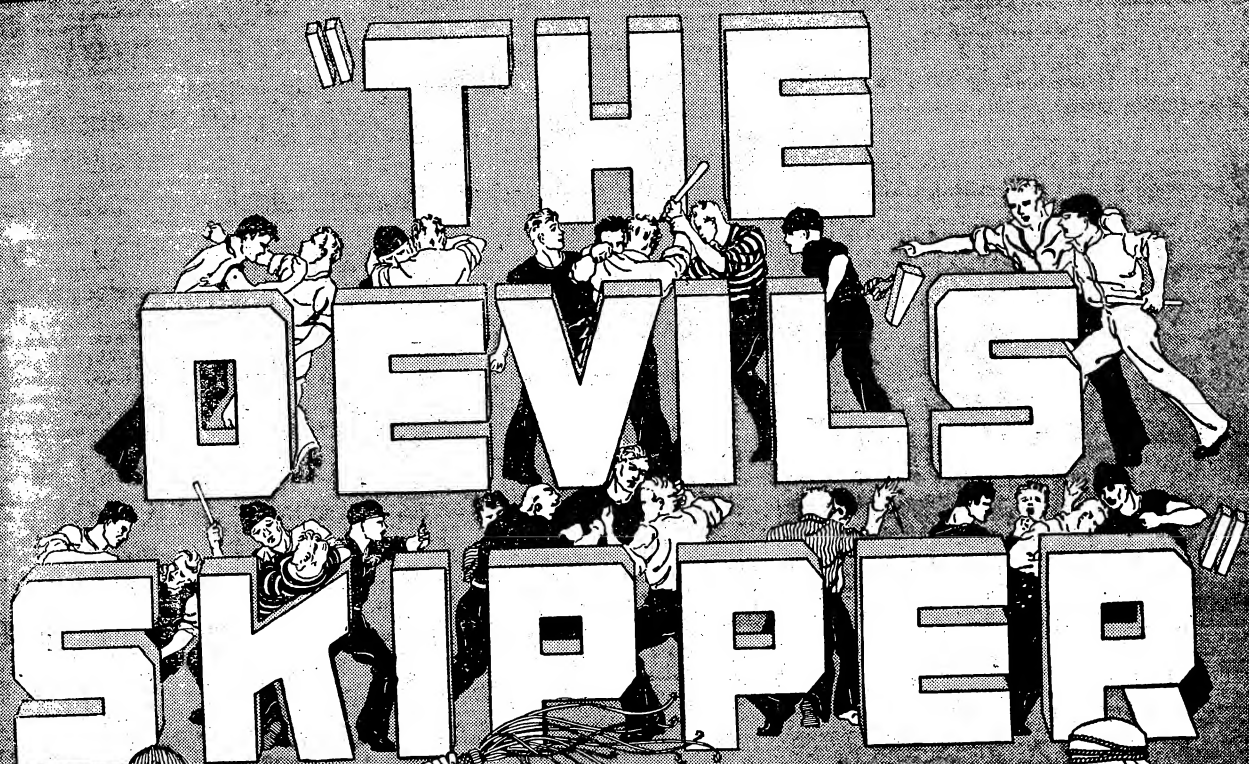
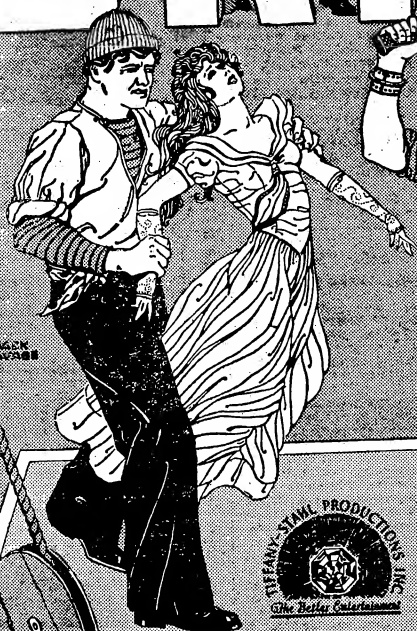
From the same audience a second man laughed himself so ill that he had to be removed to St. Michael's Hospital in an ambulance. Both accidents drew a lot of publicity.

## Gelsay Joining DeMille

Los Angeles, Feb. 21. Ervin Gelsay, formerly assistant to E. F. Schulberg at Paramount, will now join the DeMille production department at Culver City this week.



# THE DEVILS SKIPPER

ONE OF  
THE 24  
GEMS  
FROM  
TIFFANY  
STALL

WITH BELLE BENNETT AND MONTAGU LOVE  
SUPPORTED BY  
MARY McALLISTER - CULLEN LANDIS - GINO CORRADO  
PAT HARTIGAN - G. RAYMOND NVE - CAROLYNNE SNOWDEN  
STEPIN. FETCHIT - ADOLPH MILLAR

SUGGESTED BY  
A JACK LONDON STORY

DIRECTED BY  
JOHN G. ADOLFI

**TIFFANY-STAHLL PRODUCTIONS, INC.**  
M.H. HOFFMAN, VICE PRES  
1540 BROADWAY  
NEW YORK CITY



## LOEW'S 4 NEW N.Y. NEIGHBORHOODS; 1ST PRESENTATIONS IN SUBURBS

**Publix Originally Announced Sites—Loew's Building Under Understanding With Publix—Will Play Publix Units**

Loew's is going ahead, building the four theatres, announced by Publix last summer as part of the agreement to keep Publix out of New York neighborhoods in competition with Loew's houses.

The theatres will be located in Jamaica, L. I., Flatbush and Brownsville, Brooklyn, and on the Grand Concourse, Bronx. Excepting for Jamaica, which will seat approximately 2,500, the others will have a capacity of 4,000 each.

Flatbush, the A. H. Schwartz

stronghold, is seeing the completion of two new 3,500-seat theatres. Keith-Albee Kenmore, Church avenue and Kenmore place, and one by Schwartz at Flatbush avenue and Lincoln road. Schwartz also contemplates building a new 3,500-seat theatre in the Sheepshead Bay section of Brooklyn, adjoining Flatbush.

Loew's intends making these new theatres the first presentation houses in New York neighborhoods, using the Publix units. They are being built by Loew's, it is said, under an understanding with Publix.

**SAN FRANCISCO SENSATION!**



And in the West Coast's Granada Theatre. And that's a tough spot. No fooling! Conducting differently, the Granada Symphony.

**OWEN SWEETEN**

## CRUZE'S SYSTEM CALLS FOR CASH FROM EXHIBS

Los Angeles, Feb. 21.

After directing two more pictures for Pathe-DeMille James Cruze will head his own producing organization. He is backed by eastern capital and will make 20 pictures a year. Cruze will direct four personally and supervise the rest.

He plans to release his pictures to franchise holders in each territory with whom he will make a 5-year distribution contract. The exhibitors will have to pay an advance on the contract and cash on each picture as delivered. Production costs will run from \$50,000 to \$100,000 for a picture personally directed by Cruze.

Cruze will take the present producing unit with him to New York and has added Walter Woods to head the story department. Part of the pictures will be made in England to conform with the Quota laws.

## Local Union's Salary Suit

Milwaukee, Feb. 21.

Suit to determine whether a labor union may collect wages due a member where a contract has been broken, said to be the first action of its kind ever filed here, has been started by the local L. A. T. S. E. against H. E. Welsh, of the Iris theatre.

The union contends that in September the theatre owner signed a contract to employ an union operator at \$42.50 a week. In January, it is claimed Welsh broke the contract and put in a non-union man. The union is trying to collect on the unexpired term of the contract.

## PETTITJOHN'S WORDS

Charles Pettitjohn has spread 5,540 words in closely set type on 12 small pages in a booklet titled: "Memorandum re Brookhart Bill."

## Trade Conference Plan Okayed in Chi Parley

Chicago, Feb. 21.

After two weeks of parley exhibitors and distributors, here to frame a new form of contract, last night agreed to accept the "company practices" evolved at the Federal Trade Conference in New York last year. It is to go into effect in May.

Since the matter of including exhibitors on arbitration boards, and the whole proposal regarding a new system of arbitration, has been deferred until June, the new contract promises little to exhibitors. If the producer-distributors have made any slight concessions, and even this doubtful, the exhibitors will still be without power to enforce their claims because they lack arbitration representation.

## Crowding Up Portland

Portland, Ore., Feb. 21.

Julius Sax, formerly owner of a string of second run houses here, and reputed worth millions until bankruptcy, is reported promoting a theatre and hotel project at Union avenue and Killingsworth. Site was originally due to be leased by Universal, but looks as if this were off.

Sax is understood to have conferred with R. E. Lloyd, L. A. oil magnate, who owns the property, and was assured of a 2,000-seat house, providing a long-term lease was taken and a \$50,000 bond posted. Sax is said to have obtained the backing of Ben Selling, local millionaire merchant, and drawings are now being made. It was also rumored that Walter Tebbetts, owner of the new and big Oriental, had taken an option on the Lloyd property, but no confirmation of this could be obtained. It is authentically stated, however, that Tebbetts is looking for another big house.

Publix is opening a big house here next month.

## Fox-Locust's Short

Life—Site for Busses

Philadelphia, Feb. 21.

Fox-Locust, opened only about a year, on Locust street just west of Broad, will complete its present season according to substantiated reports and come down, or rather torn out.

It occupies a part of the Mitten office building, owned by the transit company, and the main floor of this building will be used as a bus terminal, beginning next fall.

It is understood that Fox only had the theatre for a single year. The passing of the Fox-Locust will be offset a year from this spring by the opening of the new Fox, at 17th and Market streets. Work on it will start very shortly, according to reports.

The new Shubert legit house, Forrest, at Walnut and Quince streets (east of Broad), is still announced to open this spring. Rumors have had it ready in six weeks, but 10 looks more likely.

Work has been halted on the new Stanley house, Mastbaum, at 20th and Market. Another house mentioned, but not started as yet, is to be at 21st and Chestnut, on the site of the old Aldine hotel. It will presumably be legit also. As for the Garrick, although its lease is supposed to have only a year to run, nothing has been done of late about the building of its successor, also at 20th and Market streets.

Morrow in Dallas for U. A. William R. Morrow, formerly southern sales manager for Pathe, has joined United Artists, in charge of the Dallas exchange.

Malcolm Walte and Roscoe Karns in "Something Always Happens." Estor's Ralston's next for Par. Direction Frank Tuttle.

Frank Clark, Roy Wilson, Maurice Murphy, Leo Nomis and Frank Tomick all stunt flyers, are engaged by Howard Hughes for his present Caddo production, "Hell's Angels."

## EXHIBS HAVE KICK ON PAR-THOMSON

Fred Thomson's second Paramount picture, "A Pioneer Scout," is the cause of complaint by exhibitors, who have purchased this season's Paramount product. Exhibitors allege Paramount represented it would build Thomson into a star of box office value, and started out to do so with his "Jesse James" splurge.

The wise ones in Paramount are said to have decided not to show any more Thomson pictures on Broadway, while the kick is that the exhibitors must go through with their contracts, as though Thomson had been exploited and advertised for a Broadway run.

## VON STROHEIM REISSUES

Los Angeles, Feb. 21.

Universal intends to re-issue a number of their old Von Stroheim productions as specials.

These would include "Foolish Wives," "The Devil's Passkey" and "Merry-Go-Round" which was finished by Rupert Julian.

## BENNY MEROFF



THE LEADER

Now at Marks Bros. Marboro and Granada Theatres Chicago Ill.

## For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

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and **HELENE CHADWICK**  
**SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City



# Famous Quotations-

"I learned about women from her."—Kipling.

Any exhibitor that doesn't book **THE SHEPHERD OF THE HILLS** is passing up one of the best box-office bets that was ever released.  
—H. G. Day, Princess Theatre, Mapleton, Iowa.

It sure looks like **FIRST NATIONAL** has the goods this year.—Abe Levy, Strand Theatre, Waco, Texas.

"A word to the wise is sufficient."—Cervantes.  
**THE SHEPHERD OF THE HILLS** is the best audience and box-office picture on the market this year.—N. C. Tate, Grand Opera House, Perry, Okla.

**THE NOOSE** definitely establishes **BARTHELMESS** as the best male box-office star in pictures.—John F. Kumler, Pantheon Theatre, Toledo.

"The early bird catches the worm."—Moran and Mack.  
What this country needs is more pictures like **THE NOOSE**. **NEVER** have we played such a powerful picture.—C. A. Grissinger, Shapiro Theatre, Mt. Union, Pa.

"God helps them that help themselves."—Benjamin Franklin.

You have a wonderful money-getting and pleasing picture in **THE SHEPHERD OF THE HILLS**.—C. M. Hartman, Hartman Theatres, Carnegie, Okla.

"I only regret that I have but one life to give for my country."—Nathan Hale.

I am sorry my house does not have double its present capacity as I am sure I could fill it at every performance with **THE PATENT LEATHER KID**.  
—Tom H. Boland, Oklahoma City.



Member of Motion Picture Producers and Distributors of America Inc.—  
Will H. Hays President

# Learn them by Heart!



## SAPIRO HEADS INDIES

(Continued from page 5)

7,000,000 represented in the same district.

### Exhibits Bound

Under the contract proposed by the association, all exhibitors signing give the association power of attorney to buy films, and pledge their theatre holdings for three years as security that they will accept the conditions made for them by the association with producers and distributors.

About a year and a half ago a similar proposition, launched by the

Theatre Owners' Chamber of Commerce, with the aid of Nathan Burkan, fell through. Though only around 40 or 50 independents were then concerned, none would agree to give the leaders power of attorney.

The association has been formed for the purpose of assuring independents in New York necessary supplies of film at reasonable rentals. Through means of this tremendous buying power the independents may also be able to prevail upon producers to insert in their contracts for the sale of film a clause to the effect that no theatres will be built for three years in districts where an association independent theatre is being supplied with pictures by the producers concerned.

### Sapiro's Belief

Sapiro believes that among the major results of this combination, with the growth in strength, the independents may, within three years, be able to indicate in some measure the kind of pictures they would like to play, and so influence changes in production. Sapiro indicated that this would be a healthy move, since the independent is closer to public taste and quicker to observe changes in demand than any one else in the picture business, including the chain operator.

Another effect would be to change the already veering opinion at Washington in political circles that the producer-distributors control the screen of the country. Combinations of this kind, Sapiro has reason to point out, would soon prove that the independents have practically all of the screen propaganda power, though they have not used 10 per cent of it yet, while the producers have used their influence at every opportunity.

"Delusions" Sapiro has already warned the exhibitors not to be led astray by the many "enares and delusions" of consolidation. It is his belief that consolidations can attempt to cover too much territory, whereupon they become unwieldy and some parts of the consolidation are bound to suffer on account of inefficiency.

Mr. Sapiro intimated that while a national organization, run from New York, might not be practical, local organizations similar to the association would be formed in ter-

ritories where the independents have like difficulties to overcome.

In the purchase of films members of the association will submit lists of their requirements with the prices they wish to pay. A committee of two will investigate former prices paid by the exhibitors to learn how much they are cutting and also if they are angling for a new class of product.

When price arrangements among the exhibitors are satisfactorily adjusted, the association will begin to trade with the producers. If the film requirements reach a higher figure than that expected, the exhibitors will be assessed a slightly higher percentage payment, in proportion to the amount of film requisitioned. If the pictures are bought for less than the original estimate, percentage payments by the exhibitors will be lower.

The association will be a non-profit organization, since the members benefit immediately and directly by any savings in purchase of film and other supplies.

Sapiro's salary as president is \$100,000 a year.

## Labor Against 16-Yr. Age On Quebec Theatregoers

Montreal, Feb. 21.

Labor came out this week against the barring of children of 16 and under from attending theatres. The labor council pointed out that children of 14 can marry in this province and can go to work in factories at the same age, then asking why they should be barred from amusing themselves. Provincial government is likely to sit up and take notice, although Premier Taschereau introduced the bill in the provincial legislature this week.

The slaughter of the innocents' plans for enjoying themselves at the movies will start in another few weeks and will mean a fine crop of liars in the next year or two if the bill remains in force that long. Quebec, which has always had a good time sneering at U. S. prohibition, is started well along the same line itself.

Edward McDermott, editing W. A. Seiter productions for U. will go with Seiter in his new directorial assignment when the latter returns from New York.

## Brookhart's Home State Boys Reject His Bill

Des Moines, Ia., Feb. 21.

Action of the Motion Picture Theatre Owners of Iowa last week is without precedent, according to picture men attending the convention. In raising objections to the Brookhart bill, presented by Senator Brookhart, of Iowa.

Tom Brown, theatre owner of Iowa City, introduced a resolution in the convention stating that "this body goes on record against the terms of the Brookhart bill." Only one opposing vote was registered.

The following officers were elected at the close of the convention: E. P. Smith, Des Moines, president, and Will H. Eddy, Indianapolis, secretary-treasurer. Following directors were also named: Tom Brown, Iowa City; Lady Weston, Muscatine; H. Hersteiner, Des Moines; John Waller, Osceola; Tom Arthur, Mason City; William Youngclaus, Osage; Charles Peterson, Hampton; W. Mansfield, Tama; Otto Panken, Marengo; H. N. Davies, Spencer, and F. R. Puffer, Webster City.

## Film Theatres and Radio Each Employ 125,000

Washington, Feb. 21.

Picture theatres and services, not including production, have employed and given permanent work to 125,000 persons since 1919, said Dr. Julius Klein, head of the bureau of foreign and domestic commerce of the Department of Commerce, in an address before the executives of the chemical industry here.

Dr. Klein made the assertion in answer to the question as to what had become of those employed prior to the vast mechanical development in industry of the past several years.

He added that the new radio industry, aside from the manufacturing end, had employed another 125,000.

### Bebbe's Back

Los Angeles, Feb. 21.

Bebe Daniels resumes work on Thursday on "The 60-60 Girl" for Paramount.

## FLOCK OF "WINGS"

A quartet of "Wings" companies will take off at various points around the country on Easter Sunday (April 8). Premiers are due at Detroit, Cleveland, Pittsburgh and San Francisco, all for indefinite runs.

It gives "Wings" a total of seven road show units in the field on this date.

### Gorman's "Ritzzy Rosie"

Los Angeles, Feb. 21.

John Gorman will produce "Ritzzy Rosie Cohen" at the Chadwick Studios for independent release. Lilian Dusey write the scenario.



## COSCIA AND VERDI

IN "MUSIC"  
"Glorified—Classified—Mortified"

Now Working Public Circuit  
WEEK FEB. 18-24  
Missouri Theatre, St. Louis, Mo.  
DIR. WM. MORRIS



## GAY NELL

"America's Fastest Tap Dancer"

Late of Broadway Productions and Formerly Dancing Partner of Mosconi Brothers

This Week With Paul Ash  
Oriental, Chicago

Direction: MAX TURNER  
WM. MORRIS OFFICE

## SAN FRANCISCO BOY MAKES GOOD IN BIG CITY—ATTRIBUTES IT ALL TO LUCKY STRIKES—

"WESTERN" STYLE BUT—



# GROWING

IN POPULARITY  
ON BROADWAY

# WALT

Completing Three  
Pleasant Months as  
Master of Ceremonies

CAPITOL  
NEW YORK

MAJOR EDWARD BOWES  
Managing Director



# ROESNER

"Variety," Nov. 22

WALT ROESNER  
Master of Ceremonies  
Capitol (Pcts), New York

San Francisco sends New York this new and urbane guest conductor, Walt Roesner. The Capitol is billing him "California's aristocrat of symphony." Not a bad tag, that. He is extremely natty and dignified, despite being known as one who can clown expertly with the hired help. So there's some point to the "aristocrat."

Roesner's valuable and long association on the coast with Fanchon and Marco stood out when opening at the Capitol as leader of the Capitollans, Paul Specht's band.

He was "there" every minute, unworried, unhurried and cool as a cucumber. The cornet is Walt's instrument, and he toots a feverish trumpet upon occasion. His grounding in musicianship makes him a doubly useful M. C.

Being a versatile straight and, additionally, somewhat of a comedian, if they give Roesner a little rope at the Capitol he should work up a following.

He is the first of the coast stage band leaders to be imported. Certainly no better schooling for a M. C. than that obtained with Fanchon and Marco beyond the Rockies. Roesner has earned his spurs and his promotion. He has experience, background, poise. He speaks and acts with sureness.

Roesner should click importantly.

Thanks to  
LOUIS K. SIDNEY  
and MORT HARRIS



47

# FOX'S 4 B'WAY \$2 HOUSES

## FOUR SONS

His first move is to send for his mother from Ambrose tragedy the picture here takes on a tender and livelier quality. Mother has to go to school to learn her letters for American immigration purposes. Upon the Ellis Island examination she goes to pieces and is detained. But quite innocently she wanders out of the detention pen, reaches the city and meanders around under the care of kindly cops, who at length bring her safe to the police station. Joseph's wife is in the apartment. Franto Joseph, returning from his search, finds her cuddling the baby before the fire.

Mr. Mann's playing of the big role is a miracle of unaffected naturalness. Her Frau Bernie lives from the moment the film starts to its finish. She looks the part and she plays it with utter absence of effort or consciousness as a stately and white crowned old mother might go about her household tasks. And if this isn't art so much the worse for the trained-and-inspired acting profession.

Something of the same effortless simplicity has been communicated to the whole cast. The picture is rich in fascinating characters, such as the pompous but kindly old German letter carrier (Albert Gran) whose agonizing task it is to deliver the casualty notices to Frau Bernier, the Burgomaster of the village (August Tolle), and the innkeeper (Hughie Mack), besides hundreds of others.

The picture will be the making of James Hall, hitherto just a young leading man. As Joseph he creates a splendid portrait with a wide range of clean cut playing. Earle Fox makes a graphic study of the cold-blooded military officer type. One of the high lights is his suicide at the explicit invitation of his rebellious regiment upon Armistice day, dressing himself in all his decorations.

In a pictorial sense this production is a reveal in beauty and big emotion. It is a stroll with camera shot that are arresting. Such are the views of departing soldiers seen marching through the gray village streets from the vantage point of the church belfry; the panorama of the farming country; the swathed morning mist; the close steep wooded hills; the bells ringing over the still mill pond and a myriad such color shots. Happy characters likewise go to the building of eloquent atmosphere and bit to bit the illusion of reality in place and people is created and never lo-

through nearly two hours. Movietone is again employed with excellent discretion, and the vocal applications of the orchestra are of a very fine sound effects. When the young villagers are bringing in the hay, snatches of their song are brought out; again in the only ballad, the "Mutterchen," the melody is heard through the mists crybber "mutterchen," and for one passageway (where the stricken mother dreads her brood are again gathered around her supping) the music is heard singing faintly as though at a great distance, or as though a choir were singing in a far off organ loft church. The treatment follows closely upon the lines of the music in the preceding number, but the ending is a voiding ambiguity that mis-

There can be no question of the work's merit. There is only one bare chance for it to fall short of enormous popularity, the possibility that the screen public will shy from a serious war picture at this time, when the subject has been pretty well exploited. That's quite remote, very remote, for a picture of this class and strength. **Rush**

PICTURES IN ALL;  
ONLY 2 BEFORE

Opening "Street Angel" at  
Globe March 5—"Mother  
Machree" Following Into  
Another Un-named The-  
atre—"Four Sons" at the  
Gaiety and "Sunrise" at  
Times Square

## OTHER BIG FILMS

William Fox shortly will be operating four of the legit group of Broadway theatres at a \$2.50 top scale for Fox's special pictures. His third will be the Globe, with Fox's special picture production, "The Street Angel," supplanting the Dillingham "She's My Baby" (Beatrice Miller) shown there March 8.

The fourth Broadway house has not as yet been named, although secured by Fox. It will play the Rex special "Mother Machree" and shortly follow the Globe's film period.

Fox's other two Broadway legit's now playing its \$2 pictures are the Gaiety, where "Four Sons" opened Monday, and the Times Square, with "Sunrise" still running there.

It's the first time a single picture concern has operated four Broadway legit theatres simultaneously. Previously, the record was two.

While there is no definite information on the selection of the fourth Fox house, it is believed to be the Central. At present Universal's "Uncle Tom" is there. It is due to leave in about a month. The Central is a Shubert house.

Among the other special Fox pictures that will duly appear on Broadway is "Mother Knows Best," the Edna Ferber story that is the tale of a well-known femme star and her guiding relative who has always thought she has known best for her daughter's on and off well.

Other Fox specials lined up as big pictures are "Red Dancer of Moscow," "Four Devils" and "Dolls Princess."

**"HEAVEN'S" LOOP REPEAT**  
Chicago, Feb. 14.  
The Monroe, Fox's Loop house, is playing "Seventh Heaven" this week, the first repeat booking the house has ever had.  
"Heaven" played the house last year for five weeks, the picture since doing so well in the neighborhoods it was figured worth while to bring it into the Loop again.

**"Sunrise" Breaks House  
Record at Newark, 75c**

Newark, N. J., Feb. 24. Fox's "Sunrise" at Fox's Terminal last week had a test at popular prices without the house record for a week. Terminal's top is 75c. with mats 65c. and logins 95c. It was the first time "Sunrise" had played for over \$1.65 top, and is now at the Regal Square, New York, at the same scale.

"Sunrise" started off to smashing success in the 1,700-seater, it is running on here was most agreeable to Fox people, who do not intend to generally release the picture. The picture has the story of a girl who is

F. W. MURNAU'S  
**SUNRISE**

continues  
to pack 'em in at the

**TIMES SQUARE THEATRE**

**New York**

**• NOW IN ITS 24th WEEK •**

- AND -

**FOX-LOCUST THEATRE**

## Philadelphia

**7th WEEK**

—and Now—

**GETS PHENOMENAL SEND-OFF**

- IN -

### Detroit—(4th WEEK)

"SUNRISE" running way ahead of anything ever shown in the Washington Theatre. First week beat "7th Heaven" by \$3,338.85. Now playing to daily capacity of house!

### Newark—(3rd WEEK)

**RECORDS** crashed under the weight of the crowds that in three weeks have stormed the Terminal Theatre. In first twelve days 56,244 admissions were sold!

## Springfield—(2nd WEEK)

**THIRD TEST ENGAGEMENT** at regular picture house prices proves conclusively that "SUNRISE" is the outstanding box office draw of 1928!

## ~ the One Great Independent



# \$1,000 in Prizes

for Best Theatre Campaigns by exhibitors, managers, ad and publicity men on Al Christie's Special

## "TILLIE'S PUNCTURED ROMANCE"

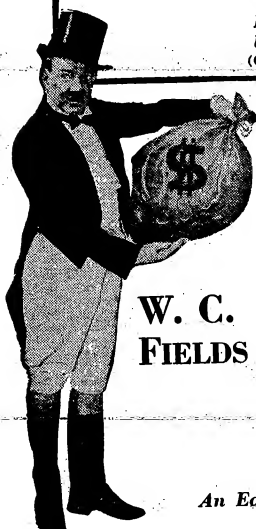
*A Paramount Picture*

Plan a big campaign, use it on the picture, then send the complete campaign (ads, photos of displays, full explanation of exploitation stunts, etc.) to "TILLIE", Christie Studio, 6101 Sunset Boulevard, Hollywood, Cal.

### PRIZES

First Prize . . . . .	\$300
Second Prize . . . . .	200
Third Prize . . . . .	100
Next 5 Prizes . . . . .	Each 50
Next 6 Prizes . . . . .	Each 25
14 . . . . . Total . . . . .	\$1,000

*In case of tie, duplicate prizes will be awarded tying contestants.  
(Contest Closes June 1, 1928, Midnight)*

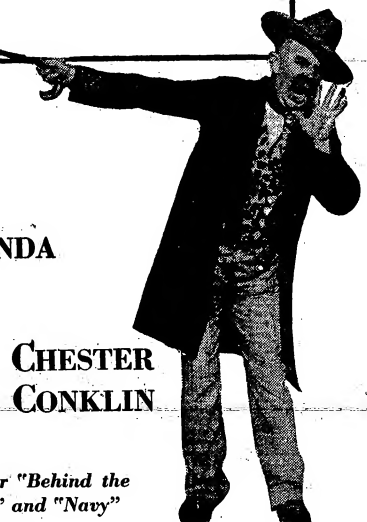


W. C.  
FIELDS

LOUISE



FAZENDA



CHESTER  
CONKLIN

*An Edward Sutherland  
Production*

*Director "Behind the  
Front" and "Navy"*

# FILL YOUR TILL WITH "TILLIE"



## COAST NOTES

Hugh Trevor in Lew Cody's next M-G-M picture, "The Man About Town."

Houston Branch for continuity on "Ladies of the Night Club," original by B. C. Cohen, directed by George Archambaud. T-S.

Doris Hill added to "A Thief in the Dark." Al Ray for Fox.

Nichols Soussanin, Marc McDer-

mott and Jane Winton added to "The Yellow Lily," Alexander Korda directing. F. N.

Neal Nelly replaces George Beldon as the heavy in Rex King's first western, titled "Wild West Romance," for Fox.

In cast of "Lonesome," U. Glen Tryon, Barbara Kent, Gustave Paros, Fay Holderness, Eddie Phillips.

William V. Mong, added to "He Learned About Women," M-G.

Bobby Mack and Tina Burroughs, in "Four Devils," Fox.

Robert Edeson, Richard Walling, Billy Sullivan, George Stone, Sue Carol and Ivan Lebedeff in "Walking Back," Pathe. Rupert Julian directing.

Henry Kolker, in "I Won't Marry," Fox. James Tinling directing.

Gertrude Astor, Ione Holmes and Le Roy Mason, added to "Notices," FBO. Ralph Ince directing.

Eugene Pallett and Martha Mattox, added to "Quick Lunch," Par. Charles Reisner directing.

Alice D. G. Miller, en route to New York, where she will see the stage play, "Four Walls," before writing the screen story for M-G. William Nigh will direct.

Ken Maynard will make "Code of the Scarlet" for F. N. It is an original on the Northwest Mounted, by Forrest Sheldon. Harry J. Brown to direct.

Al Santell, directing "Shepherd of Kingdom Come," F. N. was stricken with flu and confined home for five days. Production continued, with Santell's assistant making minor sequences.

Hugh Herbert and Eddie Sutherland, are en route to New York by airplane to witness "Excess Baggage," which Herbert will adapt and Sutherland direct for M-G.

T-S will make a story based on a song and dance team, called

## PICTURE POSSIBILITIES

"Spring 3100"—Favorable  
"SPRING 3100" (Comedy drama, George L. Miller, Little). Story of what a fighter thinks about when on the canvas taking a count. Plenty of melodramatic action, with a comedy punch at the finale.

"The Clutching Claw"—Favorable  
"THE CLUTCHING CLAW" (Mystery, Barbour and Bryant, Forrest theatre). Mysterious murders with a dope ring in the background offer definite, if conventional, possibilities for film use. Plenty of action. Land.

"Whispering Friends"—Favorable  
"WHISPERING FRIENDS" (Comedy, George M. Cohan, Hudson). Clever comedy idea away from the beaten path and very good fun, for stage and screen.

"Ladies of the Night Club." George Archambaud to direct. Babs Leonard, Lowell Sherman and Joe E. Brown in cast.

Phil Rosen will direct "Marriage of Tomorrow" for T-S. Story deals with companionate marriage.

Fox has started on "Thief in the Dark," Al Ray directing. Cast includes Gwen Lee, George Meeker, Michael Vavitch, Marjorie Beebe, Noah Young, Charles Belcher, Raymond Turner, Bunny Sherwood and Frank Rice.

T-S has signed Josephine Borio to optional stock contract. She will play lead in "The Scarlet Dove," directed by Arthur Gregor.

Harry Murray also signed to optional term contract by this company.

Donald Crisp, directing "The Cop," Pathe, en route to New York with William Boyd and technical staff to film sequences. Upon return here Phyllis Haver joins cast as feminine lead.

Title of "His Country," Pathe, featuring Rudolph Schildkraut and directed by W. K. Howard, changed to "Enter Stranger."

M-G has started production on "Diamond Handcuffs" with Lena Malena, Eleanor Boardman, Dorothy Sebastian and Conrad Nagel in cast. J. P. McCarthy directing.

Viola Brothers, Shore and Harry Braxton are titling "The Devil's

Rayart, started at the California studios with Virginia Brown Faire, Wheeler Oakman and William Russell in cast. Duke Worne directing.

Production of "Don't Marry" started at Fox, James Tinling directing. Lols Moran, Henry Kolker, Claire McDowell, Lydia Dickson and Ivy Harris in cast.

Richard Arlen opposite Esther Raiston in "White Hands," Par. Gregory La Cava directing.

F. N. has purchased "Waterfront," original by Gertrude Orr and William Chappell. Jack Mulhall and Dorothy Mackall will do it.

An Entertaining Personality Who Always Delivers

## RUBE WOLF

MIRTH OF A NATION

Warfield, San Francisco

## EDDIE WEAVER

ORGANIST  
PUBLIX OLYMPIA  
NEW HAVEN, CONN.

## DOUGLAS ALENE

FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

## DARLING TWINS

Featured with  
"MIKADO OF JAZZ"  
Direction MAX TURNER  
WM. MORRIS OFFICE

## THE CHEER LEADERS

"Those College Boys"—Singing Quartet  
Featured in West Coast Theatres  
Personal Directies WALTER MEYERS  
William Morris Agency

"MARCO-MADE"

**ED LOWRY**  
Master of Ceremonies



SKOURAS BROTHERS  
**AMBASSADOR**  
ST. LOUIS, MO

HERBIE  
**KOCH**  
SOLO ORGANIST  
Public Capitol Theatre  
Des Moines, Iowa  
Broadcasting Daily Concerts  
Through Station WHO

Proves IT Again!

SCORING A PHENOMENAL HIT

THIS WEEK AT THE

CAPITOL, NEW YORK

FEATURED WITH  
PUBLIX-LOEW  
UNIT  
"GEMS"

Thanks to  
LOUIS K. SIDNEY

COMPOSING  
EXCLUSIVELY FOR  
IRVING BERLIN  
Thanks to HARRY ENGEL

EXCLUSIVE RECORDING ARTIST  
**BRUNSWICK**  
Thanks to H. EMERSON YORKE



**RUBINOFF**



## THE CROWD

Metro-Goldwyn-Mayer production and release. King Vidor started as its director. Eleanor Boardman and James Murray. Co-starring. Story by John V. A. Weaver and Mr. Vidor. Titles by Joe Farnham. At Capitol, New York, week Feb. 18. Running time, 96 minutes.

A drab actionless story of ungodly length and apparently telling nothing. Yet quite possibly written for the greater mass of the usual class attending picture theatres, and if so, should be liked by them, especially in the neighborhoods.

The length of the picture suggests it was designed for a Metro

special, but on what, only its authors, John V. A. Weaver and King Vidor, must know. Superficially it reels off as an analytical camera insight into the life worries and struggles of two young, ordinary people, who marry and become parents.

Their lives may be the same more or less of hundreds of office clerks or others of that salary earning power. The husband is a plodder and dreamer, achieving nothing, however, but two children and an \$8 raise of salary in five years. For this he seems in constant reprimand from his wife and her family. Casting aside his permanent desk job through mental strain and struggles of the young husband tries other jobs in vain, until his wife, disgusted, finally slaps him in the face and walks out.

That is the sole bit of action. But she walks back and the film proceeds to its wearying finish, a finish at the Capitol's first showing Sunday that was very vague. Another print must have been in use, as others who saw the next unrelenting mentioned a different finale. If they are trying out two finishes, the one that will leave the film the shorter should be selected.

As it is, 2,000 feet could come out of this picture, and the more the better. To those who can't fall into the atmosphere of this tedious subject it is endless and useless. Whole sequences could be taken out. One particularly is the birth scene, the entire hospital views.

If the objective here was to mark the rush of the crowd, the breaking away or through the common or to swing along with the tide as the easiest or customary way, the lesson isn't there. Nothing stands out in story excepting that a girl who should not expect more than she received wouldn't stand for her husband's lot. If an excerpt from Life, that alone kills the excerpt. If, meant to express that even a drudge commercial value, such as the husband's ad slogan, that was smothered also.

King Vidor, the director, has interjected a little of everything, including freaky photography and hokum, the latter taking in a bit of comedy, but it fades into the monotonous and deadly detail of it all.

James Murray is the young husband and catches the spirit at times, more in looks than anything else. Murray is a type who must be fitted, as here. Both he and Eleanor Boardman had the opportunity for a big scene when seeing their child trampled over by a moving truck while walking toward their home. Both parents muffed the chance by a mile. For the record, little Fred-

die Burke Frederick as their 5-year-old son gave more expression as he walked alongside his father, looking up into his face, than the entire cast did in the other 8,950 feet, except Miss Boardman.

Miss Boardman played well in the sweetly style, as wife and housekeeper, until bringing out some spirit in that face slapping. While Vidor had Murray contemplating suicide by jumping beneath a railroad train because he couldn't get a job that stuck, after working in one previously for several years. And then everybody deliriously happy when the young husband gets a job as the subject matter perished.

Joe Farnham's captions in regulation fashion for this kind of a film and breaking through for a laugh when the subject matter perished. This picture may create a diversity of opinion among the different sets who see it. Those of the shelves should go for the picture in the larger houses, while the downstairs in the main may be bored. It's a picture worth watching for effect on the picture public in general, as an unimoving story with no offside stuff except one sleeping car episode on the couple's wedding night, another unnecessary sequence but which may have been suggested while the rushes were run off.

If this is an original and the program mentions no adaptation, then it follows through the undue length that the story did not work out film-like as its conceivers hoped for.

## A Girl in Every Port

Fox production and release. Starring Victor McLaglen. Written and directed by Howard Hawks. Titles by Malcolm Stuart Boylan. Cameraman, William O'Connell. At Rialto, New York, week Feb. 18. Running time, 64 mins.

Splice Madsen.....Victor McLaglen  
Chiquit in Eames.....Maria Cassanaga  
Salami.....Robert Armstrong  
Natalie Joyce, Dorothy Matthews and Elena Jurado

Marie in Bombay.....Louise Brooks  
Girl from Bombay.....Sally Rand  
Gang in Holland.....Frank McDonald  
in Holland.....Phyllis Morgan  
Lena's Husband.....Pelix Valle  
Girl in Paris.....Gretel Toltz  
Girl in South Sea Islands.....Natalie Kingston  
Girl from Liverpool.....Caryl Lincoln

The boys will find this picture to their liking, but what the dames may think is something else again. The plot denotes a Damon and Pythias friendship between two rough and tumble seamen. This pal stuff between two guys has never made any grade with the ladies, and when the eulogy of male friendship includes several back-handed slaps at the feminine gender the reaction may be a matter of legitimate conjecture.

"A Girl in Every Port" is packed with sex, but has not romance; it has a dozen ingenues and no heroine. Of all the beautiful bimboes encountered by the sailors in their world travels not one is on the up-and-up, and the one (Louise Brooks) who inspires McLaglen to day dream over setting down in a cottage for two is the biggest gold-digger of all.

The picture is a series of hoke adventures with dames and gendarmes. It holds a lot of laughs and still maintains a human note on the comrade angle. McLaglen is great as the heavy-hitting hobo. His buddy is played by Robert Armstrong, legit actor, newly recruited to the screen and looking like a good bet.

Confusion in the program makes it difficult to identify the girls individually. They are a zaffic bunch of hot-looking mamas.

Miss Brooks has the longest session in front of the camera. This gal is solid with the Jellybean trade.

She is often and favorably mentioned whenever the boys go into executive session on the opposite sex. With all the merited praise of her face and figure little has been said to date about Miss Brooks' acting. It's one of those things you don't mention.

Malcolm Stuart Boylan's titles seemed involved and obscure in thought on several occasions. Howard Hawks made a good job of dealing with the exception of an overdone bit of melodramatic acting by McLaglen upon the discovery by him of what he supposes to be the peridy of his buddy.

The picture is entertaining and ought to click. The possibility of an unfavorable feminine reaction because of the cynical attitude towards sex matters should not prevent the picture obtaining moderate box office rating. It's okay for de luxe first runs anywhere. Land.

## PAUL AND VIRGINIA

(FRENCH MADE)

Paris, Feb. 18. This screen version of the famous work of Bernardin de Saint Pierre was produced by Robert Peguy some time ago, and is now being released after an unexplained delay by Scete Maurelle du Bon Film. As the action (well known) is laid in the Mauritius Island, picture is almost entirely exterior. The fame of the story may attract, but the picture is not likely to become famous.

Virginia was a maiden of high birth in the island of Maurice when it was a French possession, who played in the woods with Paul, son of a servant. They grew up together, and their deep affection continued. When Virginia sailed for France to visit a relative, Paul waited patiently for her return, but she was shipwrecked. The youth, unable to subdue his grief, also died, and the two mothers wept over the two young lovers united in death.

Jean Bradin is excellent in the part of Paul, with Simone Jacquemin pretty as Virginia. Kendrew.

## Shepherd of the Hills

First National production and release. Featuring Harold Bell Wright's novel of same name. Directed by Al Rogall, with Alec B. Francis, John Boles and Matthew Betz underlined. At Strand, New York, week Feb. 18. Running time, 68 minutes.

The Shepherd.....Alec B. Francis  
Sammy Lane.....Molly O'Day  
Wash Gibbe.....John Boles  
Old Matt.....Matthew Betz  
"By Thunder".....Olin Harlan  
Little Pete.....Joseph Bonomo  
Satie Fete.....Maurice Murphy

"Shepherd" registers as a mild

western which will need all the publicity it can get on the hookup with the Harold Bell Wright novel of the same title. The story, taken from any angle, is familiar to both picture fan and the prolific fiction reader. In this instance it's not cattle, but sheep, with the familiar "sky pilot" toned up and repressed a bit. The answer to his prayers for rain saves the settlers. Not "smash" box-office, but likely to figure moderately through whatever strength the title possesses and the performances of Francis, Boles and Betz. Scenic qualities also an asset.

It's the story of the hills and a drought which threatens to ruin the ranchers. The stranger among their midst, the Shepherd (Mr. Francis) becomes their oracle and secretly knows that a youngster with a pe-

(Continued on page 24)

## AL MARKELL and GAY FAUN

Are making audiences laugh in the Texas PUBLIX theatres and are enjoying good southern weather. Our good friend

MAX TURNER, of the WM. MORRIS OFFICE, is

Responsible for us being at THE METROPOLITAN Houston, Texas

Week Feb. 25-Mar. 2

Regards and Thanks to MR. A. J. BALABAN



## GEORGE GIVOT

NOW IN  
THIRD WEEK  
BRANFORD  
NEWARK  
OF  
INDEFINITE RUN



## FANCHON & MARCO IDEAS

Require More Acts for Continuous Employment than Any Picture Theatre Circuit in America

## MOORE AND LEWIS

Featured with BORIS PETROFF'S "LEAF YEAR FANCIES" TOURING PUBLIX CIRCUIT OF THEATRES Direction: WILLIAM MORRIS OFFICE

## FRANK STEVER

BARITONE SOLOIST with Fanchon and Marco Ideas NOW, CALIFORNIA THEATRE, SAN DIEGO

## ANN LEAF

AT THE WURLITZER METROPOLITAN, LOS ANGELES

## HELENE HUGHES ROY SMOOT

Featured with FANCHON and MARCO

## THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

## PARAMOUNT THEATRE, N. Y.

Week Beginning Saturday, Feb. 18, 1928

"WHEN YOU'RE WITH SOMEBODY ELSE" (LEO FEIST)

"SUNSHINE" (IRVING BERLIN, INC.)

"STARLIGHT AND TULIPS" (SAM FOX)

## THE FOUR SOME QUARTETTE

FEATURED BY FANCHON and MARCO 5TH CONSECUTIVE WEEK at Loew's State, Los Angeles. Thanks to Eddie Feanbody

A NEW IDEA IN PRESENTATION MUSIC  
Versatility Showmanship Real Music  
**HOWARD EMERSON**  
and His ORCHESTRA  
15th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

## THE MAN WHO WRESTLES WITH HIMSELF DEZSORETTER

NOW A MASTER OF CEREMONIES.

Working out a 44-Week Contract for Publix Circuit. Thanks to Publix, Balaban & Katz and the William Morris Office

THIS WEEK: ORIENTAL, CHICAGO

# LOUISE BLOOMER

THE INDIVIDUALITY GIRL IN SONGS

Direction: MAX TURNER—WILLIAM MORRIS OFFICE

NOW WITH "LEAP YEAR FANCIES"



**TRY THIS TEST!**

The next time you take a train watch carefully for the picture theatre billboards. You will find, no matter what section of the country, that most of the films advertised are Metro-Goldwyn-Mayer.

# IF YOUR TRAIN STOPPED AT PATERSON, N. J., TODAY— *here's what you would see!*

A travelling man made an interesting observation

**WHILE** waiting for his train at the Paterson, N. J., platform.

**THE** 24-sheet stands carried these announcements:

**AT** the Fabian Theatre "The Student Prince" (Lubitsch-Novarro-Shearer)

**AT** the Garden Theatre "Buttons" (Jackie Coogan)

**AT** the Rivoli Theatre "Baby Mine" (Dane-Arthur).

**ALL** the announcements were of Metro-Goldwyn-Mayer Pictures!

**HOW** true it is that Young Blood

**HAS** changed the picture map of the world!

coming!

**MARION  
DAVIES in  
THE PATSY**

West Coast Theatre preview hails it as "greatest comedy of her career. Audience ate it up. Every exhibitor looking for pictures like it."

coming!

**WILLIAM  
HAINES in  
THE SMART  
SET**

Advance reports assure exhibitors the biggest William Haines hit of them all. Wait 'till you see this happy, snappy gold-getter.

coming!

**LON  
CHANEY in  
THE BIG  
CITY**

Just arrived from the coast. A showing in M-G-M projection room this week promises the best Chaney bet since "Unholy Three."

coming!

**JOHN  
GILBERT in  
THE  
COSSACKS**

Hollywood is already talking about it. It is destined to be the talk of the whole nation. Gilbert's most fascinating role.

coming!

**NORMA  
SHEARER in  
THE LATEST  
FROM PARIS**

Just viewed in projection room. Norma Shearer's greatest picture—bar none. Watch for another "His Secretary" comedy romance!

*it's great to be an M-G-M Showman*

# METRO - GOLDWYN - MAYER

THE TOP OF THE INDUSTRY





# WHO SAID THEY RESENT AMERICAN ORCHESTRAS IN ENGLAND?

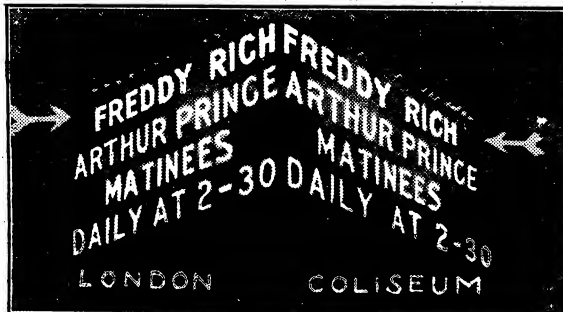
They gave us a ROYAL WELCOME on our opening at the Hippodrome, Birmingham, Dec. 26, where by PUBLIC DESIRE we were HELD OVER for TWO WEEKS, thereby CREATING A RECORD THAT HAS NEVER BEEN DUPLICATED BY ANY ACT IN THE HISTORY OF SHOW BUSINESS, AND WE BROKE ALL ATTENDANCE RECORDS.



We followed this with the Hippodrome, Leeds, Jan. 9th, where we ONCE MORE BROKE ALL EXISTING ATTENDANCE RECORDS.

THEN ON JAN. 16 WE CAME TO LONDON and opened at the HOLBORN EMPIRE, and AGAIN BROKE ALL EXISTING ATTENDANCE RECORDS.

And then through the courtesy of Mr. CHARLES GULLIVER we were released to play for SIR OSWALD STOLL at the WORLD'S GREATEST THEATRE, the LONDON COLISEUM for TWO WEEKS (Jan. 23 to Feb. 4 inclusive).



RESULT: AFTER OUR FIRST PERFORMANCE WE WERE IMMEDIATELY BOOKED FOR THE WINTERGARTEN THEATRE, BERLIN

From FEBRUARY 6 TO FEBRUARY 29, inclusive

Then BACK TO THE LONDON COLISEUM, opening March 5, for FOUR CONSECUTIVE WEEKS (Which Is in Itself a Record), to be followed by 2 Weeks at the ALHAMBRA and VICTORIA PALACE

ACCLAIMED BY THE ENTIRE BRITISH PRESS AS THE GREATEST ENTERTAINING ORCHESTRA THAT EVER APPEARED IN ENGLAND

# FREDDIE RICH

AND HIS

## HOTEL ASTOR ORCHESTRA

*The Greatest Combination of Dancers, Singers and Entertainers in the World*

Many thanks to MR. JACK RICH, who is attending to my affairs at the HOTEL ASTOR during my EUROPEAN TOUR

Returning to the Hotel Astor immediately following the above engagements

Many thanks to Mr. William N. Nigey, of the Hotel Astor, who has made this tour possible

For all Future Bookings, Cable Direct to:

**FREDDIE RICH**

As per Above Route



# LITERATI

## "Life's" Vaude Number

The current issue of "Life" is titled a Vaudeville Number, although more of a general theatrical edition than variety. It is distinguished by F. G. Cooper, a contributing artist, having wholly illustrated the issue, including title page and contents. The text is from divers sources.

## Agents Loss Out

Literary agents are decrying the growing practice of authors handling the sales of their works direct, yet continue to charge reading fees, mailing fees, etc., to new writers who submit. New writers have to

stand for this hold-up, which includes a larger percentage to the agent from the author's first work than is accepted, than the usual one of 10 per cent. Although the new writers murmur at this they can't help themselves, but when once recognized they cut out the grafting agents and deal direct which they can easily do after establishing a rep.

Leading brokers never charge any kind of fees, but most of the others do.

## Hershfield's Advance Stuff

Advance publicity given Harry Hershfield, creator of "Able the Agent," who started Monday writing a daily column for the New York "Journal," is regarded as extraordinary if not unique.

Front page strips four inches deep, promotion matter all through the paper even on Friday, the heavenly display advertising day of the week, went. The title is "Broadway Unlimited" with Hershfield as the "Conductor."

One ad was a tribute from Mayor Walker, who said, "You should be able to conduct a Broadway way." You never go near Broadway.

## McManus as "Defender"

George McManus, famed strip-artist of "Bringing Up Father," also the foremost patron of "Dinty Moore's," is about to move to California for life.

McManus comes of an old St. Louis show family, his father having been a manager and producer there 40 years ago.

## Editorial Irony

Charles E. Moreau, editor of the Bloomington, N. J., Independent

Press, recently published an edition of his paper composed entirely of publicity matter sent in. Moreau put the source of each blurb in parenthesis and headed the edition with the twin slogans: "All the propaganda fit to print." "Devoted to the private welfare."

## Timing the Tabs

A lover of tabloids may purchase the New York "Mirror" in Detroit on the day prior to its publication date. New York stores in Detroit for the purpose of getting that way have been known to swear off when seeing a "Mirror" dated Tuesday on sale in Detroit Monday afternoon.

## Settle With Ennis

Over a year ago Bert Ennis brought suit for plagiarism against the Daily News Syndicate, alleging that the syndicate had lifted four of his stories which appeared in "Motion Picture Classic." The syndicate settled out of court Monday. Harry G. Koch was Ennis' lawyer.

## Koenigsberg Leaves Hearst

M. Koenigsberg, after 28 years with Hearst, has left the King Feature Service and has been succeeded by Col. Guy T. Viskinski as general manager. Koenigsberg resigned several weeks ago but W. R. Hearst did not accept the resignation until last week. D. Gortatowsky remains as business manager, the same berth he has been filling.

Koenigsberg is regarded as one of the best syndicate men ever developed. Under him King Features, which was the selling agent for the office's various activities, became a power in the newspaper field. There were seven organizations under Koenigsberg, and one of Hearst's most profitable divisions, nearly all being developed by him. These were two news services, four syndicates and one advertising service. Koenigsberg's resignation followed differences with Hearst covering several months.

The matter came to a climax recently when Koenigsberg was decorated with the French Legion of Honor medal. An editorial bemoaning that fact followed in a Hearst daily, the publisher believing no employee should be given a foreign honor because it might temper his views in that nation's direction.

Col. Viskinski was publisher of the Washington "Times" and has been in the syndicate news field for about 25 years.

Another change in Hearst executives placed Col. Frank Knox of Manchester, N. H., as general manager of the Hearst newspapers. It is said the Colonel has been in the employ of Hearst about one year. He runs a daily in Manchester.

## Scripps-Howard Bond Issue

A 15-year gold 5 1/2 per cent bond issue of \$5,500,000 by the E. W. Scripps Company (Scripps-Howard) is offered through the Chemical National Bank at 99 and interest. A prospectus says Scripps-Howard is operating 26 newspapers in the U. S., with a daily average circulation of over 2,000,000, according to figures filed with the Post Office Department.

Another statement is that the Scripps company owns at least 61 per cent of the newspaper published, and that recent appraisal of those Scripps Company's holdings valued them at over \$32,000,000; that Scripps-Howard was founded in 1876 and for 40 years has never missed a dividend.

A condition of the bond issue is that Scripps-Howard shall not mortgage any of its properties without equally securing the bonds. Proceeds of the latter are to reimburse the company for money expended in starting or purchasing newspapers and for working capital. It's claimed that the average daily circulation of the Scripps-Howard papers has doubled within the past five years.

## Putting on the Dog

A contributor complained recently to a prominent monthly magazine editor on the small and precarious rewards of writing. Said the Ed: "You're right! Do you know that one of France's leading authors runs a string of sausage shops? This enables him to make his living at literature!"

Next day the scribe was down at Concy Island-looking-over sites for a hot dog stand for the summer.

## Good Times on "The Sun"

Frank M. O'Brien, editor of the New York "Sun," and Mrs. O'Brien have started on a five-week visit to the Pacific Coast. Mr. and Mrs. Edwin S. Friendly have taken a week off for the other climate, in Quebec.

Mr. Friendly is the business manager of the same daily.

## College Publicity

The Conference of College Press Bureaus was held recently at Radcliffe College for Women in Boston. It is an annual affair, attended by representatives of the press boards from many eastern institutions of higher education. Problems confronting the directors of college publicity were discussed from the viewpoint of editor as well as correspondent.

Publicity, carried on either by a press bureau or press club, is now one of the most important activities, curricula or extra-curricula, at most colleges, and the scramble for space in the dailies is almost as great as by business. At a number of institutions the work is directed by persons who have had newspaper experience or by professors in the English and Literature departments. They often bear glorified titles like "counsel of public relations," acting as a buffer between the college and press or public. Even at such toney institutions as Harvard, Vassar and Columbia there are press agents who go after space with vengeance.

The rise in popularity of athletics has pushed many colleges into the race for publicity, their press bureaus broadcasting news and sending "cuts."

## Wallace Smith's Book

Wallace Smith, Hollywood writer and artist, has written a new book called "Tiger's Mate," which Palmer Putnam, recently on the coast, arranged to publish. Smith is the author of "Are You Decent?"—a series of stories about theatrical boarding house life.

Lawrence Reamer of the New York "Sun" died Feb. 18. He had been ailing for some while.

## Dailies and Department Stores

In an office advertisement the New York "Sun" printed the gross lineages used by New York department stores during 1927 in all of the New York regular dailies, calling attention to the preponderance of the business in the evening papers.

List below with (e) for evening and (m) for morning dailies: "Sun" (e).....\$5,969,502 "World" (e).....\$5,628,290 "Journal" (e).....\$5,401,523 "Times" (m).....\$4,865,925 "Herald Tribune" (m).....\$3,728,936 "American" (m).....\$2,865,942 "World" (m).....\$1,905,303 "News" (tab) (m).....\$1,900,912 "Post" (e).....\$1,024,524 "Mirror" (tab) (m).....\$13,962 "Telegram" (e).....\$66,778 "Graphic" (tab) (e).....\$251,881

Division is six and six, morning and evening; "World" with morning and evening editions. Three Hearst dailies are "American" and "Mirror," both morning papers, and "Journal," evening.

"The Sun" is a six-day paper, having no Sunday edition. All of the other morning dailies excepting "Mirror" issue seven days. None of the evening dailies has a Sunday edition. "American" takes care of the "Journal" for that day and the morning "World" for its evening paper.

"The Sun's" listing and figures are based, it stated, upon 30 or more department stores. "Any analysis," says the copy, "based on a selected list of eight or nine or ten of the stores in this classification does not give a fair picture of the situation."

## Novel on Carnivals

Finchley's, an old publishing house, has been reorganized and will go in for breezy literature. Fiction and verse. Vera Caspary has authored "Ladies and Gents," a novel of the carnival and the show business, for Finchley publication.

## Condon's World Trip

Frank Condon, film scenarist and writer for the "Saturday Evening Post," is making a trip around the world from Los Angeles which will be concluded in New York in about three months.

Condon is after some data in Naples for a story he is to write for the "Satevepost."

## S. F. "Bulletin" Leased

The staid old "San Francisco Bulletin" has been leased to the San Francisco Publishing Co., a new corporation, headed by John F. Schurch of Hillsborough, former New York capitalist. William M. Hines, present editor and publisher, continues, with Charles E. Fisher retained as business manager.

# WHEN BALABAN

# and KATZ

# Decided to Produce

# "MIKADO of JAZZ"

# Why Did They Pick

# BOB LA SALLE

# as

# "KOKO"

# The Principal Comedy Role?

# WHY?

# There's a Reason!

# WEEK FEB. 13 ORIENTAL, CHICAGO

Thanks to PAUL ASH  
and LOUIS McDERMOTT

# Came Over to England For 5 Weeks and Played

Aug. 15	Hippodrome	Brighton
" 22	HOLBORN EMPIRE	LONDON
" 29	Hippodrome	Belfast
Sept. 5	Hippodrome	Dublin
" 12	PALLADIUM	LONDON
" 19	PALLADIUM	LONDON
" 26	HOLBORN EMPIRE	LONDON
Oct. 3	Leeds	England
" 10	PALLADIUM	LONDON
" 17	Hippodrome	Birmingham
" 24	PALLADIUM	LONDON
" 31	Pavilion	Glasgow
Nov. 7	COLISEUM	LONDON
" 14	HACKNEY	LONDON
" 21	ALHAMBRA	LONDON
" 28	ALHAMBRA	LONDON
Dec. 5	Make Phono Film	
" 12	ALHAMBRA	LONDON
" 19	Empire	Glasgow (Return)
" 26	Empire	Birmingham (Return)
Jan. 2	Empire	Swansea
" 9	TROCADERO CAFE	LONDON
" 16	VICTORIA PALACE	LONDON
" 23	CHISWICK EMPIRE	LONDON
" 30	Rialto	Liverpool
Feb. 6	HOLBORN EMPIRE	LONDON
" 13	STRATFORD EMPIRE	LONDON
" 20	NEW CROSS EMPIRE	LONDON

Chosen to open the new Kit-Kat Cabaret  
and doubled there during my London  
engagements

# JOE TERMINI

VARIETY, LONDON

## THE ONE AND ONLY

# BERNARDO DE PACE

## MANDOLIN VIRTUOSO

PLAYING PUBLIC CIRCUIT  
THIS WEEK (FEB. 18), PARAMOUNT NEW YORK  
Direction WILLIAM MORRIS



## Shepherd of the Hills

(Continued from page 20)

cular mental twist is his grandson, the son of his boy whom he advised to desert the country girl for a career. The daughter of Old Matt (Fielding), the latter betrays the aged city minister, come to the hills for peace.

Secondary motive is the love interest between young Matt (Boles) and "Sammy" (Miss O'Day), who is engaged to a native with big-town ideas (Bennett), for comedy. Betz

plays the heavy who would see the settlers desert their land so he can grab it.

High spots are the ultimate round-house swings young Matt and Gibbs exchange, and the destruction of a supply train the former is bringing in by a landslide which Gibbs' followers instigate. As the settlers turn against the Shepherd, the clouds roll up and it starts to pour, making everybody happy.

As the fight has convinced "Sammy" that Matt's her boy, it's all satisfaction at the finish. A dramatic passage is devoted to Little Pete, almost dying, during which the dead mother's father discovers the Shepherd is the youngest's other grandfather and is about to brain him when stopped by a shadow symbol of the cross.

Picture doesn't move any too fast, but the underlined players help to make it stir up, and its scenic background is worth it. Photographically, the best inclusion is a cut-back to Little Pete's father and mother, camouflaged through a checkered screen which immediately identifies it. Looks good and doesn't hide the action.

Miss O'Day has little to do and is probably being featured on what may have resulted from "The Patent Leather Kid." No reason other than that for her being emphasized here. Repetition of P. N. forcing her to reduce is quite plausible after this viewing. She's something more than pudgey in this film. *Sid.*

## LOVE AND LEARN

Paramount comedy production and release. Starring Esther. Directed by Frank Tuttle. Leon Chandler, leading man. Production supervisor, H. P. Finney. By Louise Lang. Adaptation by Florence Eyerson. At Paramount, New York, week Feb. 18. Running time, 27 minutes.

Fairly amusing farce with a good deal of bedroom stuff neatly framed and played in an artless manner that robs it of offense. Won't pull much business but should please regular clientele. Picture is played without any explicit billing about the house or even in the program, as part of a blind show under the rather attractive title of "Take a Chance Week" at the Paramount. Shrewd bit of showmanship, possibly being used as a device to help a picture that is without a strong name draw or lobby display, although the title would be an asset in a box office estimate.

Amusement value lies in the ingenious complications devised in a hotel, where the lead is to save political candidate from being framed by a woman tool of his party opponents, only to find her—indeed, innocently—become the other double bed while the candidate, equally guileless, slumbers in the same room.

Miss Raiston contributes a good deal of blonde beauty and some grace to the eternal flapper role, but cannot be said to raise a moderately diverting picture beyond just that. There is little an actress can do with the hoyden flapper type these days when there are so many roles of the sort, except to play it without too much simpering, and this Miss Raiston achieves.

Picture generously gagged up with comedy bits and laughable surprises. It gains in speed as it goes along and climaxes in a brisk solution of both the romance and the tangle for a good average of laughs from both titles and action sequences. The bedroom scenes are skillfully managed, so that there is a maximum of sex kick and filmy lingerie without offense, largely due

to the absence of any smirking emphasis on the subject in the Avery Hopwood manner.

Rather, the whole business is managed with an altogether charming youthful candor and naivete. A girl in lacy step-ins and a young man in dressing-gown can be cheerfully innocent in the same hotel room, if the intent is to make them so. The situation becomes risqué only by afterthought and design. Here it is quite without guile or double entendre, which makes all the difference between black and white—or white and pale lavender, if you like.

Settings are cheerful and bright and serve admirably for background. And picture is smoothly enough handled to keep it on a high comedy plane under circumstances where very little might have made it pretty rowdy. *Fush.*

## Streets of Shanghai

Tiffany-Stahl production and release. Featuring Pauline Starke. Directed by Louis J. Gasnier from J. P. Natteford's story. Cast includes Helen Ferguson, Eddie Gribbon, Jason Roberts, Sulyn and Anna May Wong. At Hippodrome, New York, week of Feb. 20.

A yarn of the Marines with enough familiar names and exciting thought production and action to let it stand up in the intermediate houses, no matter how they split the week.

Pauline Starke is the foreign miss at the mission, upon whom the Chinese "heavy" has designs. Kenneth Harlan is the soldier boy who has his love affair gummed up by Miss Livingston, as a hit and miss who compromises him in the barracks.

The kick footage is the attack on the mission by the heavy's followers, with much hand-to-hand fighting, deaths and Eddie Gribbon saving the situation.

T-S is following the Fox idea of tinting any and everything that hints at light and lends itself to color. It's neither good nor necessary.

Cast principals play this one okay and keep it moving. The girls carry a chuckle or two and a couple of pretty solid laughs crop out during the running. A Monday night hip audience laughed and later applauded the rescue.

The Tanks are coming and all that sort of thing, but the boys and girls who stand for the 50c. tap at this house gave sound evidence of approval. *Sid.*

## BUTTONS

Metro-Goldwyn-Mayer production and release. Produced, directed and written by George Cukor. Starring Ray, Helen Ferguson, Mary Louise Miller, Jack Curtis and Buck Connors. At Loew's, New York, week of Feb. 20-22. Running time, over 60 minutes.

Because of several deviating twists to the story which lower concentrated interest in the whole this picture misses as a full week's attraction in major houses.

George Cukor has shown highly profitable capabilities in the slapstick line, but apparently the effort of compiling the story and assuming charge of production in addition to directing interfered with his knack of wringing laughter from cold audiences.

Although one of the characters, the slow-witted physical culturist, trainer on the trans-Atlantic liner, is framed to cause laughs, the rewards are meagre, unsubstantial in volume and far from gold.

For small town audiences, and especially where the juvenile element is considerable, the picture rates as a moderate draw.

The story is weak, as it has been built around a character, the youthful star, whom it would be difficult to equip satisfactorily with material.

Jackie Coogan is not handled sympathetically. He acts with restraint, and while that sort of thing should appeal to the highbrow critics, these are not the people producers seek to please. Coogan as a sobbing, tattered London wail, though previously done, might have succeeded in winning sympathy. The natural manner in which the boy is introduced and routinized throughout is admirable, but it is at no time so effective.

Love interest is stifled early. The captain, played up as the heroic figure, finally discovers that his fiancée is not a good girl, and the girl falls to please as a type because of her acceptance of the attentions of a man like Henri (D'Arcy). The latter, foolish, unattractive, large-lipped, arouses a feeling of contempt which is transferred to the girl because she is willing to play his game, though only temporarily.

"Buttons" (Coogan) serves as a page on board a British ship on which the action is laid. The sinking of the ship shows the boy returning, after all the others had left, to die with his captain. The pair are saved for the closing of the story. *Mori.*

## THE SIREN

Columbia production and release. Featuring Tom Owen and Dorothy Revier. Byron Haskin directed from story by Harry Shumate. Cast includes Jed Prouty and Norma Talmadge. At Loew's New York, Running time, 60 mins.

Interesting meller for the honky tonks. Harry Cohn may be given entire credit for turning out a production of this quality against the cost limitations.

Continuity is kept moving with one or two exceptions. Trevor has the cinch part of the picture, as the card sharp who almost succeeded in framing the girl for his murder, though still living, but muffs an easy bet.

Owen and Miss Revier make an interesting team. Miss Revier, especially, looks good. When seen several months ago her appearance spoiled any chance for effectiveness. Expert makeup and good camera treatment has resulted in a distinct change.

Film catches interest from the opening. A girl on a lonely road, caught in a storm, one of the tines of her car punctured, is shown climbing through the window of a log cabin. She removes her clothes (flashes of bare shoulders and knees), gets into gown and falls asleep. The owner of the cabin, arriving with the opening of the duck shooting season, finds her there.

Meet in the city at a reception given by the girl in her mansion. Menace is introduced as a well groomed card manipulator, stuck on the girl, the latter won't stand for his cheating the boy friend and orders him out of her house.

Later the heavy returns. A fight starts during which the curtains catch fire. The girl shoots the trouble-maker. The house burns down and Cole (Trevor) is generally accepted as dead. He has, however, been saved by his partner. He forces the latter to accuse the girl of murder, figuring on his changed appearance, facial burns, to make him safe from recognition. Court scenes are not handled convincingly.

Story leads directly to the chair, a noose being placed round the girl's neck, with a last minute confession by the sharper's partner. *Mori.*

## JAWS OF STEEL

Warner Bros. production and release. Starring Rin-Tin-Tin. Directed by Ray Enright from story by Chas. It. Cernan. Cast includes Helen Roberts, Helen Ferguson, Mary Louise Miller, Jack Curtis and Buck Connors. At Loew's, New York, Running time, about 60 mins.

The dog star is still a knockout. That's all there is to this picture, but it's enough to carry it over successfully in the split weeks and daily changes.

From 15 to 20 minutes could easily have been cut. Picture moves along monotonously except when the dog is in action. Every movement of the animal is interesting. Even at play, and not doing tricks, he is a spellbinder. Some of his actions are almost human and as a trouper he ranks far above the regular run of four-legged actors appearing in films.

Robards and Miss Ferguson photograph badly. Mary Louise Miller, chubby but player, steals scenes where the dog is not shown. Story revolves around a pup who is lost by a family moving to a small town, and who is sold claim. The dog grows up to be a killer but always remembers his childhood playmate and returns to amuse the little girl though knowing he may

be captured. Saves the little girl's life by his presence and reveals the murderer of an old prospector who had found gold, thereby clearing himself with all folks. *Mori.*

## Wickedness Preferred

Metro-Goldwyn-Mayer production and release. Directed by Hobart Henley from story by Florence Robertson and Colin Clement. Titled by Robert Hopkins. Co-starring Lew Cody and Allen Fringale. At Loew's American Roof, New York, Feb. 16-19. Running time, over 60 mins. Anthony Dore.....Lew Cody  
Kitty Dore.....Allen Fringale  
Doby Burton.....Mary McAllister  
Homer Burton.....Bet Rooka  
Leslie.....George K. Arthur

No amount of editing, cutting or skilful directing could have saved this from the shooting galleries. Titles, by Robert Hopkins, harbor a multitude of laughs, but not of a kind to score with other than Class A house trade, where the picture is out of place.

Most of the film is told via titles,

## West Coast Motion Picture Directory of Players, Directors and Writers

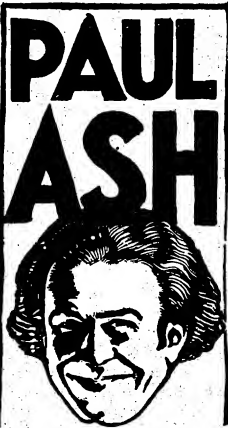
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more like a foreign production in this respect than the output of a highly organized American studio. Shorn of titles and inopportune by-play, the story is of the man and the girl on the island who try to live with the sky as a roof and the great outdoors as a home. This time it's done by two married folks, a flighty, half-grown, girl-wife, and a novelist with an efficiency expert for a wife.

As usual, physical discomforts soon prove that civilized conveniences with the former mates are preferable.

Miss McAllister photographs as a desirable blonde, despite having the role of an empty-headed girl with a flare for romantic novels. Lew Cody is used mainly for butting purposes, rarely producing any legitimate comedy.

Silly, unsuitable and uninteresting story material. Fault of the pickers. Just money and time wasted.

Mori.

## BRASS KNUCKLES

Warner Bros. production and release. Directed by Lloyd Bacon from the story by Harvey Gates. Starring Monte Blue, Betty Bronson and William Russell featured. At Loew's Broadway week Feb. 13. Running time over 90 mins.

Slow-moving, badly directed picture based on a type story without any new twists.

Action opens in a prison. Convicts stage a break, but are stopped by two of their own gang (Blue and another), who figure that recapture is inevitable.

Released from prison, the two ex-convicts adopt a little girl, daughter of a fellow-jailbird.

Russell plays the heavy. Incensed against the man who stopped the jail-break, he revenges himself on being released from prison by framing a charge of immorality on the grounds that the girl is "living" with him.

The charge is disproved, but the heavy has meantime secured documents proving himself the girl's father or guardian.

Usual fist fight and clinch for the finish.

Title acquired as the menace used brass knuckles.

Time-killer only.

Mori.

## FASHION MADNESS

Hollywood production, released by Columbia. Starring Claire Windsor. Directed by Louis Gasnier from original story by Victoria Moore. Continuity by Olga Printzlau. Cameraman, J. O. Taylor. In cast Reed Howes and Leaska Winter. At Loew's New York, one day, Feb. 16. In half double bill. Running time, 60 minutes.

Lavish sets and clothes; society stuff and melodramatic hokum, but "Fashion Madness" as a program picture is considerably better than some higher priced films the bigger colleagues have turned out in the past six months.

Society and the north woods are oddly, but interestingly, combined. Everything is evening clothes, clubs and milady's domicile before the spoiled daughter of the Wall street big boy is spirited away by her

husky man-about-town friend. Meeting the abduction of the rich's yacht and the site where the story unfolds is in his mountain cabin.

Claire Windsor, as the girl, does some of the strangest work of her picture career. All of it shows her off to advantage, from the ball room gowns to the trim riding habit up in the hills. Reed Howes makes an ideal leading man for her, and is also given the opportunity to use all of his neck ties.

Some of the most effective work is accomplished by Leaska Winter as the little Indian rival of the society damsel.

The climax, although more far-fetched than the rest of the story, should provide a punch in off-Broadway houses.

## BOWERY CINDERELLA

Excellent production, released by Commonwealth. Directed by Burton King. From story by Melvin Houston. Cast includes Pat O'Brien, Hugh Heston and Rosemary Theby. At the Arena, New York. Running time, about 50 mins.

Not tickly it will ever be seen outside of the state right market. Cheaply constructed, badly played and crude direction. It spells "quicker" in every scene.

Plot No. 658, in which the wealthy villain has designs on the poor gal. He puts her and her sick mother into a comfortable apartment. Just as he is about to exact a kiss from heavily rouged lips, who should appear at the doorway but the boy friend's brother, husky and ready to go.

This fight scene is more funny than dramatic. Once home, the boy discovers that he has sold a play, an advance payment being considered proof. A flash of the vine-clad cottage finishes.

Mori.

## Trial of Daniel Westhof

(GERMAN MADE)

Ufa production. Directed by Fritz Wendhausen. Cast including Imre Raday, Erna Morena, Karin Evans and Silke La Fort. At 10th St. Playhouse, New York, Feb. 17. Running time about 60 minutes.

This picture is but another argument in opposition to claims of suitability made for foreign productions. While it easily fills the requirements of art theatres and is bound to meet with approbation from that class of patrons, it is impossible as a general release.

Fritz Wendhausen has done well. There is little fault to find with the direction, judging only from the foreign production methods applied. The film is chockfull of good ideas, technical and otherwise, many of which could be used to enhance the value of American pictures. But the whole has been assembled in a manner decidedly and distinctly alien to the tastes and desires of the American public.

The script has suffered either in the writing or in the adaptation because the characters depicted are not faithful to themselves. There is, for instance, Lessing, first shown as a highly educated, hard-headed, unemotional lawyer of the foremost rank. It does not seem possible that a man of that calibre, steered to scenes of violence and crime, accusations and rebuttals, a lawyer who has doubtless conducted brutal cross-examinations and in no awe of the court room, would break down and confess a murder which some one else had already pleaded guilty to. It would take more than a mere charge, flung by a half-grown girl in a state of frenzy and over anxiety to protect her lover, to cause a character of that kind to break down suddenly and sink to the floor, clutching his throat and shrieking his guilt.

Characters cannot be painstakingly built up through five or six reels and then torn down at a moment's notice. It is simple enough to understand the emotional reaction of the stupid, half-witted hero who, believing he had murdered a

man, rushed to the nearest police station and gave himself up.

Audience sympathy is ruthlessly and continuously bothered throughout the picture. The hero would get no consideration from audiences of the regular type. According to the story the boy wanted to stop the marriage of a millionaire to a creature with whom he had had amorous relations. No one could be deduced into believing that such a marriage could be stopped by the boy refusing to let the money-lender out of his room on the wedding day. A proceeding of that nature might delay the marriage.

The hero, from the opening until the closing reel, is played as a sap without any kind of appeal, to atone for his obvious lack of sense.

There are interesting directorial items spotted through the picture. Some of these have been used in "The Last Laugh" and "Variety," while others seem new. A small part played by the lawyer for the defense approaches genius in its admirable handling.

As a whole picture hasn't a chance outside of the art picture houses.

Mori.

## GOLDEN YUKON

Sam Pisor production. Ayvon release. Neil Shipman starred and credited as author and co-director with Bert Van Tingle. Cast includes Alfred Allen, Lillian Leighton, Hugh Thompson, Ah Wing, C. K. Van Auker. At Loew's New York, one day, Feb. 16. Running time, 53 mins.

Not a bad states right number, although probably made some time ago or possibly a reissue. Plot brings back your old friend, white slavery. Innocent and trusting girl is taken to Alaska by an unscrupulous gent, who commits bigamy and tries to commit murder.

Crazy mixer with tales of a bonanza kicked around by the rabble, only to be proven right in the end. Acting, production and photography, fair.

Land.

Universal's first of the third series of "Collegiate" pictures, with George Lewis and Dorothy Gulliver featured. Nat Ross directing.

## JOLLY VINEYARD

(GERMAN MADE)

Berlin, Feb. 4.

Comedy by Karl Zuckmayer, one of the most successful of late years. But the film will not meet the same kind fate; for American it is without chances.

Concerns life in the Rhine district during vintage time, and is just as coarse as life there probably really is.

Seductions are handled in a jocular vein. At the end about eight couples decide to get married—afterwards!

Its figures are the rich vineyard owner, his daughter, his housekeeper, the sailor who loves the daughter and is loved by her in return, a swindler who gets the daughter into a compromising position and asks for her hand, and two comic German wine salesmen from Berlin.

In the cast only Camilla Horn as the daughter and Friedrich Lobe as the travelling salesman stood out.

Trask.



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WEEK FEB. 13—MARBRO, CHICAGO

WEEK FEB. 20—GRANADA, CHICAGO

WEEK FEB. 27—MARBRO, CHICAGO

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## A. & H. Capitalizing Coast Holdings at \$3,000,000

San Francisco, Feb. 21. A financial movement is underway whereby local banking interests will float the Ackerman & Harris coast theatre holdings into a capitalization of \$3,000,000. Its stock will be sold to the public.

A. & H. operate about 16 theatres in this section. They book a large number of other theatres, playing straight pictures or vaudeville.

The firm has been in business for a number of years, with the partners, Irving Ackerman and Sam Harris.

### Willis Again Changes

Willis, Bronx, makes another shift next week, when the bookings pass from Arthur Fisher to Jack Linder.

## JOE LEO'S DINNER

127 Welcomes Home Fox Man—Lorraine's Speech Hit

The welcome home dinner given in honor of Joe Leo at Cavanagh's restaurant in West 23rd street, New York, at midnight, Feb. 17, drew 126. A souvenir program with poems and wisecracks was distributed.

Jim Travers, manager of Fox's theatre, Elizabeth, N. J., was master of ceremonies and made the presentation speech.

Among the main speechmakers were Charles LeVine, Jack Leo, Edgar Allen, E. W. Rogers and I. Katosky. In next to closing spot appeared Harry Lorraine, the vaude booker, who made a speech that was a cross between chow mein and goulash. It was the laughing gem of the evening.

## K-A-O BOOKERS LINE UP FOR HOUSES

Production Dept. Squabble Over Head—Pat Woods in Murdock's Office

Tentative lining up of Keith-Albee-Orpheum New York booking forces as reported places Eddie Darling as general supervisor over all. Two divisions appear to be maintained for house bookings, with Danny Simmons and Larry Golde in charge of the books for the New York houses, other than the Palace and Riverside.

Wayne Christie and Bill McCaffrey will have the main strings of the middle west, including the Orpheum, J. J. and taking in the coast houses under George Godfrey. Bill Howard and Phil Bloom also will route in this field.

Other bookers will be known as assistants and scouts, from reports. A promotion appears to have gone to Pat Woods, who is reported assigned to J. J. Murdock's office, ostensibly as Murdock's assistant.

In the K-A-O production department a row is rumored seething, through Max Gordon, formerly Orpheum's general manager and chief booker, having been relegated to that department. John Schultz, K-A man, has been actively in charge of the production end of the circuit in New York for some time. It is said Schultz does not recognize Gordon as his superior in rank or work. Gordon has never been accepted as a producer. Previous to selling himself to the Orpheum, Gordon was the salesman for Lewis & Gordon, agents, with Al Lewis, then as now, the producer.

Arthur Willie continues to be Darling's assistant.

### GRANGE-HIERS IN SKETCH

Los Angeles, Feb. 21.

"Red" Grange in all his spare time by appearing in a sketch over the Orpheum circuit.

Walter Hiers, film comedian, is slated to add his weight to the sketch, which starts out soon.

## DOORMAN A FENCE?

Philip Wertheim on Trial for Receiving Stolen Goods

Philip Wertheim, 38, of 1333 Lexington avenue, formerly doorman at Hurlig & Seeman's Yorkville theatre, is on trial before a jury and Judge Mulqueen in General Sessions charged with having criminally received the proceeds of more than 100 apartment house robberies committed during the past few months by Jack Otto Hobart, 22, of 819 East 173d street. Hobart was the principal witness for the prosecution, having turned State's evidence after pleading guilty to a burglary of an apartment from which he took jewelry valued at over \$3,000.

On the stand Hobart declared he was induced by Wertheim to commit the robberies and in each instance was given only a small part of the proceeds, Wertheim keeping the larger part.

## No Fortune From Beauty, But Lawrences Divorced

Chicago, Feb. 21.

Vivian Lawrence, professional, was granted a divorce from Albert Lester Lawrence, actor, on grounds of cruelty. Miss Lawrence stated Albert wanted to make a fortune with her beauty, encouraging the attentions of wealthy gents and then raising riot when he got jealous of the gents. Attorney Leo Weiskopf represented the girl.

June Douglas Lord, night club entertainer, secured a divorce without alimony from James V. Lord, musical arranger, on charges of repeated cruelty. Judge Lynch awarded partial custody of an 11-month-old son to each of them. Miss Lord waived alimony in a statement that she could support herself.

L. Barbash is now managing the Tiffany theatre, Brooklyn.

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and

ROSS

# HIMES

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# EDDIE PARDO

## CONFERENCIER

(Master of Ceremonies)

MAJESTIC THEATRE  
DALLAS, TEXAS

—What the Critics Said:

EDDIE PARDO MIGHT AS WELL LOCATE HERE  
Majestic's First Conferenciér Looks Like Sensation

"After witnessing Eddie Pardo's debut Saturday afternoon, one wonders why the theatre didn't think of it 25 years ago. He makes warm and personal something that has always been cold and impersonal. Pardo's first show Saturday was nothing but an unequivocal success. Pardo is no newcomer, for he has played the Majestic four or five times at the head of his own company. He is youthful, good-looking and a showman from tip to toe. Manifestly he is capable of meeting any exigency and makes a show look good. He does not attempt to aggrandize applause and attention for himself. He tries merely to split and supplement the regular acts on the bill. He personally is delightfully free from egotism or the more obvious forms of hokum."

"This writer has a hunch the bill this week is just one of those things not so good and not so bad, but with Pardo it goes like a Carroll or Timberg show."

"The Conferenciér is apparently a sensational success. The public might as well get to know Eddie Pardo, for he is due to remain for a considerable spell."

—John Rosenfeld, Jr., DALLAS "NEWS."

CONFERENCIER IDEA AT MAJESTIC TAKES

Pardo's Efforts Make Good Bill Better

"Eddie Pardo makes a good vaudeville bill better at the Majestic this week. Pardo, vaudeville, entertainer, of ability, made his appearance Sunday as Conferenciér, and the idea is all to the good. It caught on with the audience from the very start. It's a safe wager Pardo will be here for quite a spell."—D. H., DALLAS "TIMES HERALD."

EDDIE PARDO PUTS OVER MAJESTIC PROGRAM

Mr. Pardo is Conferenciér at the Majestic Theatre, having made his debut Saturday. Mr. Pardo sells himself to the house, and before the bill is over the audience decides that a Conferenciér is something nice. As a whole, the Majestic's "conferenciér" is a marked success and will be a fixture on its stage if EDDIE PARDO serves in that capacity.



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# LAST OF THE BIG TIMERS

## MANAGER TAKING "KICK BACK" GETS GRAND LARCENY CHARGE

**Civil Suit Also to Recover From J. J. McCloskey—Corlew's 10-Piece Band on Marigold's Payroll For \$708 Weekly—Received \$520**

Minneapolis, Feb. 21.

Whether a manager is guilty of grand larceny in getting a kick back from a performer and whether he can be compelled to return such kick backs to his employer, will be determined in the courts here.

John J. McCloskey, employed at a salary of \$100 a week as manager of Marigold Gardens, largest and finest dance hall in the state, is under arrest charged with grand larceny. He is also the defendant in a civil suit brought by the Midland Amusement Co., owner of Marigold Gardens, to recover \$3,924. It is alleged by the Midland Amusement Co. that McCloskey represented to its president, J. E. Saxe, Milwaukee theatrical man, and L. P. Vollmer, its bookkeeper, that he had engaged Eddie Corlew and the latter's 10-piece orchestra at \$708 per week, but that Corlew and his musicians regularly returned \$188 weekly to McCloskey, who retained that sum for himself. The \$3,924 sought by the company is the total of these refunds.

The Midland company claims that McCloskey's action constituted grand larceny. In the civil suit it alleges the manager actually had hired the orchestra at \$520 per week and not at the \$708 which he deceitfully and fraudulently represented to Saxe and Vollmer as the amount regularly paid the musicians.

The papers further set forth that "no part of this \$3,924 returned to the defendant, McCloskey, by members of the orchestra, and procured by him through the false and fraudulent representations was ever returned to the plaintiff."

It also is alleged that "as a result of these deceitful, fraudulent and unlawful statements, representations and acts of McCloskey and in his relations to the plaintiff corporation, he has been unjustly enriched in the sum of \$3,924, and the plaintiff corporation has sustained losses, made unwarranted and unnecessary expenditures and defrauded in that amount."

Marigold Gardens has been a big money maker here under McCloskey's management.

### Pan's "K.K.K." Tab

The Pantages Circuit has booked Leon De Costa's tab version of "Kosher Kitty Kelly" for a complete route. The tab carries 15 in cast, is in three scenes and runs an hour. The Pan booking of "K.K.K." is said to be a forerunner of the circuit booking other tabs for the first time this season.

De Costa is also tabbing another of his legions "The Blonde Sinner" for routing by Pantages.

### Lillian Lorraine's Return

Lillian Lorraine is returning to the stage via vaudeville.

Completely restored to health, she has had a script written for her by a standard author, and will ask \$2,500 weekly. Nat Phillips is managing the business end.

### TWO FIRST ATTEMPTS

Los Angeles, Feb. 21.

The first two reel comedy picture Benny Rubin will make for Fox is to be called "Daisies Won't Yell." Jasper Blystone is megaphoning his maiden attempt as a director.

### MISS CAPES MARRYING

Edith May Capes, vaude producer, will be married to Lee Walnright at St. Malachy's Church, New York, April 14.

## CELSO GILA'S WIFE HAS HIM IN COURT

**Former Dancing Team—Judge Places Gila on Probation for 6 Mos. to Leave Wife Alone**

Strict probation for six months was the sentence imposed on Celso Gila, 25, dancer, 420 West 43rd street, by Magistrate Macrery in West Side Court on a charge of disorderly conduct.

Gila was arrested by Detective Dan Fisher, Court Squad, on complaint of Gila's wife, Vivian, 19, 371 Wadsworth avenue, a dancer at Palais D'Or. Mrs. Gila said her husband had threatened to kill her and continually annoyed her.

Mrs. Gila said that on Feb. 7 he met her as she was leaving Palais D'Or, grasping her by the arm and shaking her up, and threatened to kill her unless she accompanied him. Mrs. Gila said her husband formerly had danced with her but was dismissed.

She told court clerks her husband had stepped all over her feet while they were dancing and on one occasion while he was holding her in the air while he twirled around, he suddenly dropped her to the floor. The wife stated she believed he did it purposely.

Gila denied he had threatened to kill his wife and said he met her because he wanted her to return to him. He denied he had deliberately dropped her while they were dancing. He maintained he taught her all she knows about dancing.

Magistrate Macrery told Gila he did not want to send him to jail and placed him on probation. He warned the dancer that he must stay away from his wife and not communicate with her in any manner; if he disobeyed he would be brought back and given six months in jail.

### Sun's 73 Weeks

A re-alignment of the Gus Sun Circuit, including recent drop-outs and additions, now gives the circuit 73 weeks of vaudeville and 50 weeks of tabloids.

Most of the tabs are booked out of the Sun agency at Springfield, O., with some vaudeville also booked from that center, as well as from the eastern headquarters in New York.

### Libuse on Films

Los Angeles, Feb. 21.

Frank Libuse, Chicago comedian, now appearing at the Cocoanut Grove in the Ambassador hotel here, has been signed on a six-month agreement with Metro-Goldwyn-Mayer, doubling at the Grove while working at the studio.

### 9-Time Mayor Acting

Tom Hyler, who for nine terms served as mayor of Ludlow, Mass., a town of about 9,000 population, is in New York rehearsing with a new act, "Hocus Pocus."

### GEORGIE PRICE'S PLAY

Georgie Price is producing a play with songs, starring himself, in which Alex Yoke, the p. a., is financially interested. Crane Wilbur wrote it.

Songs will be interpolated from several sources.

## CHICAGO AND N. Y. ONLY LEFT

**Orpheum Circuit Preparing to Change to Vaudfilm Over Entire Chain, Excepting Palace, Chicago—6 Acts and Picture for 50-75c—Keith's, Washington, Likely Grind—Leaving But 3 Actual Big Timers in Operation**

### NEVER RETURNING

Chicago, Feb. 21.

From the present outlook the sole big time two-a-day vaudeville theatre shortly to be left on the entire Orpheum (Keith-Albee) circuit will be the Palace in this city. Arrangements are being made to convert the Orpheums now in the two-a-day class, though playing three times daily on the week-ends, to vaudfilms.

Vaudfilms on the Orpheum will be a policy of six acts and a picture at a top of 50-75c, without reserved seats. If reserved seats are sold at a small advance over the top, it will be as an experiment.

A show of this style will cost in acts around \$3,500, as the K-A people seldom pay for a program film over \$500, rental for a week, the gross overhead for the bill will not exceed \$4,000. That is the average cost of a Publix-Loew stage unit at present, on the road, without the accompanying feature picture, shorts or pit orchestra included.

Orpheums affected by the change are in several cities where a semblance of a class vaudeville policy has been attempted since the picture house inroads commenced to tell against Orpheum vaudeville theatres' grosses.

At one time the Orpheum had as many as 20 or more big time vaudeville theatres in the west.

Washington, Feb. 21.

Pipe organ, picture booth and three projectors and a cooling plant are going into Keith-Albee's Keith's, two-a-day, at Publix-Loew stage unit at present, on the road, without the accompanying feature picture, shorts or pit orchestra included.

Roland Robbins, house manager, states they are just getting ready in case a change in policy is necessary.

New Orleans, Feb. 21.

The local Orpheum, playing twice daily and three on Sundays at 75c, top, will change shortly to straight three daily for the act with the picture retained, at 50c, top.

It amounts to the Orpheum adopting the local picture house manner of show operation.

San Francisco, Feb. 21.

It's reported that all Orpheum circuit theatres west of Chicago will have a vaudfilm policy shortly.

That is taken as a last stand to fight the picture house situation and the Pantages Circuit opposition, with one having proven as costly as the other to the Orpheum.

With the Orpheum Circuit generally going over to the grind policy of vaudfilm, but three big time vaudeville houses in two cities will be left in the country. Accepting that Keith's, Washington, is on its way to the factory basis of running, the two-a-days remaining will be the Palace and Riverside, New York, and Palace, Chicago.

The Riverside, New York, at present is next to a grind in scale, 75c, top, and only prevented from a change of policy through an agreement between William Fox and Keith-Albee, with both interested in that house. A day does not appear far distant where there will remain in the U. S. and Canada but two big time vaudeville theatres, in New York and Chicago.

## BENEFIT ARTISTS EXONERATED IN TRENTON PRISON BREAK

**Official Investigation Revealed That Keeper, Not Performer, Brought Pistol Into Prison—Occurred at Dawn Following Benefit—Volunteer Show**

Trenton, N. J., Feb. 21.

### K-A PAYS \$5,000 TO COP RADIO ACT

**"Sam 'n' Henry" Desert WGN—Station Obligated to Announce Loss**

Chicago, Feb. 21.

Correll and Gorden ("Sam 'n' Henry") blackface team broadcasting a 10-minute dialog nightly except Monday from WGN, Chicago "Tribune" station, walked out Feb. 12 upon expiration of their contract and opened Feb. 14 in Louisville for six weeks of Keith-Orpheum vaudeville at a reported \$5,000 salary weekly.

The walk-out left WGN holding the w. k. bag, as the team had been broadcasting some highly plotted comedy stuff and blew just before the climax of a continuous "story" that had been worked up for over a year. One of the boys was to have been married after numerous difficulties with the intended bride reported kidnapped on the nuptial night and nobody knowing what it was all about.

On the air two years or more, the "Sam 'n' Henry" feature was the most popular radio attraction in Chicago. The team played B. & K. picture houses here last year and drew \$3,000 weekly on the strength of their radio rep.

WGN officials made no formal announcement that the team had left until last Thursday, when it was broadcast they were no longer in the station's employ. It was considered necessary to do this because of the cable wire letters asking what had happened.

### RAE SAMUELS SUED

**Marks Bros. Charge Breach of Contract—Ask \$10,000 Damages**

Chicago, Feb. 21.

Marks Bros., owners of the Granada and Marbro theatres, have filed suit for \$10,000 against Rae Samuels, charging breach of contract. Miss Samuels is at present playing three weeks in the B. & K. (Publix) houses, classed as direct opposition.

Several weeks ago Marks Bros. started a heavy advertising campaign announcing the singer would appear in their theatres. The B. & K. booking came right on the heels of this exploitation.

### Film Name Acts East

Picture names slated for eastern Fox bookings are Agnes Ayres, who opens March 12; Francis X. Bushman, Jr., and his sister Lenore and a company of four in a sketch: Winona Winter and Bardson Bard, latter Ben Bard, now doing light heavies as Bardson Bard and originally from vaudeville.

Leach Cross is doing a comeback for Fox, booked by the same agency. The pugilistic dentist has been out of the limelight for several years.

### COSCI-VERDI'S FILM DATES

Los Angeles, Feb. 21.

Cosci and Verdi having completed a route for West Coast, were immediately booked by Walter Meyers, William Morris office, to open this week at the Missouri, St. Louis, for Skouras.

The act will then take up the Publix route.

An account of the investigation conducted by the state prison officials, following an attempted jail break at the Trenton jail about a month ago, exonerates artists in the prison the night before.

Two prisoners and a guard were killed and other injured, with the prisoner starting the break, a lifer, having a revolver that had been smuggled in to him.

The break occurred at dawn of the morning after a benefit entertainment had been provided for the inmates of the institution by about 25 volunteer vaudeville artists brought there from New York. With the outbreak, it was charged that a performer had brought the gun in. The investigation entirely exonerates the performers. It revealed that a keeper had passed the revolver to the lifer.

Among the artists appearing at the benefit were several well known names in the show world.

Through the unjust accusation and suspicion, prisons soliciting volunteer entertainers may not find them so readily accepting the invitation as heretofore.

At the time of the unsuccessful but tragic break, the dailies throughout New Jersey gave much publicity to it, including the belief that a performer had precipitated it.

## 2D MURDER TRIAL FOR PHILLIP GOODWIN

Los Angeles, Feb. 21.

Rev. Phillip Allison Goodwin, of the American Catholic Church, is on trial for his life a second time in Santa Ana for alleged murder of Joseph J. Patterson, Los Angeles bond broker.

Last year Goodwin was sentenced to hang for the offense, but the Superior Court found errors in conviction and ordered a retrial.

Goodwin was arrested for the crime at the N. V. A. clubhouse, New York, after playing a vaudeville engagement in New York city.

### Comer at Kings Park

Larry Comer was removed from Bellevue Hospital, New York, to Kings Park, L. I., last week.

Comer, former vaude actor and one time partner of the late Emma Carus, was committed to Bellevue two weeks ago after suffering a nervous breakdown, reported suffering from mental collapse.

### RUTH ETING IN "BOAT"

Ruth Etting will join the new "Show Boat" when that troupe starts rehearsals.

Miss Etting left last week for her Indiana home to settle her late father's estate, after which she plays a couple of weeks in Chicago for B. & K. before joining the Ziegfeld unit.

William Morris

CALL BOARD

**Theatre Managers are requested to please return photos, etc., to artists or this office at termination of engagements.**

NEW YORK, 1599 BROADWAY







# MORE VERSATILITY COMES OUT AS CHI'S DIVORCES GO TO NORMAL

Chicago, Feb. 22.  
After an annoying slump in divorce grosses, the breezy city mill jumped into its normal stride last

HARRY ROGERS Presents

**CARL  
FREED  
AND  
HIS ORCHESTRA**



Next Week, Orpheum, Los Angeles  
A Sure-fire Headline Attraction

week. The town seems natural again.

Attorney Ben Ehrlich spent a romantic week as Cupid, patching up three marital affairs headed for the rocks with his wisdom and guile.

Sol Weil, who appears in vaude as Charlie Wilson, had decided to give Elsie Weil, of musical comedy, plenty of air, mainly because she had already given it to him. Enter Cupe, and the suit filed by Sol recalled.

Lillian Smith (actually Birdie Rosenbaum Friedman), dancer, complained that husband, Jake, was too cruel and filed suit through Ehrlich. She later heard the love call and became amicable to reconciliation.

The third kissing makeupperes was Frances Schultze, prima donna, and Dr. Louis Schultze. Frances had a child by a previous marriage, and she claims the Doc was cruel at times on account of not being a direct relative. It's okay now.

## Deserted 2 Little Girls

Two little girls in "Step Lively" (Mutual) have legally declared through Attorney Leo Weisskopf that marriage is the banana oil. Margaret Kienzie, who married Frank Kienzie in 1922, says he left her in 1925 and there's no apparent reason why she should continue as his wife. Lillian Power wants a divorce decree from William Power for the same reason.

Attorney Phil R. Davis, the Dearborn street legal expert, secured a divorce for Catherine Duffin Kenyon, legit, from Robert Kenyon of the variety halls. The Kenyons have one child and another blessed event is expected. According to Catherine, hubby was extremely cruel, at one time shooting the lock off apartment door when she wouldn't let him in. She will get \$35 weekly alimony.

Gene Lawrence, married to Fran-

cis Lawrence, father of Vincent Lawrence, the playwright, was granted a divorce through Attorney Davis for desertion. She's in legit. Nellie Abbot, night club girl, also secured a divorce through Davis from Harry Abbott, actor.

## Tired of Socks

Bills for divorce has been filed by Leo Weisskopf for Effie Langill, of Vanities, who says Judge Langill deserted her after quite a few years of happy married life.

Edward Knapp, vaude, got a divorce from Mildred Knapp because she had a habit of socking him when he didn't fork over all the money she wanted. Eddie grew tired of Mildred's racket and had Leo make him free. The couple lived together about seven months.

Claiming the other half spent her money on the horses and other dames, Elsie Trubenvach (Truble in vaude) was freed of Louis Trubenvach. Elsie says she supported the guy for 10 years, but when her dough went for rivals she got sore. Weisskopf represented her.

Maybelle Bloch, 5 feet 6 inches tall, was granted a divorce from Billy De Witt, 4 feet 3, on charges of desertion in Judge Sabath's court. The pair have appeared in vaudeville for years as De Witt and Gunther.

## St. Louis, Feb. 21.

Robert J. ("Bobby") Reed, 39, former star with the Woodward National Players, St. Louis, is being sued for divorce by Mrs. Donna Marvee Reed, who charges cruelty and non-support. Couple were married in St. Louis on Nov. 15, 1926, and lived together until Jan. 5, last.

## BALTIMORE'S M. C.'S

### Baltimore, Feb. 21.

Leon Navara has been given a four months' contract by Stanley Crandall as master of ceremonies at the Stanley here. Lyons and Lyons are agenting Navara.

There has been a shift of masters of ceremonies at the Century, the house that inaugurated the stage band policy in Baltimore. Sammy Kahn, in for the past month, left Saturday to fill an unannounced assignment. He is succeeded by Ted Claire, former revue principal.

## \$20 FOR GOOD PUBLICITY

Olsen and Johnson Pinched Trying to Shove Ford Car Off Bridge

### Minneapolis, Feb. 21.

As a result of a strongly suspected publicity stunt, Olsen and Johnson, at the Hennepin-Orpheum theatre, were fined \$10 each for disorderly conduct in municipal court. They obtained stories in three local dailies, only one of the evening sheets passing up the yarn. Total cost, \$20.

The "disorderly conduct" consisted of trying to throw a second-hand Ford car over a bridge into the Mississippi river at midnight. Pedestrians saw Olsen and Johnson together with Walter Renlund, Hennepin-Orpheum doorman, push the car onto the sidewalk and try to ram it through the bridge railing. They called the gunsquad at police headquarters. The coppers arrived in time to save the Ford from destruction and locked the trio up.

At the police station the comedians explained that they had bought the machine for \$38 for use during their Minneapolis engagement and had hired Renlund to drive it. The car, they said, had broken down no less than five times during the 24 hours that they owned it. They said they were on their way, after the show, to visit Johnson's relatives in St. Paul when the silver backed for the sixth time. In disgust, they decided to do away with the car entirely.

During the rest of the week the car stood in front of the Hennepin-Orpheum with signs on it saying it was the Ford which Olsen and Johnson tried to shove off the bridge.

## Ballyhooing Films

Orders have gone forth in the Loew offices to circus and ballyhoo as much as possible for all the big pictures listed for the Loew houses.

Under this new rule the first play will be made on Chaplin's "Circus," March 5 at the State, New York, and the Metropolitan, Brooklyn.

## LYONS & LYONS IN CHI

Lyons & Lyons will open a Chicago office shortly. The agency has a branch in Los Angeles in charge of William Rowland.

Arthur S. Lyons was in Chicago last week preparing to open the local office.

# ? BEN BARTON?

AND HIS  
**ORCHESTRA**  
PLAYING  
KEITH-ALDÉE-ORPHEUM  
Direction WILLIAM JACOBS



In the name of Justice, the monopolists should erect a monument to the late Noah Webster, as they get all their material out of his book.

WHO SAYS SO?

# ? BEN BARTON?

# Another "KNOCKOUT SONG" with Music by Lew Pollack

Co-writer of CHARMAINE, DIANE, MISS ANNABELLE LEE, Etc. "NUFF SED"  
And SIDNEY CLAIRE, Author of I'D CLIMB THE HIGHEST MOUNTAIN

This beautiful ballad has a real "POLLACK" WALTZ MELODY.  
The stay-with-you, sway-with-you kind that made his songs famous

# I'M AWAY FROM THE WORLD WHEN I'M AWAY FROM YOU

'CAUSE YOU'RE ALL THE WORLD TO ME

Moderato (with expression)

Life is so lone-ly with-out you, Words can't ex-press how I feel. I'm not the same one you see, You made a great change in me. I'll say what I think of you.

Im al-ways think-ing a-bout you, My poor heart nev-er will heal, I can't i-mag-ine you're gone, Mydreams of you seem to haunt me.

Life is so lone-ly with-out you, Words can't ex-press how I feel. I'm not the same one you see, You made a great change in me. I'll say what I think of you.

Im al-ways think-ing a-bout you, My poor heart nev-er will heal, I can't i-mag-ine you're gone, Mydreams of you seem to haunt me.

When the dawn comes, it brings sor-row, Un-less you're there with the mor-row. Im a-way from the world when I'm a-way from you Cause you're all the world to me, a tempo Im a-me.

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## CHICAGO

CLARENCE FARRISH, Mgr.  
910 Woods Theatre Bldg.



### Pan's Conclave Overdue

The proposed plan of Pantages circuit to corral production act producers and outline plans for routing that would practically guarantee profits on their products seems to have flopped in the making.

Despite announcement two months ago that a conclave would be called by the New York office of the Pan circuit, nothing has been done on the matter to date.

### K-A's Option Lapses

Worcester, Mass., Feb. 21.

The belief that the widely heralded announcements that the Keith-Albee-Orpheum chain was to erect large theatre in Worcester was merely a gesture to head off other interests and possibly spike the Shoolman-Poll deal, gained additional support here when the option on the property which the Keith interests had secured expired.

When the option first expired, it was renewed, but there were few familiar with the theatrical circles who considered there was any serious intention of taking it up.

### JAKE LUBIN BACK

According to Marvin Schenck of the Loew vaude booking department, there will be no successor appointed in Ernie Williams' place at present.

Lyric, Hoboken, which the late Loew booker booked each week, will be handled by Sidney Piermont.

J. H. Lubin, on a vacation, spent in New Orleans and Havana, is expected back today (Wednesday).

Jack Hubb in New York

Jack Hubb, former Detroit representative of the Gus Sun Circuit, has been transferred to the New York headquarters.

Hubb becomes field man and will conduct a campaign to swing additional houses into the Sun eastern agency.

### ILL AND INJURED

John Marion, ill at his Long Island home, sails for London May 2 to open in vaudeville and double into the Kit Cat restaurant there.

Gall Curci cancelled concert in Charleston, W. Va., last week and went to Chicago for treatment of laryngitis by her own physician.

Edna Covey, with Fanchon and Marco, is recovering at her Los Angeles home from a fractured elbow received on a Tacoma stage.

Johnny Black is confined to the Rockford (Ill.) Hospital, where he has undergone an operation. The composer of "Dardanella" was playing at the Tampa Gardens, Rockford, when taken ill.

Virgil Johnson was operated on for appendicitis at the Osteopathic Hospital in Los Angeles, Feb. 14. He was reported to be recovering.

Mrs. Donald Brian (Virginia O'Brien), seriously ill during childbirth last week, is out of danger.

Harold Bell Wright, novelist, is improving rapidly in the Loma Linda Hospital at San Bernardino, Cal., from an attack of pneumonia, suffered recently while in New York.

Frank J. Heuting, San Francisco vaude actor, is in Mountain View hospital, suffering from injuries sustained in an auto crash, that resulted in the death of Sidney Mercier, 19, son of the president of the San Diego and Arizona Railroad.

Heuting's car crashed into another auto containing Mercier and Jack Young.

Edna Leedom, who quit "Lovely Lady," reported recovering from appendicitis operation.

Walter Damrosch, suffering from attack of indigestion while conducting a concert in New York, forced to give up and apologized to audience.

Write to the Ill and injured.

### JUDGMENTS

Lyric Operat. Co., Inc., Jos. and Jacob Oppenheimer and Chas. Abramson; W. Blinn; \$5,125.

Malcolm Strauss Peta. Corp.; Universal Peta. Corp.; \$553.

Oxford Film Exchange, Inc.; Traub Amus. Co., Inc.; \$35,343.

Bayside Amus. Corp.; Murphy & Brode, Inc.; \$964.

Lyric Operating Co., Inc.; Title Guar. & Trust Co.; \$4,000.

MacDougal Amus. Co., Inc., et al.; H. J. Pugsatz; \$6,155.

Amus. Peta. Corp.; N. Y. Tel. Co.; \$20,000.

Jerome Rosenberg; A. H. Woods; \$1,085.

Eddie Buzzell, with "The Desert Song," is writing the book for a musical version of Owen Davis' "Easy Come, Easy Go."

### CHARLES BEAUCHAMP

TENOR

11th Consecutive Week at Public Million Dollar Theatre, Los Angeles

### ENGLAND ONG

CHINESE BLUES SINGER

SECOND CONSECUTIVE WEEK WITH FANCHON AND MARCO

Thanks to Harry

### NEW HOTEL ANNAPOLIS

Washington, D. C. Single, \$11.50 Double, \$22.00

in the heart of Theatre District

11-12 and H Sts.

### Irwin at Amalgamated

Bud Irwin is set as chief booker for the Amalgamated Circuit. He had been Harry Padden's assistant and has been handling the books at Amalgamated since Padden's withdrawal.

Padden, chief booker for the Amalgamated for years, and rated one of the most efficient in his line, has been recuperating from an illness. He is reported to be shortly embarking in the independent booking field on his own.

### Sybil Brennan Retires

Jim Diamond and Sybil Brennan have dissolved as a vaude team but not maritally. The split was occasioned through Miss Brennan's (Mrs. Diamond) desires to retire from show business.

Diamond will continue their former act with another partner.

### WILL FYFFE OPENING

Will Fyffe, Scotch comedian, has recovered from his recent illness. He will resume his vaude tour at the Palace, New York, next week.

### "Sure Fire. Can't Go Wrong. Boys."

—VARIETY.

### FRANK MITCHELL

and JACK DURANT

A Positive Hit with "HIT THE DECK"

MAJESTIC, LOS ANGELES

NOW

### BIRTHS

Mr. and Mrs. Art Thorsen, son, at Alta Bates hospital, Oakland, Cal. Father is with Horace Heldt's Californians (band), Grand Lake, Oakland.

Mr. and Mrs. Frank Strayer, son, at Good Samaritan Hospital, Los Angeles, Feb. 16. Father is Paramount film director.

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A full line of gold and silver brocade, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., for stage costumes. Samples upon request.

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in "ARTISTIC MOMENTS"

with MIRIAM CHESTER, NAOMI WINTER, JOE COONEY

All Dances Arranged and Entire Act Conceived and Produced by PAUL YOCAN

Direction LEW GOLDER

Associate, ARTHUR PEARCE

NOW AT B. F. KEITH'S RIVERSIDE, NEW YORK



Wednesday, February 22, 1928

**ETHEL CLAYTON** with  
**IAN KEITH-MYLES MCCARTHY**  
"Clipped" (Comedy)  
19 Mins.; Full Stage (Special)  
Riverside (St. V.)

Ethel Clayton, Ian Keith and Myles McCarthy from pictures shared the billing, with Miss Clayton's name strongly displayed. Aida Woolcott doing a maid bit completes the cast. The playlet is by Tacie May Hanna and labeled a "one-act dramatic gem," a misnomer.

It is neither dramatic nor a gem, but farce comedy with little of the drama to it.

Miss Clayton and Keith are cast as a married pair, each on a long night out, and each guilty of possible complications from subsequent notoriety or newspaper paper with a clipped space which leads each to believe the other is hep. With typical stage misunderstanding, each supposes that it is the account of the other's escapade. The obvious—that it concerns something else—in this case Myles McCarthy as Uncle Horace reads a boozie recipe—never occurs to players in situations of this kind.

As far as this frame-up is concerned, it won't add much to their stock when it's all said and done. This week, the Riverside; next week or week after, the Palace, and then what? Vo-do-de-o-vodvil. *Abel.*

**DAVID RUBINOFF**  
Violinist  
One  
Capitol (Pcts) New York.

In the production end of the picture theatre David Rubinoff is known as a sure show stopper. This has been his record since starting as a guest conductor and soloist at Loew's Allen, Cleveland, two or three years ago, and he repeated in the dual capacity at the State, St. Louis.

Of late Mr. Rubinoff, with his violin, seems to be of more value as a traveling attraction and as a soloist only. There never has been any question of his violin. He knows technique and everything that goes with the strings, but because he knows his public equally as well, is why Rubinoff can stop any picture stage performance.

That he did at the Capitol, Sunday afternoon, before an early and light attendance, they liked him from the orchestra to the rear of the balcony, and this despite he played the instrument in front of a mighty good stage band.

**ADELPHI TRIO**  
Singing, Dancing  
12 Mins.; Full Stage (Spec.)  
5th Ave. (V-R)

Two men and a girl working full stage, with one of the men at the piano throughout. Act embraces song, dance and some instrumental contributions. The quality of the offerings varies from fair to middling, the act leaving that sort of impression. The girl's toe work is okay, but her vocalizing is hardly passable. One of the men also sings against the high notes.

The act is open to improvement. It should be given "that" and speeded up more. As presently arranged and geared it will not get anywhere. *Land.*

**THE DALES (4)**  
Male Quartette  
13 Mins.; One  
81st St. (V-P)

Not a strong turn. One man at piano throughout with other three off and on. All wear tuxes. Published numbers used entirely with one effort to work up a number with business a flop so far as realizing on laughs. Piano player does with a "vo-de-o-do-number," own conception and good but not getting across here.

Appears as if someone "staged" the act. That may account for the finish when four singers are suddenly and unsuccessfully converted into dancers. Much clapping of hands for tempo and working it up falls to disguise the hoofing as faked.

Act has no body and limited usefulness. *Land.*

**ELLIS and WEST (2)**  
Comedy, dancing  
7 Mins.; One  
American (V-P)

Aside from the falls, which rouse faint, spasmodic giggles, the only laugh is the line, "There's a black spot on your neck," and the final comeback, "Well, it's moving," which is a gag used by Ruck and Bubbles.

For the climax Ellis does a burlesque dance in fem attire. Light. *Mori.*

**GAYNOR and BYRON**  
Skating  
9 Mins.; Full  
State (V-P)

For a simple opening turn by two men, this skating specialty has a word of merit. Stage is draped in sombre-colored hangings. Centre is occupied by a circular platform two feet from floor and about 18 feet across, covered and ringed in black and gold. Only lighting comes from strong spots directly overhead which throw lights exactly the circle of the platform.

Two men dressed in Russian costume of white and black silk and boots are in the middle of a swing when curtain rises. They don't waste a second. Dizzy spins on the floor, whirling of one by the other, the flyer being in all sorts of acrobatic poses during the flights (once he was swinging around doubled into a back bend). For the finish they announce the feat of the flyer being whirled about, suspended only by one foot tucked in behind the other's neck.

Good sight turn, brisk, brief and full of excellent acrobatic display on the rollers. *Rush.*

**PAULINE GASKIN**  
Dancer  
One  
Capitol (Pcts) New York.

Pauline Gaskin is a nice little kicking dancer, with some pretty side-up kicks. But she is tackling quite a job trying to make it alone in the big houses, unless given more attention by the house producer than she received at the Capitol Sunday.

Brought out before the band, Miss Gaskin would have done much better on the platform behind it, and she also could have been aided by lighting.

Filling in fairly for the early position, still the girl was entitled to the attention all picture house acts requiring it should receive.

**DENIS CHABOT**  
Singer, Music  
17 Mins.; One  
Broadway (V-P)

Combination does not belie its overseas billing, the boy being from Belgium and the girl from France. Latter is Nonette Tortini, a damsel, who goes in for decided French mannerisms.

Act is mainly Chabot, who fiddles expertly and plays a piano skillfully. He clowns most of the way, yanks the piano around after the fashion of Herb Williams, and also does a few of the keyboard didoes that Jimmy Carr has featured for years.

When it comes to the straight music, Chabot knows his instruments. Chabot is new, the routine isn't, but he found the going to his liking at the Broadway. Their comedy play will find a response in most of the house here. Tortini hasn't much of a voice, but uses it to help Chabot work up his comedy stuff.

Broadway audience Monday night voted it okay. *Mark.*

**FESS WILLIAMS and BAND (19)**  
Stage Band  
58 Mins.; Full (Special)  
Regal, Chicago.

Fess Williams was brought to Chicago from New York to open the new Lubliner & Trinz Regal theatre, a house of colored personnel and patronage. It was a fortunate booking, for Williams as a stage band leader and master of ceremonies rates high.

He is leading a band of 18 colored musicians assembled in Chicago, a crack pop outfit heavy on the "lowdown" versions. Williams is dispensing the type of music relished by colored patrons, dressing it up considerably.

Handling all announcements and introductions himself, Williams shows a likeable personality, deft and ering all stuff humors, and working with the acts in some instances in an unobtrusively comic manner. The Regal customers showed an immediate liking for his style.

**WILTON CRAWLEY**  
Musician-Contortionist  
8 Mins.; One  
Majestic, Chicago (V-P).

Crawley is a colored jazz clarinetist with contortion ability. Combination of the two makes a novel act, especially suited to picture houses with stage bands. In vaudeville the quality is lessened somewhat, appearing slated for deuce spotting for Association time.

Crawley would do a good bet in Chicago picture houses. His clarinet tooting is hot, and seeing a musician with his feet turned one way and his chest the opposite is unique. He plays without interruption while working regulation "snake" twists. *Loop.*

**BURNS and KISSEN**  
Songs  
One  
Capitol (Pcts) New York

Burns and Kissen, standard vaude turn for several years, in the picture houses are doing their two-act and song act, with the talk merely incidental as introduction to the songs. In the latter is a revival and it's a pipe for picture audiences.

It's the straight (Joe Burns) singing a verse or chorus of a song, and the comedian (Murray Kissen) doing a parody. Two necessities for a turn of this character are that the parodied lyrics be bright and understandable, and that the parodies be on current pop song hits. Kissen has covered both very well. They could have remained indefinitely on the Capitol's stage Sunday afternoon.

In getting over parody points, however, there must be a performer behind them. For the benefit of the copy acts, it may be said that when in vaudeville some years ago, this style of turn, started by Herb Ashley, was somewhat overdone. The copyists not only killed themselves, but also the others.

Burns and Kissen in this revival should be left alone and protected to that extent by the picture house bookers. It will be a fatal error if the Keith-Abbe bookers try to do as the Keith-Abbe bookers did; book and stand for copy acts because the lifts were cheaper. That smothered vaude so completely it made it possible for picture houses to play vaude turns with big results.

Unless the picture house intention is to bring the vaude houses back, they had better protect all of their novelty turns, and in that classification now enter Burns and Kissen, whether revival or not.

Previously and after quite a spell as a two-act, singing as now, but along different lines, Burns and Kissen did the Avon comedy four skits, with the Keith-Abbe comic and Burns the straight.

At present they open with a chink number ("Mandarin") slightly making up by turning their heads, but thereafter and in straight attire, with dialect by neither, doing the straight and parody thing. They have been in the picture house for some time and are favorably regarded there because they are giving good, clean entertainment, all new for picture stages.

**JOHN BOWERS and MARGUERITE DE LA MOTTE (5)**  
"Dear Doctor" (Comedy)  
20 Mins.; Full (Special)  
Orpheum, Los Angeles (St. V.)

This screen couple, married in real life, venture out in vaudeville paired in domestic troubles. Phases of "hooked" are incidental in this sketch, yet perpetrated in some ways to elicit snickers.

John Bowers has done quite a bit of screen playing as a leading man. To the naked eye and ear he is something else again. Appears too flustered and nervous altogether sure of himself in spots where it counts.

Marguerite De La Motte is visibly charming and has a stage edge on her hubby. Her diction is audibly precise and she handles some of the more emotional passages without overdoing.

Theme, credited to Howard Emmerich, is a Roger, who starts for originality. It has the Doc playing monkey business around his office instead of doctoring. His better half is wise to what's going on and schemes to straighten things out. She frames with a dam, through the aid of latter's hubby and, as usual.

Ann Sawyer, Rita La Roy and Kenneth Gibson are in support. Average performance.

May get by in cities where these screen names mean anything.

**LONGTON, KENNY and CO. (5)**  
Dance Revue  
15 Mins.; One and Full (Special)  
Academy of Music (V-P)

Names carded are evidently the mixed dancers who have augmented themselves with a couple of dancing boys and another dancer doing an "old boy." The act clicks for a routine dancing flash and is lavishly mounted.

Mixed team's best effort is a waltz with adagio trimmings. The girl also does an acceptable loc dance that gets over. The male duo project acrobatic and buck, contributed when the "name" members are changing. The other member brought on in opener as "Grandpa" and made up to look the part in leaping a legman dance neatly planned.

A song introductory prefaces the dancing and the stepping finale winds up. Went over for usual value closing this bill. *Edna.*

**RAE SAMUELS**  
Songs  
10 Mins.; Full Stage  
Chicago (Pcts), Chicago

Rae Samuels made her first picture house appearance at the Chicago, headlining a stage band unit and knocking 'em wide-eyed in her favorite city. She's a class name for picture houses.

Appearing last of the acts with the Jules Buffalo stage band, Miss Samuels brought out her own girl pianist and did five special or new light ditties in 10 minutes. All numbers had a strong element of comedy and went over big with the racy Samuels delivery. Chicago isn't accustomed to the wise type of delivery, showing a distinct dislike for the patronizing eastern manner which usually accompanies, but they ate it up as presented by this warbler, who is a strong local find.

Miss Samuels is playing three weeks in picture houses—Chicago, Tivoli and Uptown. But that billing! And that salary! It's bound to educate.

**MILDRED CREWE GIRLS (6)**  
Dance Revue  
14 Mins.; Full  
State (VP)

Principal dancer doing mostly legmanina and Russian routines, surrounded with half dozen girls, one an acrobatic contortionist-stepper, two harmonizing singers and the rest corny dance ensembles and filling in with specialty material.

Act runs to the art flash in costume turning starting and finishing with girls all in elaborate crinolines dresses of a musical comedy class. Some neat ensemble numbers are shown, such as artists' heads with girls' heads moving through, and the dressing of the principal is rich and elaborate, although she does not stand out sensationally as a dancer. Just a pretty, young girl, with charm and grace, surrounded by a well-coached group of assistants.

For the finish four of the girls go into "tulle" union routine, with Mildred Crewe working in the centre. Faultlessly done and sure fire for getaway, applause. *Rush.*

**SAMMY WILLIAMS**  
Organist  
10 Mins.; Pit  
Regal, Chicago.

Sammy Williams is a colored organist, working in the newly opened Regal theatre, which caters exclusively to Chicago's heavy colored quota. He is a natural for the theatre.

Opening week Williams worked with song slides, comparing the old-time stuff to popular tunes. In his manipulation of the manuals and footboards he displayed a thorough knowledge of his instrument, especially in its adaptability to modern handling. His jazz is hot and clean-cut, fumbled not a bit in its rhythm, and for this house that's a flying start.

Williams later encouraged community singing, but in too mild a manner to get sizable returns. It takes more than he gave to awaken response in a house.

**MOONLIGHT FANTASY (7)**  
Revue  
14 Mins.; Three  
American Roof (V-P)

Recommends itself as a suitable offering in the early part of the program because of brevity and smooth, swift action.

Four of the seven people are mixed vocalists, singing in costume and doing well with classical interpretations. A pair of hoofers, with acrobatic and eccentric numbers, also pleased.

Seventh member, George Stebeneco, gets over with a wind instrument described as similar to the Pipes of Pan, set of hollow wooden tubes. On account of appearance, Stebeneco affects a tramp version of Robin Hood makeup. He drew laughs. Closed to strong returns. Spotted fourth in an eight-act bill here. *Mark.*

**SCOTT BROS. and VERNON**  
Comedy and Songs  
12 Mins.; One and Two (Special)  
American (V-P)

Three men. Open in "one" with talk that leads them into "two," where a speakeasy provides some comedy say-play that was not only well worked up for a bunch of laughs, but also had the trio doing some barbershop chorals on sweet Adeline as stows might do it. Here several "bits" are employed that are new, but are laughable, especially the clowning of the tallest of the trio.

For the finish the men go into more close harmony. This in fact stopped the show. They also used stringed instruments that helped. *Mark.*

**"THE AMERICAN GIRL" (10)**  
Revue  
24 Mins.; One and Full (Special)  
81st St. (V-P)

No inking as to who produced. Carries the sub-billing, "an aeronautical fantasy," but its relationship to the subject or theme of aviation is negligible, being confined to a few lead gags by the juvenile and soubrette while flying in "two." Straightaway dance revue with vocalizing and talk purely incidental. Dressed and mounted well and with high-stepping talent the act should prosper on its merits.

Joan Page and Billy Taft work together and individually. The Slate Brothers never separate. Six chorines constitute the background. Miss Page does toe work, also other kinds, and sings for neat impression. Taft is over the top juvenile. With a little more substance and plus his acrobatic dancing, this lad would be a bet for musical comedy. The Slate Bros. are crack precision steppers and big league material.

Act has speed as is and with ragged edges fixed up will make a neat number. *Land.*

**LEDOVA and Co. (6)**  
Dances and Music  
19 Mins.; Full Stage (Special)  
Coliseum (V-P)

Ledova is not a newcomer to vaudeville but is a clever danseuse and each year brings a new act. Her present turn appears about the most promising she has yet presented. Ledova standing out in her individualistic style of dancing.

She is graceful, skillful and athletic and everything she does she does neatly and impressively.

There is the musical background that the artiste has always carried and a quartette of male voices heard to good advantage.

An effective phase of the new offering is the use of two grand pianos, played by men. The pianos are also used in accompanying Ledova and the idea as presented here should prove just as attractive in picture houses.

A good act, pleasing in its entirety and capable of hitting any of the picture houses for returns.

Not great but supplied sufficiently with music and dancing entertainment to stand up. *Mark.*

**DARRELL and ROBINSON**  
Songs and Talk  
10 Mins.; One  
American (V-P)

Familiar type of man and woman comedy act. Gal with the thin shape who kids her slowness all the way and pulls usual gag about falling down and being half way home; man usually either a boob or collegiate. The woman wears hard. Harmonizes the "blue." Some of the lines are pretty broad.

The opening with the woman doing the mother of the man dressed as a kid, the latter in accentuated get up. A sample of the chatter, the woman says, "Your father was a railway engineer and you're the first wreck!" and, "I don't have to pull the shades down, we're married now."

A rough, hokee turn for the most part, the woman carrying the talk all the way. There is a song or two, inconsequential.

For broad-minded clientele Darrell and Robinson fill the bill, but otherwise not so good. *Mark.*

**LUCILLE BENSTEAD**  
Soprano  
12 Mins.; One  
American (V-P)

Lots of voice, plus diction and poise, makes Lucille Benstead stand out as a straight high range singing single. She should get any audience with the sustained quality of a rich, melodious voice.

A popular ballad is the nearest Miss Benstead comes to lightness, but on showing at the American no, far as the present is concerned, there is no necessity for change or material. She concludes with a negro lullaby, rather long but effective nevertheless. *Land.*

**RATHBURN TRIO**  
Saxophonists  
10 Mins.; Full (Spec)  
American (V-P)

Looks like two generations of one family with the offspring, Vernon, featured and plugged as a virtuoso on the sax.

Turn opens black with skeleton effect from luminous painted Woman at piano for boy's soloing. Other male members toots an over-size tenor sax, doing the conventional "Many Many Hearts Are Asleep in the Deep."

Men in white tuxes for finish. Nice act all the way figuring it for the spot it held, opening. *Land.*



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## LEXINGTON

(NEW YORK)

New York, Feb. 16.

Here's the class picture house of America. Marcus Loew's pet, the Lexington, on the avenue of the name of 600,000. It has an odd record second to none among the theatres of New York. It's still making history for its big, big circuit and its picture business.

Located in the fast-developing east side social center, the Lexington draws from Fifth and Park avenues and the surrounding area, until this picture house with its 600,000 can allocate a higher average clientele of its "lats and social lights than any other film palace of New York, and more so than any other picture theatre in any other city could gather.

A smoking balcony is one of the chief draws, but that is not the single reason. Perhaps the real cause of the Lexington catching the debs and their boy friends is its name. It is that New York has no music hall, no place to go after 8.45 without breaking into continuity at the theatre, and down the avenue. And the yawners from Park don't stand in line for anyone or show.

At around 8.45 in the Park avenue restaurant, the Lexington's check is the overhead for the week, they commence ordering coffee and wondering how to kill the evening.

At one time the Plaza, at Madison avenue and 58th street, had a monopoly on the white and low fronts. It is when the Lexington came, it has drawn more of the ultras to pictures than any other single thing. In part, perhaps, the bankers got the first idea that the Lexington at 5th and 34th avenue could mix so easily for the one gate, it must be the same for Michigan and Halstead in Chicago, and likewise in other growing communities.

Not only has the Lexington pulled away from the Plaza, but it cleaned the seat from Proctor's 58th Street until Mr. Proctor left with the rift that only his wobbly policy could pull, has decided to close and rebuild, meaning he will rebuild his theatre but not on certain about rebuilding policy of patronage. There's more in this than the mere passing of Proctor's 58th Street; it takes in Proctor's 58th and several other theatres.

Erected as an opera house for the arts and their allowances, the Oscar Hammerstein, Jr. has made Oscar as crazy for this as they did when he built the present New York theatre, losing \$350,000 in the process.

And neither can Oscar know that his New York theatre worth \$3,000,000 or more, that his Lexington is in the middle of a section that he picked for grand opera. Of the natural beauty of the site, the site locator the world over, nothing has been more certain than this selection by Oscar Hammerstein. It equals his former choice of the site at 42nd street, and even his foresight of 42nd street. In fact, Oscar Hammerstein, uniformly, has been more foresight, too much so, too years and years ahead.

The Lexington stumbled along, flopping so slowly, until it was a flop there before opening, until Marcus Loew took it over. At the outset the Lexington was one of the big things in New York, and it was acquired. Then it turned, until today it's doing the classiest picture house trade of any pop house, playing to about new capacity every night, and is one of the handsomest theatres in New York, outside and in, and a big money number. More cars drive up to it nightly than any other pop film house in New York.

Exceptional for a picture theatre nowadays, it has two long rows of boxes on either side, with upper boxes cut off at the original level for the lounge. Although side boxes are the undesirable in film places, these boxes are filled nightly. On the stage, the screen looks smaller than the stage, through its mounting and the side marble columns, giving a palace appearance. A quiet dignity prevails upstairs and down, and the girls ushers speak low-like. A long, deep lobby, of taste in design, with marble staircases, running, the balcony is immediately attractive, and can hold 1,000 standouts.

Loew's has been operating the Lexington for some years. It plays a triple split program, one only, and tonight had "Wickedness Preferred," an M-G-M, sandwiched in between "Divine Woman" for the first half, and "Student Prince" for the second. It's a Metro change, trying to slip in one of the Metro's hideaways like "Wickedness Preferred" into an elite house such as the Lexington. That the Lexington is catching new business all of the time and a ridiculous feature like this one will never make a new customer.

Other items on the program had shorts and a news reel, with A. Hults putting over an applauded organ solo. Nice organist, Mr. Hults. A full score of the performance. A Pathe Review gave various scenes, each detached in sequence, but joined on the reel,

concluding with a continued animal picture.

News reel held five Fox's and five M-G-M's, suggesting Manager McMahon is editing his news film, and to good effect. M-G-M's "educated pony" plugging M-G-M by spelling out the initials from a line of letter cards, looked awkward and not nearly as funny as a day. Also an indirect plug for Hoover, through a pictured sketch of his career by an M-G-M series of views. As one of these last Hoover stands, regarded as a wild. With Hays, with Hays' name on the caption, that might bear watching, though here, for a prominent candidate to be film recorded for general information is innocent enough at this early stage.

A comedy short was an Our Gang, "Dog Heaven" one of Hal Roach's novel laugh makers, with "Amazing Lovers," an assembly short, on scientific lines and, particularly appealing, "The Mystery of the Small." To students and morons, quite interesting, especially the fact that the small can go longer than the came without waste, and the small can go to a nite club without eating.

For 50c, considering everything and the social end, also atmosphere, one of New York's biggest show bargains.

## PARAMOUNT

(NEW YORK)

(New York, Feb. 18.)

A routine specialty stage band show, saved by two strong comedy acts, but both familiar to the Times Square fans. Production credited to the "Taka Chance" and, well, definitely so. Presentation as well as film is offered "blind" and "Taka Chance" week, value of which is a Chicago one. It had its own Chicago good go.

No feature or screen name billed. Marquee simply features the "Taka Chance" "teaser," easily mispronounced as "Taka Chance" and which doesn't mean a thing. Idea is carried through on the program, where only billing of feature is:

(four letter word meaning affection and)

"(five letter word meaning 'Find Out')"

construed "Love and Learn." Paramount comedy, starring Esther Ralston.

Same style is followed in programming the presentation. Twelve Felicia Lowell girls are described merely as "Twelve Exclamation Points."

"A Multiple of Deceit" means the Sisters who seem to be pinch hitting in this week for a master of ceremonies.

Bernardo De Pace is captioned as "The Mesmerist of Melody" and the Three Ritz Brothers merely as "Three Reasons for the Success of 'Taka Chance Week'."

There are no on the program except Jesse Crawford. They don't even reveal the identity of the stage band leader, who is introduced by the Moore girls and Talbot and his boys, although the leader from mid-way of the house looked unfamiliar.

At any event, he confined himself to a rather florid illustration and contributed nothing to the running of the show otherwise.

The showmanship of this blind device of the Broadway house like the Paramount is debatable. If the names of the specialty people are worth anything, and certainly they are, the "Taka Chance" boys have played hereabouts enough to have earned some public good will, why discard that asset, unless the house is so full of fixed and arbitrary clientele regard- less of offering, or wants to set up the idea in the public mind that the institution itself is a guarantee of a rather florid illustration of that's what they're aiming at. It may be a shrewd move. But it seems just a masked attempt to excite box office curiosity.

Moore Sisters introduce each turn, also doing their own specialty of harmonizing and dancing. They sing the catch line "Thank You" in presentation was good jazz, but without playing up seemed a perfunctory performance.

Probably Jesse Crawford's session at the console fitted best of all in the "Taka Chance" program. Explaining on a slide that since it was a week for taking risks, he'd do that. He followed in order ballad, pop number, and another straight number as a waltz ebor and then disguised as an Oriental fantasy. A new Presentation used up more than 50 minutes, leaving room for only the news reel.

R.H.S.

## TIVOLI

(CHICAGO)

("Rainbows")

Chicago, Feb. 13.

The number of stage band units produced in the East not sufficing for the public, the Tivoli, a local unit are being regularly produced in Chicago, and elsewhere at intervals, to fit into the Public mid-Western band. "Rainbows" of bows," produced in Indianapolis by Boris Petroff and opening there, has played the Chicago, Uptown and Loop.

These units are constructed to be presented with the permanent local orchestra in each house. The unit comes in complete, with a program already planned, and including master of ceremonies and including even his talk. Band numbers with scores are furnished, consequently minimum rehearsal is needed.

"Rainbows" is a representative stage band unit, with more snap in routine and probably a better grade of talent than the individual units produced. Presentations as presented with the Frankie Masters band at the Tivoli it runs 41 minutes, and has a fair for light humor, the final blowoff, consisting of an orchestra terrace and a painted landscape backdrop.

Upon entrance Masters immediately introduced the band of 10 femmes, working a regulation and unanimous kick routine in bluebird costume. Helen Kennedy, pop singer with a fair light humor, followed with two numbers, and set the program off hot by being called back for a couple of encores. Her picture house capabilities are very favorable.

Lyndon and Farman kept up the high batting with a rough and punning apache, reaching its high point when Lyndon took a long slide on her ear. This team has a set of postures that will draw laughs in any house, a combination of accordion and diddle, played by Russell and Marconi, was liked here. An act of this sort would seem superfluous in a stage band presentation, but the boys take it with results obtained. They wind up with a wooden soldier dance to their own accompaniment.

A band number was inserted here, one of those collegiate ditties calling for funny hats and noisy vocal choruses. When Miss Kennedy, Masters warbling one of the choruses in a clear voice. Masters is one of the most distinct announcers in Chicago and here.

After Martyn, supple-bodied dancer, was a stand-out in a contortion routine before the ballet. Miss Martyn does the vestmentary tricks, but has additional talent in the speed of her work. It's unusual and just as impressive to see a dancer do this kind of work, and she does it so slowly and in apparent pain.

Paul Mall, closing, is rather novel as a blackface talking single in picture house style, and played for several minutes with some regular vaudeville gazing, and then tops it with good line of mammy-like singing. The finale, not about rainbows, was sung by Mall, the rest of the company appearing in a pretentious rainbow-hued tableau with additional scenery revealed for the first time.

There should be no complaint on the unit, although the stage could be dressed more than it was at the Tivoli.

The solo organist, Eddie Hanson, had a patriotic feeling using an actor made up Lincoln, and delivered the Gettysburg address. Hanson encouraged comedy, and Miss Martyn, toward the end, but it was a little effort to make that house hadn't been worked up. Many organists have been noted making the mistake of playing a cold house to break out singing.

The patriotic idea was also applied to the overture, the pit orchestra playing a patriotic arrangement of melodies by two vocal numbers on stage. The first was a solo in an Indian setting and the second a rousing song, introduced by a chorus in Pilgrim costume.

"London After Midnight" (M-G-M) film feature; newsreel and "Down the Road" Will Rogers Pathgram, completed.

Business excellent, with a full main floor at 6.30 Monday night.

Loop.

## LOEW'S STATE

(LOS ANGELES)

Los Angeles, Feb. 17.

Breezy layout this week, mostly produced in flash, color and atmospheric. Entertainment, and having run out of ideas yet, spread the stage with eye-filling morsels, with production predominating over individual acts.

Eddie Peabody, who runs the affairs here when he's not too busy gathering strains from a banjo, is still trying to direct from the box. Paris is the stop-over this time. Settings were perfect and lighting effects brought out spots attracting attention. Tempo set for the opening was too fast, however, to maintain, and the pace necessarily had to let down later. Entire company except Peabody was on stage for the curtain, with songs and plenty of racket, and a lad named Wayne Bradford. This boy took falls and headpins the like of which is an one-day occurrence in this part of the world. He didn't get a chance to step out by himself all through the show. Prob-

ably would have had the house down if he did. But he showed enough in the beginning to single him out from the horde and the audience would have liked to see more of him.

Peabody made a loud entrance and swung the band into a fox trot with specialty arrangements, leading off with the fiddle himself. The tempo was fast, and he dispelled what melody there was to it, mostly caused by having the girls combine with instruments they knew nothing about.

For the first act Loretta Du Vol, flaxen-tressed maid with a blue note in her vocal organ, made an impression with "The Man I Loved." She followed with a French ditty, giving a play to Peabody, who utilized it for some mugging. The girl apparently knows her "parles vous" and can wear clothes. Doc Starr, a crotchety, aerial worker on a rope, evoked the mob to enthusiasm by pulling some fast, neat and effective stunts in the air. Her banjo bet was one-armed twirls which she kept up until she was lost. She came down to a ring of applause.

The show up to here was progressing and the last location time it would work out to a routine finish. Peabody's banjo would have been in great at this spot, but instead he fooled the customers by bringing out a diddle again and slowed things down considerably with "This." Though the classic was atmospheric in title, it failed to catch the audience's fancy, while his virtuosity with the violin is not enough to merit consideration. Not counting the reception of his first fiddle number, Peabody came right back with the "Rosary," this time on an overture, and a guitar solo. With Peabody doing his stuff on the instrument the lyrics didn't mean a thing.

For his third consecutive specialty Peabody went to the banjo just enough to get the band started on a waltz and bringing the eight gals on in rhinestone outfits showing as they danced. He then announced, an adagio tempo started with an Apache routine but switched to plastic work. The girl is petite, alone and cut her partner handles her without effort.

Clothes parade brought in the finale without any undue flash. "Showtime," with George and Betty, featured the screen portion, with M-G-M news reel as a filler.

The organ Claude Reimer presented some of the best music for the flickers and took care of several solos before the stage show went on. Reimer splits his time at the organ with a guitar, and is equally capable and efficient. They have been here for a stretch.

## WISCONSIN

(MILWAUKEE)

Milwaukee, Feb. 17.

St. Valentine's Day gave Eddie Weisfeld his hunch for "Valentine Vanities." While the hunch was good, the show was not up to the standard of Wisconsin. The music, a neat kicking dancer, given a hard spot to hold alone. The Three Dennis Sisters were on the pit raising several good points of their harmonizing without an encore.

A stage show like this, of an average run in entertaining value and without a lot of money, probably costs \$5,000. That goes for the stage bands, \$2,000, with the stage bill of acts under \$3,000. Not high for the Chicago area.

"The Crowd" will divide opinion. It depends who sees it. Stage show opens with orchestra back of lace and an effect scrim. Billy Meyers, house vocalist, sings in "One," and sings a verse and chorus of song on Valentine. Scrim pulls during chorus and Eight English Rockets come down stage, and both sides of stage. Stage is set like huge valentine with golden gals on either side at top of stairs. Huge heart-shaped, with smaller hearts in center and band just ahead of heart.

Ruth Pryor, too dancer, follows chorus and does nice work, fading out with "Direct from Broadway." Schooler saunters on eating candy hearts from bag and throws a few candies mixed with wise cracks to the audience. Banjo next goes into "On a Night Like This" with Meyers back for chorus. Hughie Clark with songs and patter grabs sufficient, followed by "Announced with 'Direct from Broadway.'" The chorus is well trained and the best bet of the show.

Keller Sisters and Lynch sing a few songs but fail to click heavily. Announced with "Direct from Broadway." But Broadway is a long way from Milwaukee, and the locals don't care. Got a fair break.

Stage show opens next by hand and two colored boys, billed as "The Black Dots," got all of the thunder with a neat tap dancing turn. Nothing hot but good. "Dream Kisses," a duet by a girl and a boy, singing, chorusing and Pryor coming on for fade-out. Show seems slow compared to others here without the usual fast numbers which are missing. Expect. Not a bad show, though, all in all.

## CAPITOL

(NEW YORK)

("Gems") (unit)

New York, Feb. 19.

This week's bill is running over time—138 minutes—at the Capitol, jamming up a bit, especially in the turn-over. "The Crowd." M-G-M feature, takes up 98 minutes; the presentation, "Gems," 35 minutes; and the remaining 13 minutes, the latter taking in the trailer.

The orchestra opens as usual, and, as usual, the organ, with Henry B. Mortimer, at the console. In between only is a news weekly, most of the M-G-M news views, but carrying a single Pathe, as though to impress what the many other shorts have done so far this season to the roster. Nothing special in the entire news reel.

"Gems" is a Mort Harris presentation production. Mr. Harris' little to do more than routine the bill, excepting the finale. He really did something here, that, making a brilliant glittering affair, with the girls elegantly costumed, framed in diamond boxes and forming a screen, with a wide swirling forward and the entire company on the stage band before it. The Brooks Costume Co. did the dressing, and the program was well thought designed. Both are well worth mentioning.

"The Capitols," the stage band of 25 under Walt Roemer's direction, is a real close in between the popular ear, and did, with Mr. Roemer using announcements phrased in a style that is hard to receive much praise, for rhyming on the stage somehow never does, but here it fits in as different for once in a while. Mr. Roemer has made each quite brief.

Roemer, billed as guest conductor and at the Capitol now for some weeks, is a real close in between. His personality is most pleasant. He holds to an even tone and, though standing outside the spot when a performance is being given, he stays with the music and gets the tempo over in front, silently assisting the act and the show. He's a very nice fellow, and his Capitol grade audiences like him so well.

Others in "Gems," the stage unit's title and a touring Public-Loew show, are the sparkling "Gems," 12 dancing girls, who failed to accomplish much excepting on appearances through dressing. At the opening of the show, the girls reform behind the band, put over there through the employment of a sectional open drop to first reveal legs and feet, and then the girls as they exited. Later, in another number and in front of the band, the girls did not show off at all, his through no fault of his own. In "One" they did not stand out, and whatever effect their dancing might have had was lost, for the band, in the same light, in the finale, as mentioned, the girls were very useful.

David Rubinfon and Burns and Kisseloff, the two comedians, as far as applause was concerned, Rubinfon plays the violin, with the team doing comedy songs. Both are under the Wisconsin. The music, a neat kicking dancer, given a hard spot to hold alone. The Three Dennis Sisters were on the pit raising several good points of their harmonizing without an encore.

A stage show like this, of an average run in entertaining value and without a lot of money, probably costs \$5,000. That goes for the stage bands, \$2,000, with the stage bill of acts under \$3,000. Not high for the Chicago area.

"The Crowd" will divide opinion. It depends who sees it.

## STATE

(BOSTON)

Boston, Feb. 21.

Flocked in to see the picture and came out boosting the show. It is so seldom that the Public opposition in Boston slips over a really big stage unit that when the expected does happen, the audience goes goofy.

Billing also helped, as it explained that they go Round cost \$4.40 a seat in New York and the State is offering it in a condensed version, together with a feature picture at a top evening scale of only 50 cents. The State is offering it for this house, carrying 21 people in the finale ensemble, but it will probably gross high enough to make it a cheap.

The feature picture is "Man, Woman and Sin," featuring John Gilbert and Jeanne Eagels. Most of the fans regarded it as a mystery picture. The mystery being that John Gilbert could look so differently from his normal Romeo screenings of his better known releases.

The unit ran so long that the only other film bit was single M-G-M News Reel and the only other feature, was a song plug by Birge Peterson, who has flopped in his usual success in setting his audience to sing. This Peterson is a heavy-handed organist who has built up a fairly respectable own sound following by simplified and clearly-defined slide accompaniments played loudly enough for those who want to burst forth into song could do so unimpeded.

Israd.







**NEXT WEEK (February 27)**

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

Month of February

<p>"Big City" (35)          "Dancing" (38)          "Gen. P. R. Biondore"          "Park" (18)          "Dance" (38)          Derrin Green          "Dance" (38)          Reba Barri Rev          "Dance" (38)          COLUMBIA O.          "Gems" Unit          "Dance" (38)          DALLAS, TEX.          "Dance" (38)          Dancing Deweys          Dewey &amp; Shirmir          "Dance" (38)          Peggy English          "Dance" (38)          Denver (12)          "Dance" (38)          "Dance" (38)          Kiki &amp; L. Carr          "Dance" (38)          Rose &amp; Gilbert          "Dance" (38)          "Dance" (38)          Hines &amp; Leonard          Jack Sidney          "Dance" (38)          "Dance" (38)          Capt. (25)          "Dance" (38)          Paul Mall</p>	<p>Loew's State (17)          Eddie Poskody          "Dance" (38)          Wayne Branford          Hollywood Beauties          "Dance" (38)          Matronella (10)          "Dance" (38)          Jazzical Trial Idea          Ted Doner          "Dance" (38)          Bobbie Thompson          "Dance" (38)          "Dance" (38)          "Dance" (38)          Leo Forbath Orch          "Student Prince"          "Dance" (38)          Vitaphone          "Dance" (38)          United Artists          (Under)          Dion Newbury Or          "Surreal &amp; Non"          "Dance" (38)          Mills          "Dance" (38)          Galbreath Bg          NEWARK, N. J.          "Dance" (38)          "Dance" (38)          "Dance" (38)          Joe Givort</p>
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**NEW YORK CITY**

JUST FINISHED 25 WEEKS  
KEITH-ALBEE CIRCUIT  
**EDDIE HODGES**  
and his BAND OF PIRATES  
Presenting a Nautical Musical Treat  
Carry Beautiful Special Set  
**LOEW'S PREMIER** This  
**LINCOLN SQUARE** Week  
Time Personally Arranged by  
**ALF T. WILTON**  
1560 Broadway Bryant 2027-8

Jeanne Geddes	Les Stevens
Lyndon & Farman	2 Rah-Rah Girls
Patricia	2 Marys & Picoats
Petrorf Girls	Morgan & Stoms
<b>DETROIT, MICH.</b>	Caroline Rea
Gilda Gray	2 Marys & Linton Co
"Devil Dance" (28)	Moquean (18)
W Baudian (8)	2 Marys & Schimberg Co
Doris	G & Gothams
Paula Barti	Moquean (23)
Billy	2 Shepherd of Hills'
Gardner & Douglas	Sanford (23)
Boys	2 Marys & Linton Co
Boysa Combs	Ray Nichols B
Grand Rivers (19)	Dorothy Rogers
Walter	Harrison & Hallen
Copert & Mott	Ray & Bowling
Bernal	"Spotlight"
Merle Clark	2 Marys & Linton Co
Belle & Graecolem	Suenker (25)
Keynotes Ser	2 Marys & Linton Co
"Her Wild Out"	D & J Walton
Monk Walton (8)	D & B Harsto
2 Marys & Linton Co	2 Marys & Linton Co
Maxine Hamilton	OMAHA, NEB.
Teresa & Jones	2 Marys & Linton Co
Michigan (9)	"Public Follies" U'
	2 Marys & Linton Co
	2 Marys & Linton Co

**BEN ROCKE**

832 B'way, at 50th St., N. Y. City:

"Spiraling" Goods  
"Marty" (25)  
"Marty" (25)  
EV'NVILLE, IND.  
22 half (1-3)  
Taddy Clark  
Mae Clayton  
Sharon Duvrey  
Renee Duvrey  
"Worth" (25)  
"Shadows" UP  
Paulino Albert  
Stalin Rogers  
Crom & Levine  
Posters (25)  
"HOUSTON TEX.  
"FLORIDA" TEX.  
"FLORIDA" TEX.  
"FLORIDA" TEX.  
Billy Gorber  
Charles Gerick  
KANS. CITY, MO.  
"Marty" (25)  
"Marching On" UP  
Walter Craig  
Lila Man  
Lernan  
Chr' Engine Feather  
L'S ANG'LS, CAL.  
L'S ANG'LS, CAL.  
Gene Morgan & Bd  
Pink & Azores  
Aldo & Azores  
Jim Willis  
"The Great Starlet"

PHILADELPHIA  
Sally (18)  
Ratnisha  
Currier & McW  
Will Morris  
Will Morris  
"Rock" (20)  
Clark & McCull's  
Wilson Sine & W  
Stanley (10)  
"The Great Starlet"  
Bert Tucker  
A Tivoli Girls  
Pittsburgh, PA  
Pattinson  
"Benedict"  
Penna (18)  
"The Great Starlet"  
Paul Howard  
Penny  
Peggy English  
Leonette  
"The Great Starlet"  
"The Enemy"  
"Joy Beliefs" Unit  
FV'NVILLE, IND.  
Bill (20)  
Bill Barnes Co

[illegible]

"French Dressing"	W. HIGDON, D. C.
St. Francis (Indef)	Earls (18)
M Brambila (B)	W Kaufman Orch
"The Gaucho"	Ed Hyman (18)
"Wanted" (18)	Lulay & Cooker
Rube Wolf (B)	Collette Sis
Lillian St Leon	Moore & Powell
Bernard's Dogs	"Swire" (18)
Ettore Mangoni	Fox (18)
Umberto Veracchi	Kendall Caps
Henry Arky	Sam Jones (18)
Martha Anderson	Grace Johnstons
"Peel My Pulse"	Brown & Bailey
	Cuby & Smith
ST. LOUIS, MO.	Oumansky Bal
Ambassador (19)	J Stebbins Firm
"Treasure Ships" Ut	Lee Stebbins
"The Shipyard"	Leon Brumfoist
V & E Stanton	"Sharp Shooters"
"Shepherd of Hills"	St. P. & St. T. Ut

State (18)	Glenn & Jenkins
Ted Joyce	Charles Huey
"The Enemy"	Bud and Buddy
(26)	Olomay Bailey
Ted Joyce	Manhattan 12
12 Girls	Wesley Eddy
Geo Lyons	Palace Orch
"The Dove"	"West Point"
SYRACUSE	Rialto (18)
State (25)	Erma Powell Rev
"Gems" Unit	Danny Beck
"Love"	Rox Rommel
	"Secret Hour"

Loew

<b>NEW YORK CITY</b>	<b>Ted &amp; Al Waldman</b>
<b>American</b>	<b>Pease &amp; Nelson Co</b>
<b>1st half (27-29)</b>	<b>Gordon &amp; Pierce</b>
<b>Wonder Girl</b>	<b>Grace Edler Rev</b>
<b>Marie Wells Co</b>	<b>2d half (1-4)</b>
<b>Brady &amp; Mahoney</b>	<b>Joe &amp; G. G. G.</b>
<b>Tom Christian Bd</b>	<b>Lorraine &amp; Neal</b>
<b>Geitz &amp; Coffy</b>	<b>Bobby O'Neill Co</b>
<b>Yorks &amp; O'Brien Co</b>	<b>Billy Gleson</b>
<b>Bardelangs</b>	<b>Diane DeMar Co</b>
<b>(One to fill)</b>	<b>BROOKLYN</b>
<b>2d half (1-4)</b>	<b>Bedford</b>
<b>Stanton &amp; Dolores</b>	<b>1st half (27-29)</b>
	<b>The Inerts</b>

Joe Ross Co  
Shuffe Along 4  
Chano & Collins  
Piano & Landauer  
Ed Nelson  
(One to nil)  
Boulevard  
1st half (27-29)  
Ed & Les Travers  
1st half (27-29)  
Chano & Collins  
Stuart & Lash  
2d half (1-4)  
3 Cavalry  
2d half (1-4)  
3 Cavalry  
2d half (1-4)  
3 Cavalry  
Libby & Morrow  
(One to nil)  
3 Cavalry  
1st half (27-29)  
The Eddie  
Eliot & Travers  
Korr & Engle  
1st half (27-29)  
Mahan & Scott Rv

Bernard Weber Co  
Little Billy  
Chano & Collins  
Rev DeLux  
1st half (27-29)  
Bromson & Edwards  
Shepard & King  
1st half (27-29)  
Melody Mansion  
1st half (27-29)  
Gates Ave  
1st half (27-29)  
Jordan (27-29)  
Dare & Yates  
1st half (27-29)  
Mary Haynes Co  
Rev DeLux  
1st half (27-29)  
Juneclash  
1st half (27-29)  
Dare & Yates  
Darrall & Robinson  
Rev DeLux  
(One to nil)  
Melch  
1st half (27-29)  
Fay & Milken

2d half (1-4)	2d half (1-4)
Stainer 3	Dave & Tressie
(Older Kers	(Older Kers
Calvin & O'Connor	Metropolitian (27)
Clapt. Slack	Elly
(Two 100)	Ullrich's unningham
Delancey 8	Law Kelly Co
Branson & Edwars	Woollyman & Co
Donnelly & Clark	Kramer & Boyle
Henry Frey	Leviathan 2d
Paul Tisen Orth	1st half (27-29)
2d half (1-4)	Brusius & Barton
2d half (1-4)	Principia Dean Co
Fay & M'Ilken	Longtin-Kinney Ray
Maurice & Vincent	2d half (1-4)
Shaw Carroll Ray	French Receptor & T
Leach Cross	Forkes & Br'n Co
1st half (27-29)	Lawrence Ray
At by	(One to 27)
J & B Morgan	1st half (27-29)

Little Liar : 3 Galters  
 Emil Boreo  
 Carnival of Venice  
   2d half (1-4)  
 B Anderson Pony  
 Mary Haynes Co  
 McKee O'Cann'r Rv  
 (Two to fill)  
   Greely Sq.  
   3 Galters  
 Peronne & Oliver  
 Lew Cantor's Rev  
 (Two to fill)  
   2d half (1-4)  
 Cahill & Mabelle  
 Dais Sis  
 Emil Boreo  
 Mahon & Scott Rev

1st half (77-29)  
 Stanton  
 Connell Leases & Z  
 1st half (77-29)  
 Julia Kelety  
 Planno & Landauer  
 2nd half (1-4)  
 1st half (1-4)  
 J & G Rogers  
 Scott & Duffy  
 1st half (1-4)  
 Co  
 Scott Bros & V  
 1st half (77-29)  
 Lincoln N. Rv  
 1st half (77-29)  
 Lintner  
 Shoppard & King  
 Donovan & Lee  
 1st half (77-29)  
 One to fill  
 1st half (77-29)  
 Bardclaus  
 Mario Wells Co  
 1st half (77-29)  
 Gordon & Pierce  
 1st half (77-29)  
 National  
 One to fill (77-29)  
 Luc & H. N. Adams  
 Man Francis  
 1st half (77-29)  
 Schaefer & Pierce  
 Sales & Carson  
 Bob Brandies Orch  
 1st half (77-29)  
 Gaynor & Byron  
 1st half (77-29)  
 Jarrow  
 Plason Orch  
 1st half (77-29)  
 (One to fill)  
 Myrtle Boland  
 Libby & Sparrow  
 Al. Traverser Orch  
 1st half (77-29)  
 Royal Sidney  
 D & Wilson & Add  
 1st half (77-29)  
 Creations  
 (One to fill)  
 ATLANTA, GA.  
 Grand (27)  
 1st half (77-29)  
 Lucille Benstead  
 O'Connell & Blair  
 1st half (77-29)  
 Edith Clasper Co  
 1st half (77-29)  
 Lewis  
 1st half (77-29)  
 Royal Sidney  
 Dale Sils  
 1st half (77-29)  
 Billy Ganson  
 Creations  
 1st half (1-4)  
 Mikus  
 1st half (77-29)  
 Walten & Brandt  
 Rev DeLuxe  
 BIRMINGHAM, ALA.  
 1st half (77-29)  
 5 Maxwell  
 Santalis & Clare  
 1st half (77-29)  
 & Lizz

**JACK L. LIPSHU**  
**TAILOR**      **908 Walnut**

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**Orpheum**  
1st half (27-25)  
Gaylor & Byron  
Gorrells & Neal  
Harris & Madsen  
Darrell & Robinson  
McJody Manion  
14 (14-14)  
Lucas & Lillian  
Myers & Toland  
Priscilla Dean  
Henry Froy  
Hedrick & Campbell  
State (27)  
Canning & Campbell  
Gene Green  
S Sinclair  
Crawford & Connie  
Oleyette & Roderie  
1st half (27-25)  
1st half (27-29)  
1 Webster

**Bobby Henshaw**  
Parker & Hans Orch  
Barnes & Madsen  
Orpheum (27)  
Harris & Madsen  
V O'Donnell  
Odys & Seals  
Robbins & Kram  
Remorita & Alvin  
Harris & Madsen  
State (27)  
Robbins &  
Barnes & Kram  
Goldens Bird  
Harris & Madsen  
Prinzros Ministrel  
CANTON, O.  
1st half (27-29)  
Burns & Class  
Burns &  
Tip Type  
Barnes & Class  
Barnes & Class

Slammes 3  
 2d half (1-4)  
 Dutch & Dutchy  
 Hurst & Hancock  
 Billy Swede Hall Co  
 Walsh & Hill  
 B Sharp's Rev. O.  
 C. W. Edwards, O.  
 State (27)  
 Howard Girls Co  
 W. W. W. W.  
 Wally Sharples Co  
 Gilda Gray  
 (One to fill)  
 COLLEGIUS, O.  
 Broad (27)  
 Emillions  
 4 Carlines  
 N. C. Chabes Co  
 N. C. Chabes Co  
 Coulter & Rose  
 Marvel Co  
 N. C. Chabes Co  
 N. C. Chabes Co

Barr Mayo & Renn  
 T Christian Bd  
 (One to fill)  
**MEMPHIS, TENN.**  
 Harris (27)  
 Charles McGoods Co  
 Frank Mullane  
 Gaudsmith Bros  
 (One to fill)  
**MONTREAL, CAN.**  
 Loew's (27)  
 4 Hartins  
 Packard & Dodge  
 Rod Carnation  
 Herb Williams Co  
 New Arnart Bros  
**NEWARK, N. J.**  
 Maximo  
 Harris (27)

**Plaza**  
1st half (27-29)  
France & LaPell  
Alice Lawlor Co  
Dan Jarrett Co  
Barrott & Cuneen  
Morton, S & P Co  
Harris & Ellinger  
Broslus & Barton  
Mae Francis  
Rah-Rah Tommy  
(Two to fill)  
**DETROIT, MICH.**

State (27)  
Paul M. (27)  
C. L. Gerard  
Powers Wallace Co  
Rodero & Manley  
R. F. R. Co.  
EVANSVILLE, IND.  
Tivoli  
3 Harpers  
3 Seymour (29-28)  
4 Diamonds  
Norton & Brower  
Oscar Stang Orch  
HOBOKEN, N. J.  
Lyric  
1st half (27-29)  
Steiner 3  
Stinson Paul  
Naomi Glass Co  
Calvin & O'Connor

(one to fill)  
 2d bar (4)  
 Holden & Graham  
 3d bar (4)  
 Kerr & Enslin

<p>Rocks &amp; Costello Houston R'Klax Co HOUSTON, TEX. State (2) 1-4 Aerial Smith's Frank &amp; Birdwood Houston Fashion Show L. I. JAMAICA, L. I. Hillside State (2) 1-4 Jungleland Frank &amp; R Kelly Jackson Co Frank DeVoe Co Houston State (2) 1-4 Al Laby Co Houston State (2) 1-4 Wainwright Sis</p>	<p>State (2) 1-4 Ed &amp; Lee Travers Allice Lawlor Co Stuart &amp; Lath Cavaliers Houston YONKERS, N. Y. Lew's State (2) 1-4 Bob Anderson Pony Beth Chellis Co Buckley Collins &amp; Peterson Morgan &amp; Morgan Riv State (2) 1-4 Rosen Kross &amp; Houston Bradford Morsey Co Guilman Marg Rev One to Hill</p>
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<b>NEWARK, N. J.</b> Newark (27) Brown & Lahert Larry Riley C'gham & Bonnett Edmunds & F.	Eddie Foyer Havemann's Rev <b>SEATTLE, WASH.</b> Pantages (27) Chas Willis Carol & Jamss
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**NIGARAA FALLS**  
Strand (?)  
3 Orchestras  
Wilson & Koppell  
Ciphan & Bennett  
Koppele & Koppell  
Reflections  
**PANAMA CAN.**  
Fatinnes (?)  
Cardinals  
Harris & Ross  
Jack DeSilvia/Roy  
Rosenberg  
(One to fill)  
**HAMILTON, CAN.**  
Dunlop  
Frank Vanden  
Gordon  
Irving & Chisley  
Creators Bd.  
Detroit  
**TRENTON, MICH.**  
Gloria  
Norton & Vord  
Duncan & Held  
Mullins  
Edge & Meda  
Memphis Collegians  
WOLVERINE  
Rivoli (?)  
Kaye & Bobby  
Rubin Sils  
Lewis & Norton  
Bibli Glybert  
Lynch  
**INDIANAPOLIS**  
Lynde  
**JULIA**

Crisp Sils  
Robertson Horn  
Aeroplano Ray  
**VANDERBUR, B.C.**  
Plorety (?)  
Edwards & Morris  
Fridkin & Khora  
5 Ladies  
**TACOMA, WASH.**  
5 Ladies (27)  
3 Banks  
Dancer  
Burke & L'clinda  
Burke & Durkin  
Rosenberg Kennedy  
**FORT UNION, ORE.**  
Perkins  
Perez & Margrite  
Sims  
Joe Lipschultz  
Stepping Along  
Barnes  
Arc's Rav  
**SALT LAKE CITY**  
Houston Ray  
Henderson Wade  
Billie Goldin Rev  
(Two to fill)  
**LOS ANGELES**  
Fantunes (?)  
Linda Jim  
D'Ande W't're  
Berf Swor  
Robbie  
(One to fill)

[illegible]

Whitney Ray	<b>BIRM'GH'M, ALA.</b>
Thalmer & Gregory	<b>Pantages (27)</b>
Eddie Rogers	<b>Hale Bros</b>
Francis X Bushm'm	<b>Necal O'Brien</b>
<b>KANSAS CITY</b>	<b>Jack Mack</b>
<b>Pantages (27)</b>	<b>Russell &amp; Armstr's</b>
Physical Culture	<b>Bob Collins</b>
Taylor & Marckley	<b>(One to fill)</b>
W. C. Cunningham	<b>ATLANTA, GA.</b>
Grandell, Rev	<b>Capitol (27)</b>
Boyd & Wallin	<b>Thalor's Cir</b>
<b>MEMPHIS, TENN.</b>	<b>Marcel &amp; LaSource</b>
<b>Pantages (27)</b>	<b>Astell &amp; Fountain</b>
Dautechl & Phelps	<b>Volunteers</b>
Caljyama	<b>Hungarian Tr</b>
Wilmont Sis	<b>O'Hanlon &amp; Zam</b>
Aristocrate	

**CHICAGO, ILL.,**  
American

[illegible]

**MARIBELLO, TEX.**  
Fair  
1st Half (27-29)  
Same ball plays  
(Garrett) 2nd half

**HOUSTON, TEX.**  
Martini (27)  
1st Half Gormo  
Blue Grass 4  
Gormo 2  
Kelly & Forsythe  
L&D m'r's Red  
MacIntosh

**SAN ANTONIO, TEX.**  
1st Half (27-30)  
Hercobea Benson  
Murray & Irwin  
Murray & Brown  
Levan Lyann Co  
(O'Connell)

**DALLAS, TEX.**  
1st Half (1-4)  
Frank Conville  
Blaine Ball  
(Thorne to all)  
Nash

**FALLS RIVER, TEX.**  
Orpheum (27)  
Falls Reading & B

**CARNEY and JEAN  
COULTER and ROSE  
STOREY and LEE  
LOEW CIRCUIT**  
Direction  
**Joe—LEDDY & SMITH—Ed**  
226 West 47th St. Suite 901

**Mary Usher**

**Wagner & Dyer**  
Columbia (27)  
(Same bill plays  
**Alexandria.**)  
Pina Bluff, 1;  
Grace Brown, 2;  
Texarkana, 3;

**Ribbo Lacotina Co**  
Hanna Clifton  
Entire of France  
Rody Jordan  
Buck Knochland Co  
**BIRMINGHAM, ALA.**  
**Majestic** (27)

Jacob Jancy  
Sag O'Tricks  
Kane & Nelson  
Petleys

**FALL TEX.**  
**Majestic** (27)

Elo Morse  
Ed & Morton Beck  
Mammateur in London  
Vernie & Cragle  
(One to fill)

**P.F. SMITH, ARK.**  
**Lodge** (26)  
Herbert Conner  
Murray & Irwin  
Lester & Roberts  
Hurley & Levan  
(One to fill)

**SAN ANTONIO, TEX.**  
**Majestic** (27)

Torrellis Circus

**Stells Fratus**  
Columbia (27)  
**OKLAHOOMA CITY**  
**Nolly Tate**  
Gracie Brown  
Billy House Co  
Mayo & Lynn  
Gold's Palace  
S'T ANTONIO, TX.  
**Majestic**  
1st half (27-29)  
(Same bill plays  
Dud 2d half)  
Groh & Plano H'ds  
Bartrum & Saxton  
William Lyons  
Harry Kahne  
Ono  
**FULLIA OKLA.**  
**Orpheum** (27)

Hugh B. Rubaytt  
J Francis Haney  
Zelda Stanley  
Harry Stepane  
At the Super Club  
WHITCHA, IOWA,  
1st half (27-28)  
Bud Carlisle  
Bill & Wells  
Arthur Astell Co  
Louise Mather  
(One to fill)  
Eubank Haller Co  
2nd half (1-4)  
Flood & Porter Co  
3 Browns  
Toll Tates  
Uvamae Lane  
(One to fill)

**Opheum**

**CHICAGO, ILL.**  
**Palace** (27)

Cole Ballou  
Mexican Tiplos Or  
Shadowgraph  
The Equival Brns  
Peter Higgins  
Graham Hughes  
(Two to fill)

**State-Lake** (27)  
**Brooks & Ross**  
**Nits at the Club**  
Fred W. Palace  
H Walman Debs  
Chicago, Ill.

Daily Review      F. BROWN &amp; W. MANNING

100

TABLE 1. *Continued*

Daily Review      F. BROWN &amp; W. MANNING



**Margaret Stewart** (Three to five)  
Tower  
1st half (27-29)  
Chas Armstrong  
Fast Steppers  
B & E Newell  
(One to five)  
2d half (1-4)  
Kennedy & Martin  
Manny King Co  
Falleto Rev  
Willson (One to five)  
1st half (1-4)  
DENVER, CO.  
Orpheum (27)  
John Steel  
Ed Higgins  
Leo Taki & Yoki  
Johnny Burke  
(One to five)  
KANSAS CITY  
Orpheum (27)  
Dave Appollon Co  
Lyell & Higgins  
Walter Hirs

**AL GROSSMAN**  
100 West 4th Street, N.Y. 1928  
BOOKING LOWE'S HEADLINES  
THIS WEEK  
ELIDA DANCERS  
WALTER and ELLIS  
GREENLEE and DRAYTON  
Can Do The Same For YOU

Roy & Mayo Rev  
(Two to five)  
LOS ANGELES  
Peggy MacKeechne  
Cochran  
Art Henry  
Wayburn's Rev  
Deno & Broadman  
Harrison & Dakin  
Orpheum (27)  
Leo Hearn Co  
Raffin's Co  
Mrs Wallace Reid  
Red & Duthers  
Deno & Rochello  
(Others to five)  
MILWAUKEE  
Palace (27)  
Boys & Dellon  
Trizla Frigance  
Lucille LaVerne Co  
White & Suller  
Pagana  
(One to five)  
MINNEAPOLIS  
Hennepin (27)  
Fulton & Mac  
Larry Rich Orch  
Joe Brown  
Rice & Cherie  
(Two to five)  
OAKLAND, CAL.  
Orpheum (27)  
Billy Farrell Co  
Carl McCulloch  
Charlotte Greenwood  
Arnaut Bros  
(Two to five)

**Keith-Western**

OLIVELAND, O.  
Seaside  
1st half (27-29)  
Whitely & Ford  
Palace Rev  
Harry Rappi  
Amramth Sipi  
Gord & Greatham  
2d half (1-4)  
Marbury & Brown  
Welder Sipi Orch  
Jensen & Yulton  
(Two to five)  
DETROIT, MICH.  
Grand Riviera (27)  
Burns & Horton  
Maxine Hamilton  
(Three to five)  
FT. WAYNE, IND.  
Palace  
1st half (27-29)  
Joe Vernon Co  
Dee Cooles Co  
4 of De  
Dig Surprise  
(One to five)  
2d half (1-4)  
4 Diamonds  
Scholtz's Co  
Cyclone Rev  
Mechan & Newman  
(One to five)  
HAMMOND, IND.  
Pavilion  
2d half (1-4)  
Dainty Marie Co  
McGrath & Travers  
(Three to five)  
LEXINGTON, KY.  
Ben All  
1st half (27-29)  
Sargent & Lewis  
Jack Russell Co  
Camerton Rev  
(Two to five)  
2d half (1-4)  
Eton

**NEW ENGLAND**

Sixty Theatres in New England, including Sunday, Spilt, "Presentations" and Cabarets, are booked by  
**WALTERS, DENISH & FRISCO**  
306 Stuart Street, Boston, Mass.  
Phone Hancock 2556

**Keith-Albee**

NEW YORK CITY  
Broadway (20)  
Frolic 4  
Thank You Dr  
Chabot & Tortoni  
Hickey Bros  
(Others to five)  
Chester  
2d half (23-26)  
Fred Hughes  
Reeves & Wells  
Jarvis & Harrison  
(Three to five)  
Alto Coliseum  
2d half (23-26)  
Aus Walters & French  
Coram  
Lily Morris  
Scott Sanders  
Holmes Hilly  
2d half (23-26)  
Bentel & Gould  
Sol Gould  
Adrian & Jean Crell  
Delacade Rendom  
Wendell Hall  
Davis & Darnell  
2d half (23-26)  
J & E McKenna

**Hippodrome (20)**  
Honey 37  
Tom Hyde's Miss  
Gene & Sandhurst  
Senator Murphy  
Count Bernifco Co  
(Two to five)  
PORTLAND, ORE.  
Orpheum (27)  
Cardinal  
Sunshine Sammy  
Jackie & Brown  
Tom Davies 3  
Severly Bayne  
Bestor's Rev  
2d half (23-26)  
ST. LOUIS, MO.  
R. Williams Co  
Eugene O'Brien Co  
Morgan & Sheldon  
B. Hallors  
Walter Nilsson  
Micheon Bros  
(One to five)  
ST. LOUIS (27)  
R. Williams Co  
R. D. Dean  
Chilton & Thomas  
De Baker Co  
Serge Plach  
Worth Sipi & Cody  
Tuck Murock  
2d half (23-26)  
Fanny Ward  
Chamberlain & H  
Irene Hirs  
Werner's Penna  
(One to five)  
RECENT  
Loyola's Dogs  
2d half (23-26)  
Uehers  
Layton & May  
Hal Newman  
(One to five)  
RIVERSIDE (20)  
Duponts  
Cheney Bros & Earle  
Hamilton Sipi & Jack  
Clifton  
Davis & Keith  
O & L Poudon  
(One to five)  
STAN KAVANAUGH  
Bros  
Leo Carillo  
Carl Fred Bd  
Red & Duthers  
Murray & Oakland  
SEATTLE, WASH.  
Orpheum (27)  
H. Holman Co  
Rev. C. C. Royce  
R. Kavanagh Bd  
Afterpiece  
Murray & Oakland  
THIRTEEN  
Thrillers  
(Two to five)  
MINNEAPOLIS  
Orpheum (27)  
Countess Sonin Co  
Mrs. G. G. Smith  
Anderson Bros  
3rd Melvin  
Timmy Halligan  
ST. LOUIS, CAN.  
Orpheum (27)  
Orma Lee Co  
Vena  
Wallace & May  
Charlotte Greenwood  
May With Farm  
Seymour & H Rev

**HOWARD SLOAT**

BONDS FOR INVESTMENT  
A. B. Leach & Co., Inc. 57 William St. N. Y.

OSCAR STRANGE Bd  
Count Bernifco Co  
(Two to five)  
MUNCIE, IND.  
Wysor Grand  
2d half (23-26)  
Loos Bros  
(Others to five)  
Frank Wilbur Rev  
2d half (23-26)  
A & C Steadman  
Whiting & Burt  
2d half (23-26)  
ROY ARTHUR  
Schade  
1st half (27-29)  
Mr. Peterson  
(Others to five)  
2d half (1-4)  
Nick Brown  
(Others to five)  
SPRINGFIELD, O.  
2d half (27-29)  
Westlake & Hane  
4 Diamonds  
(Three to five)  
Seymour & Cunard  
Harry Rappi  
2d half (23-26)  
MAYBERRY  
Prospect  
2d half (23-26)  
Rogor Imhoff  
Preston & Jones  
Behind the Wall  
(Two to five)  
ALBANY, N. Y.  
Palace  
2d half (23-26)  
Suzanne Leger  
Nancy Decker  
Kilmer  
Whitely & Ford  
(One to five)  
NEW ENGLAND  
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**WALTERS, DENISH & FRISCO**  
306 Stuart Street, Boston, Mass.  
Phone Hancock 2556

**Al Barnes Co**  
(One to five)  
CINCINNATI, O.  
Chaz Chase  
Jasina & Bobby  
Record  
Shuron DeVries  
(One to five)  
ATLANTA, GA.  
Will & L. Kaufman  
Ervel & Dell  
Knee & Desmarand  
Raymond Pike  
Fay Miller & King  
2d half (23-26)  
Grand  
Knee & Desmarand  
Brenck & Bella D  
Ingram  
4 Camerons  
Sargent Lewis  
2d half (23-26)  
ATLANTIC CITY  
Earle  
2d half (23-26)  
Gen Plano  
Foley & LaTour  
Vanity Fair  
Antrim & Vaie  
(One to five)  
AUBURN, N. Y.  
Jefferson  
2d half (23-26)  
Calif. Night Hawks  
Lyell & Gibson  
2d half (23-26)  
TIDMOR, MD.  
New Gardens (20)  
Ch'pille & Carlton  
Buckley Clark  
Adela Verne  
2d half (23-26)  
B'YR FALLS, PA.  
Myrtle Regent  
2d half (23-26)  
BINGHAMTON, N.Y.  
Cheney Bros  
2d half (23-26)  
BIRMINGHAM, AL.  
Lyle (20)  
Want Ads  
Wm J. Manell  
Everett & Brown  
Gordon's Olympia  
(20)  
Mona Hermann Co  
Dillon & Morelli  
Lyon  
Fred Allen Co  
2d half (23-26)  
Gordon's Olympia  
1st half (27-29)  
4 Pepper Shakers  
Gladys Darling  
Allen & Lee  
Cook & Lath  
Mechan & Shannon  
2d half (23-26)  
Rudy Latham  
J & K Lee  
Sybelle Bowhan  
(Two to five)  
CONY ISLAND  
2d half (23-26)  
Monroe & Grant  
Shannon Co  
2d half (23-26)  
FAR ROCKAWAY  
Strand  
2d half (23-26)  
Rudy Latham  
J & K Lee  
Sybelle Bowhan  
(Two to five)  
BROOKLYN  
Gosselin  
Count Bernifco Co  
Dee Cooles Co  
4 of De  
Dig Surprise  
(One to five)  
2d half (1-4)  
4 Diamonds  
Scholtz's Co  
Cyclone Rev  
Mechan & Newman  
(One to five)  
HAMMOND, IND.  
Pavilion  
2d half (1-4)  
Dainty Marie Co  
McGrath & Travers  
(Three to five)  
LEXINGTON, KY.  
Ben All  
1st half (27-29)  
Sargent & Lewis  
Jack Russell Co  
Camerton Rev  
(Two to five)  
2d half (1-4)  
Eton

**Perry Corvey**  
M & B Harvey  
Paula & Al Hlum  
(One to five)  
GERMANTOWN, PA.  
Orpheum  
2d half (23-26)  
Raymond & Brown  
Taylor & Green  
Pelle & Wally  
Preston & Hamond  
Rubin Beckwith  
GLENN F.P.S. N. Y.  
2d half (23-26)  
Dale & Fuller  
Hawthorne & Cook  
(Three to five)  
OLYMPIA, N. Y.  
Glove  
2d half (23-26)  
Stewart & Olive  
E. Green  
(Two to five)  
GRAND RAPIDS  
McCoy & Walton  
Lois Seibin  
Frank Stafford  
(Two to five)

**THIS WEEK**

**BROSIN AND BARTON**  
Victoria and Orpheum  
Stamford  
GRACE EDLER and GIRLS  
Orpheum and Oriental  
CHAS. J. FITZPATRICK  
160 West 46th Street, New York

**MEADVILLE, PA.**  
Hippodrome  
2d half (23-26)  
Singer & Siddle  
Celinea Circus  
2d half (23-26)  
Rosa Wye  
(One to five)  
GREENSBURG, PA.  
Strand  
2d half (23-26)  
Fred J. Miller  
Petrie Quint  
2d half (23-26)  
HARRISBURG, PA.  
2d half (23-26)  
Gordon's Dogs  
Ingels & Davis  
Edna White Co  
Jed Louder  
(One to five)  
GREENTOWN, PA.  
Victoria  
2d half (23-26)  
Loyola's Dogs  
Lady Margaret  
2d half (23-26)  
HARRISBURG, PA.  
2d half (23-26)  
Gordon's Dogs  
Ingels & Davis  
Edna White Co  
Jed Louder  
(One to five)

**Keith's (20)**  
Vivian & Walters  
Harriet Bros  
Olivia & Hilly  
Juan & Hilly  
Sessue Hayakawa  
E. Conrad  
Helen Meglignie  
(27)  
Ashley Keith  
Lilly Morris  
Milt Dell  
2d half (23-26)  
Francis & Frank  
Nixon  
2d half (23-26)  
Nell McKeath  
Bobby Heath  
Ginger Sams  
Gordon Bros  
Ward & Ringold  
Gordon & Betty  
Davis (20)  
H. Carroll Rev  
(Others to five)

**SHENKENDY**

Palace  
2d half (23-26)  
Herrons & Fild  
Delroy Creadon & C  
One to five  
NICHOLS, PA.  
Capital  
2d half (23-26)  
Herrons & Fild  
(Others to five)  
SPRINGFIELD, O.  
2d half (23-26)  
Scott Saunders  
Lane & Lea  
2d half (23-26)  
E. Sheriff  
Herrons & Fild  
ST. LOUIS, MO.  
Capital  
2d half (23-26)  
Owens Kelly Orch  
John Murphy  
Morley & Anger  
Minstral Mem  
(One to five)

**UTICA, N. Y.**

Palace  
2d half (23-26)  
Kerry T. Coleman  
Shelton & Brown  
Toney & George  
Northlake & Ward  
(One to five)  
WARREN, O.  
2d half (23-26)  
Sally Allyn  
2d half (23-26)  
F. Elliott & King  
Master Anna  
WASHINGTON, D.C.  
Palace  
2d half (23-26)  
Ally Doner Co  
Kittory & Schacht  
Master Anna  
Pleier Saunders & Me  
Norton & Hall  
Mills & Goodwin  
Marilla  
(27)  
S. Hayakawa Co  
Conrad & Betty  
Adele Verne  
Edna Nelson  
Jaye Velle  
Revel Bros & Red  
2d half (23-26)  
Lester Irving Triv  
S. Hayakawa Co  
Sylvia Clark  
Mink & Bedford  
Alexander Carr  
Ritter & Bonita  
2d half (23-26)  
J. B. Galt  
Richard Kean Co  
P. W. Wagon  
Eugene Castello Rev  
(One to five)

**WATERBURY, CT.**

2d half (23-26)  
John I. Fisher  
2d half (23-26)  
Rubin Sipi  
2d half (23-26)  
H. Carroll Rev  
(Others to five)

**WATERBURY, N.Y.**

2d half (23-26)  
Rubin Sipi  
2d half (23-26)  
H. Carroll Rev  
(Others to five)

**WATERBURY, N.Y.**

2d half (23-26)  
Rubin Sipi  
2d half (23-26)  
H. Carroll Rev  
(Others to five)

**"FAILURE ISLAND"**  
(Continued from page 9)  
won't, for their idea of improving the last supper, would be to add a script than a money can to a banana, but Bill has his odds, for the exco are too busy to read anything but market reports. This puts it up to Willie to tell them the yarn, and I know you will have a small wonder, our Willie any time he starts playing the con for a chump. Willie psychologizes them perfectly, and brow beats them, just like they try to do with the ordinary hack. Willie knows that most of them are on a rain check and that every night of the lives they get down their knees and pray that they will never have to pass a literacy test. They sense that Willie knows this, and act accordingly. It's always better to have a piece of the racketeers play, than to kibitz on the ukersay.  
I know by now that you're all hooked up and have developed a healthy yen to see this epic. You'll have to wait until we buy it, and then if you're a good boy, your favorite theatre may book it. Meanwhile, my heart bleeds for you, back there in the town and in the back of your knees in eye-southing janes. Willie only goes to prove that their ain't no justice and that schools are a sinful waste of the taxpayer's rick.  
Next week, "Fast Lane"  
Your old chum

**DR. JULIAN SIEGEL**

160 Broadway, New York  
Bet. 46th and 47th Sts.  
This Week  
Mr. and Mrs. Harry Lewis Shurr

**ROCHESTER, N.Y.**  
Temple  
1st half (23-26)  
Nat Burns  
Brooklyn  
Castle of Dreams  
Harry Fox Co  
2d half (23-26)  
1st half (27-29)  
Anthony & Rogers  
Gladya Joyce  
2d half (23-26)  
PITTSBURGH  
2d half (23-26)  
Kirk & Lawrence  
League of Nations  
Gus & Jenny  
2d half (23-26)  
SARATOGA, N.Y.  
Congress  
2d half (23-26)  
Lewin & Stone  
Jinks & Ann  
1st half (23-26)  
It was a  
Sham & Lora











girl tied to a typewriter or a machine wishes that she could put over. That ought to clinch it mildly, even if Partridge had to send it in a "Tide" Chance Week."



# RITZY

Shades of Keith's Union Square theatre in 1909, when the Dolly Sisters, billed as such, sang and danced! They had previously been Jansci and Roszicka Deutsch, born in Hungary, but taken to New York as small children. Becoming headliners they were in "The Echo" in 1910 and in "The Follies of 1911."

One divorced Harry Fox and the other divorced Jerome Schwartz, both inheriting jewels from the estate of "Diamond Jim" Brady. Going to Europe in 1920, they have remained there ever since, and this fall co-starred in a revue at the Casino de Paris, where they are said to own a half-interest. After having lived in magnificent style in Paris, they have been maintaining a similar standard on the Riviera, their costumes and jewels creating astonishment even in the most basic section of Europe. A few weeks ago, after both sisters had been ill, they announced their retirement from the stage, after careers of 18 years.

Here are two American girls who are well known in the show business on both sides of the Atlantic are so plentifully supplied with money that their present mode of life must seem to them, when they consider their past, like a glittering dream! One has for some years past been sought by a multi-millionaire who, after a business career in America, migrated to London, there attaining not only prosperity but prestige; members of his family marrying into the aristocracy. The other has had as a constant admirer a much younger man, who, if not actually possessed of millions, is son and heir of a man of enormous wealth. The father, who has a title, is now married to a girl once a phone operator in the old Knickerbocker Hotel in New York.

## Coru Urquhart's Villa

Living quietly but comfortably in her villa on the Riviera is an American woman who in a former era caused a series of sensations. As Coru Urquhart, daughter of Col. David Urquhart, of New Orleans, she was a fashionable belle. Wooded and won by James Brown Potter, a nephew of the late Bishop Henry Codman Potter, of New York, she was welcomed in the best society. She studied acting under David Belasco, just as did Mrs. Leslie Carter years later, and finally made her professional debut in England in 1887. That same year she returned to America and acted in New York with the late Kyrie Bellew. These two co-starred for many years and toured the world with their own company.

After her divorce, Mrs. Potter ceased to be associated with American society. In London she was the coterie of beautiful women approved by the then Prince of Wales, later King Edward, another being Lily Langtry, the English actress. Mr. Potter married another society belle, May Handy, from Baltimore, who survives him, now living in New York.

Coru Urquhart Potter is the mother of Mrs. James A. Stillman, who also has caused a series of sensations. She charged her millionaire husband, banker, with being the father of "Flo Leeds" son. Flo Leeds, who formerly appeared in vaudeville, is a daughter of James S. Lawlor, who has a small plumbing shop on Sixth avenue, New York. She now calls herself Mrs. K. Lincoln.

## Twin Sisters Abroad

Mrs. Reginald Vanderbilt spends most of her time in Paris, where she lives luxuriously, and her twin-sister, Lady Furness, is first in London and then in Paris, living in even grander style. Lord Furness is enormously rich and devoted to his young American wife.

It seems strange to recall that only a few years ago these sisters were thrilled at supping in a movie studio in New York, and that later a Thelma, who married James Vail Converse and divorced Lord Furness, cultivated the society of Gloria Swanson, haunting the Famous Players Studio at Astoria.

Converse was previously divorced by Nadine Melbourne, who then became the fourth wife of the late J. Ellis Hoffman, later divorcing him. Converse is a grandson of the late Theodore N. Vail, president of the American Telegraph Co.

Lord Furness was first married to Daisy Hogg, who was drowned in 1921. He has showered his present wife with gorgeous jewels, including a string of black pearls. At one time she was reported engaged to

Richard Bennett and a \$5,000 diamond ring was declared to be the actor's gift.

The older sister of Lady Furness and Mrs. Vanderbilt, Consuelo Morgan, divorced Count Jean de Mariposa and married Benjamin Thaw, Jr., a relative of Harry K. Thaw.

## Mrs. Langtry on Riviera

Oddly enough, Mrs. Potter's former rival, Mrs. Langtry, also lives in retirement on the Riviera at present now known as Lady de Bathe. Lorn on the Island of Jersey, daughter of a clergyman, the Rev. W. C. E. le Breton, she married Edward Langtry, and first acted in London in 1881. By reason of her beauty she soon attracted Queen Victoria's son and heir. In 1883 she visited New York, meeting the late Frederic Gebhard, uncle of the first wife of Reginald Vanderbilt. Mrs. Langtry had a town house in West 23rd street and a cottage on Staten Island. In later years she paid many visits to America. At one time she owned a racing stable.

Gebhard subsequently admired another actress, Drina de Wolfe, who had married a brother of Blaise de Wolfe, then an actress, but now an interior decorator, who was recently in Paris sporting a title. Gebhard finally married Marie Wilson, of the original "Florodora" sextet.

## Billy Reardon's Rise

Prior to marrying Thelma Morgan Converse, Lord Furness was often seen with Julie Thompson, of Philadelphia. Julie is now as often seen in Paris with Robert Gueldre, stepson of Cornuiche, the millionaire who controls a chain of hotels and casinos all over France. Robert seems 20 years younger than Julie. She has associated with Billy Reardon in the smart new and successful night club, the Blue Room.

Reardon was formerly in the chorus of Broadway productions and at one time danced with Mary Hay. Later he danced at the Club Lido with Dorothy Clark, who got into the Social Register as the wife of Bradford Norman, Jr., of Newport.

The Blue Room in Paris was previously controlled, as the Jardin de ma Soeur, by Elisa Maxwell, who is also well known in New York and Paris. She straddles the fence between Bohemia and Society. She has visited Mrs. Col. Potter, who is one of the three wives of the late E. R. Thomas, owner of the "Morning Telegraph," before marrying the American song writer. In New York, Miss Maxwell, always about to have an opera produced, was constantly with Miss "Dickie" Gordon, singer, and they rented the studio apartment of Alphonse Jongs, who married a niece of the famous Ward McAllister, creator of the term "the 400."

## Popular Away From Home

Harry Pileer, in the current revue at the Moulin Rouge, always gets a reception, and not from the claque, when he makes his entrance, and when he sings "Hallelujah." Certain Americans, especially those who are show wise, never cease marveling how this boy from Yorkville gets away with it. But Paris, at any rate, accepted him as the partner of the late Gaby Deslys and heir to part of her fortune. A gentleman Harry, who still looks like his age, was in small time vaudeville in the States as a lighting-change artist, and was also in burlesque. His sister, Elsie Pileer, followed him into the show business. Harry now lives in fine style in Paris.

## The Klaws Devoted

There is no more devoted couple to be encountered at Monte Carlo than Mr. and Mrs. Marc Klaw, of New York, favorable comment being made on that account. The veteran theatrical manager is looking very well, away from the wear and tear of Broadway. Sir Walter and Lady de Frece are also at Monte Carlo, she being remembered for a quarter of a century of success in vaudeville in England and America as Vesta Tilley, male impersonator.

## Connie's Second Going All Right

Capt. Alastair MacIntosh, the second husband to be divorced by Constance Talmadge, is much in evidence in Paris in the best society, recently encountered with Vincent Astor, Prince and Princess Serge Obolensky (Mabel Astor), Prince and Princess Andrew of Greece, Prince and Princess Jean de Faucigny-Lucigne, Princess Edmond de Polignac and Princess Lucien Murat.

The belief prevails that whereas Constance and the Englishman got

## When It Works

Mrs. Ted Lewis was tendered a testimonial luncheon by some society she is interested in, at the Hotel Astor the other day. It was strictly hen and understood there would be speeches.

Mrs. Rufus LeMaire got a hunch she would be called upon. To make her talk sound impromptu, Mrs. LeMaire worked over it for days.

Contrary to all the laws of human nature and toast masters, Mrs. LeMaire was called upon. She delivered her address as memorized, making it sound ad lib and it got over pretty.

Quite a party, from reports.

along very well together, she rather resented not being taken up by his fashionable friends, some of whom. It is said, openly snubbed the cinema star.

## Ruth Draper's Reception

Ruth Draper, who gained fame and fortune in her native land as a monologist, following triumphant engagements on Broadway with tours of the country, is now reaping added laurels in Europe.

A year ago she met with great favor in London, appeared before royalty and was taken up by the best society. This year she packed them in again. Recently in Berlin she appeared at the Komode; one of the Max Reinhardt theatres. While in Berlin Miss Draper stopped with the British Ambassador and Lady Lindsay, who gave a big reception for her, entertained by the American, Italian and Spanish ambassadors and other noted persons of diplomatic and social circles.

A few years ago Miss Draper, a granddaughter of the late Charles A. Dana, famous New York editor, secured a minor role on Broadway in support of Marie Tempest in "A Lady's Name." Another "character" part, in the same production, afforded an opportunity to Lynn Fontanne.

## Carlyle Blackwell's Cruise

Carlyle Blackwell, after a visit at Cannes, is now cruising on his fine yacht, *Adventures*, through the Mediterranean. After early struggles in the show business, Blackwell became a favorite in the movies and had quite a following.

Divorced by his wife, he married another also divorced. She is an heiress to great wealth, as a daughter of Barney Barnato, who was born and bred in the slums of London, but made a fortune in South Africa, finally committing suicide by jumping overboard from an ocean liner.

## Marie Tempest's Husbands

Marie Tempest recently starred in London in "The Marquise," by Noel Coward. Now Miss Tempest, who first appeared on Broadway in musical comedies in the 80s, is starring in London in "The Masque of Venice."

The Duke of Richmond recently passed away. Had that happened a few years ago Miss Tempest would have had to do mourning. Her first husband was named Isard, her second Cosmo Gordon-Lennox, and her current husband Graham Browne, an actor, is now, as for a decade past, her leading man. Gordon-Lennox was a grandson of the Duke of Richmond, and was known as an actor and playwright, moving in a temperamental set, and once collaborating with the American dramatist, the late Clyde Fitch, a congenial spirit.

## Leonora Hughes' Pledge

Leonora Hughes, former dancing partner of the late Maurice, and now the wife of Carlos Basualdo, rich and handsome South American, residing in Europe, is about to present another "pledge of affection," having already offered one evidence.

## Grace LeMar, Shoplifter

Grace LeMar, 22, alleged shop girl of the Forrest Hotel, West 49th street, pleaded guilty to shoplifting in Special Sessions and was continued on bail for investigation and sentence Feb. 24. Miss LeMar was arrested Feb. 2 by detectives of the Stores Mutual Protective Association, after she had taken three dresses from a rack in Mary's.

The young woman told probation officers she had appeared as a show girl and ingenue in burlesque shows. The last attractions she appeared in she claimed were the burlesques, "Happy Hours," and "The Best Show in Town."

# Among the Women

By the Skirt

The Best Dressed Woman of the Week

INA CLAIRE

"Our Bette's"—Miller Theatre

Seems like the ladies are gathering the laughs at the Palace this week. Josephine Harmon starts it with her old partner, Georgia Sando. Miss Harmon was dressed becomingly in black that sported a white yoke. Her partner chose a chaitreune net made with a wee bit of buff ante and a plain bodice.

A decided hit was Peggy Chalmberlin (with Ross Hines). This miss of the small stature and big voice wore her tough make-ups nicely. "Another who fared well was Irene Ricardo in old songs and new. Her "Well" number failed to be funny as to costume, it was vastly becoming. A blue robe was enveloped in a cink of blue of a darker shade. Miss Ricardo brought her act to a close in a crystal evening gown made with a long waisted effect and bordered with feathers that shaded from pink to red.

Funny Ward was in a red velvet kiddie coat and a large hat. Miss Ward is dis and robbing before the audience behind a gauze drop. Very foolish as the view of Miss Ward in her combs accentuated that her figure is not so slim. A green evening frock was feathered trimmed as also was the evening wrap. The blonde wig was covered by a mop cap of gold lace. A French flapper was done in a cloth dress and red tammie. Worth Sisters and Coly early in the bill followed a great juggler, Serge Flash. The girls were in white, one in satin and the other in chiffon.

The girls with Teck Murdoch, Iris Kennedy, Marion Meredith and Adele Webster, wore dresses of blue, pink and mauve. The three were made with ruffles in different design. The act could be improved were the girls to appear in their costume at the finish. But it takes money to dress brides, stage or otherwise.

## Lucia Mendez as Possibility

In the picture, "Coney Island," Lucia Mendez leaves Lois Wilson in the lurch. With stories and right direction Miss Mendez should take a place with the best of the active picture players. She has the face and figure.

Lucia has been carefully dressed in this picture. First in a bathing suit, then in a combination of black lace, and finally on a cabaret floor in a white buffant. A black buffant seemed to shade into some color. Several strait dresses of cloth.

## Clothes in "Our Bette's"

It was foregone that the revival of "Our Bette's" would come in dressed to the top notch. Messmore Kendall, in association with Gilbert Miller, has a revival play that should run a long time at the Henry Miller theatre.

Ina Claire is so fitted for Lady George Grayson, the part might have been written for her. Her clothes are the last word. In the first act a black dress was of a material that looked like a shiny leather. The skirt was shirred on to a rather long bodice. This same skirt was cut with an uneven hem being longer in back than front. Pink edged revers formed a long V in the bodice, while the same pink faced the hem of the skirt. A small black hat and a double feathered ornament.

Her evening gown in the second act looked for all the world like a coat of mail. Heavy sequin material formed the bodice and extended to a long point down the back of the skirt, which was of many pleated rows of white net. A white satin and chiffon negligee was just the outfit for the heavy emoting in the last act.

Constance Collier perfect as the silly Duchess. The huge first night audience hanging on her every word. At the conclusion of one scene in the last act when this little left the stage, the applause lingered so long it was to be expected that she would return and take a bow as they do in vaudeville.

An afternoon gown was of tan chiffon edged with brown. It was very fluffy and worn with a brown hat of fine straw. Her evening gown was of a pinky crystal material. From one shoulder hung a long chiffon scarf of a rose color. This color was carried out in a large feather fan. The last act dress was of gold and colored crepe studded with beads to match. A short coat effect was also studied. The hat was brown with a facing of orange velvet. A fox trimmed coat of orange completed this costume.

Lillian Kemble Cooper stunningly gowned during the three acts. Her evening dress was black lace and chiffon. A raspberry cloth dress was oddly made in semi jumper fashion with diamond shaped pieces forming a border. In the first act Miss Cooper was all in gray.

Miss Evans had three gowns of the school girl variety. A rose pink cloth dress was made with a flesh extending from throat to hem. The skirt had a clever circular flounce.

## At "The Strange Interlude"

Probably the most interesting play is at the Golden theatre, "The Strange Interlude," produced by the Theatre Guild. It is with the feeling of adventure that one takes one's seats. Entering a theatre at 5:30 is like entering an arena. All around are remarks, "Where are you dining?" and "Will you go out with us?"

On comes the show and the unravelling of the story, as done by Lynne Fontaine, Glenn Anders and Tom Powers, the time passes so swiftly that at 10 minutes to eight, when it is time to dine, one isn't worried over dinner.

And back in your seats at 9. When it is all over you are sorry. Miss Fontaine does the 10 acts in as many dresses. As the young girl, she goes in mostly for knitted jumper, suits. One flowered chiffon is in rose shades. Her lovely bobbed hair is covered later by a wig with the ears showing. As a middle-aged woman with graying locks, a white coat and skirt are worn. In the final act, with really white hair, a long black dress trails the floor.

Eugene O'Neill has done a great piece of work in this play.

## SOUTH AFRICA

(Continued from page 2)

Jack and Jill; Jerry and Co.; Ashley Sisters; Barr and Hope; Shishit's Marionettes.

Bijou (A. T.)—Films shown. "Queen in Parlor," "Don Juan," "Big Leaves," "Faust," "Michael Strogoff," "Cohens and Kellys," "Diplomacy," "Battle of Coronel," etc.

Cinemas around town and suburbs report business quite good.

Clive Maskelyne, magician, is on a return visit. It is strongly rumored that the government intend to draft legislation to appoint a slimy smooth South African, this work has been carried out by the provincial administrations. It is stated that this move has been caused by representations to the

government of undesirable films shown to children.

## NATAL

Durban A company styled Durban Hotels, Ltd. has an estimated capital of \$1,500,000. It has acquired two Durban hotels and the new company has made provision to carry on proprietors of theatres, halls, cinemas and exhibitions.

Judge Swindell, American greyhound expert, has commenced work on the site for a dog-racing track. He had previously negotiated for ground belonging to the town council, but owing to the restrictions imposed by the town council, not a betting should be allowed on ground owned by them. Swindell cut out the deal and went for private ground. One hundred dogs are on the way from Australia. Judge Swindell is receiving good support. He says dog racing is popular in Australia and America.



## ON THE SQUARE

"The Ladder" for Long Life

The Sunday comment of Percy Hammond in the "Tribune" re "The Ladder" may incite Edgar P. Davis to continue his first performance of the million dollar flivver for another six months. Davis is that way. Every time someone advises him to take it off, he renews the rental period.

It is figured that "The Ladder" has been the butt of almost as many jokes as Henry Ford and his tin Lizzies. That goes for Broadway anyhow. Davis seems to enjoy that kind of stuff.

There is a story that Davis recently dreamed of a certain spot in Texas and that he went there and brought home gushers that will mean another flock of millions. He'll laugh at that too because he has been right in New York seeing that all the tickets for the show are given away free.

Among other things Hammond ventured the belief that Davis "has turned 'The Ladder' into a sort of poorhouse, making paupers of those who attend it, without cost. All those who are connected with it, excepting Mr. Davis, must feel that he has cheapened their favorite art without doing a bit of good to the cause of reincarnation."

"Nothin on the Level"

A couple of the Square's wise boys arguing over a suspicion entertained by one:

"Ask anybody," said the first, "everybody knows; it's okay."  
"Ask who?" replied the other. "Anybody will lie for you."  
"Well, ask your mother then," answered the first, "and you'll find out."  
"Yeah. My mother! She likes you too."

"Then nothing is on the level?" asked the questioned one.  
"That's it, kid," joyfully rejoined the questioner. "That's a great mea and let's call it all off."

Talking on New York Only

Mayor Walker, on a tour of the South, made a speech in Baltimore last Saturday night and didn't mention Al Smith's name once.

What he did to plead that New Yorkers were as good as any other people. Outside New York you have difficulty persuading some people that that is so.

Jimmy's abstinence from political talk occasioned much comment in Baltimore. Maybe he was smart, for at his side was the man they are also figuring on as a possible presidential candidate in case the Smith thing can't be swung, Governor Ritchie. On Walker's other side was a Republican mayor, Broening.

Mrs. Mann as Permanent Audience Fixture

Mrs. Margaret Mann, 60, and the exploited member, playing the mother of Fox's "Four Sons" at the Gaitey, New York, seems destined for there during the run as an audience fixture. At the ending of each of the two performance daily, Mrs. Mann is picked out by the spot and the audience's attention diverted to her.

Her personal appearance is impressive and the house likes the flash of the mother in the flesh. But if Mrs. Mann is to return to the Fox lot at Hollywood, she will have to find a double.

Stripped Emily to Feathers

Emily Sherman, Gertrude Hoffmann girl with "A Night in Spain," is suing the "Ten Story" magazine for \$50,000. The magazine, she alleges, placed her photograph on its cover recently, without her consent. What Miss Sherman really objects to is that "Ten Story" deleted a pair of trunks and a chiffon belt from the picture and substituted a very few feathers. "And, besides," says Emily, "they didn't even mention my name." She said that the photograph was made in a New York studio for her own private use and that she never authorized its use for publication.

Peggy's Bejeweled Arms

Quite a number of suburban matrons have discovered the establishment at which Peggy Joyce has her nails manicured. In league with the manicurists, they get there before the time Peggy usually arrives and stand at the windows to watch her drive up in a foreign car, that has so many nickel appliances on it it looks like a dentist's chair.

Before Peggy enters the place, the curious ladies scuttle back to their seats from which they interestedly watch Peggy getting a rose colored nail shine. After the spectacle is over, they go home and tell their husbands Peggy Joyce has so many bracelets on her arms she can hardly lift her arms on the table.

Alice Ridnor's Costless Publicity

Alice Ridnor, who looks like a No. 2 Mary Pickford, of the Benny Davis 54th street club staff of entertainers, got a costless publicity break last week, with Alice knowing naught of it until seeing the story and her picture in print. A woman publicist calling at the club and attracted by Alice asked if she had a press agent. Alice said no. She's a musical comedy girl.

Without saying any more, the woman, probably out of good will, stuck over a story of how Miss Ridnor had refused two \$1,000 bills from a wild westerner who came into the club and wanted to substantially show Alice his appreciation of her work.

Alice thought it was funny and so did everyone else who knows how scarce even hundreds in coin are around the nite clubs these evenings.

Auto Smash Blame

The latest statistics on vehicle accidents lists taxicabs as being responsible for 38 per cent of the bumps, private pleasure cars as guilty of 34 per cent, trucks 23 per cent and street cars chargeable with five per cent of the knock outs.

A bunch of Friars tendered Dave Mallon a surprise dinner Sunday evening at Keen's chop house on 44th street. It is in the same building that once housed the Vaudeville Comedy Club and in the same floor (fourth) that once was used for similar happy events. Mallon is to sail for Australia, the occasion for the stunt.

Mallon, until he joined "Queen Hing" early this season, was known for his imitations of George M. Cohan. He got so used to that that everything he did was ala Cohan. And George M. attended the dinner to Dave. He asked Mallon to "mention my name once in awhile when you get to Australia." The walls were dotted with photos of Cohan, so Dave was not entirely alone.

So far as he was concerned the dinner was to the hosts. Everybody ate but Mallon, until they got down to the coffee. Then food was given to the guest of honor. There were speeches too. But the speakers spoke about everybody and everything but Mallon.

Dave got even by saying he was of Cohan because the latter is now playing "old men's parts." "I'm going to do Bert Wheeler in the Australian 'Rio Rita'."

Times square is developing a marquee complex. The Chinese joints started it with canopies extended to the curbstones, patterned after the nite clubs. Now the meanie institutions are going in for marquees as in the theatres. The new A. S. Beck shop on Seventh avenue has one and the Brass Rail sandwich bar adjacent to the Earl Carroll is erecting a huge marquee.

Ice Skaters De Luxe at Mats

Ice skating rinks are getting a great afternoon play from the high hat crowd. Carriage line in some instances look like a matinee day at one of the hits. The class of the crowd changes markedly at six p. m. when the hot poolish show.

DISORDERLY JOINT  
FOR 'BOYS' AND 'GIRLS'Red Cellarette Raided by Bol-  
lan's Men—Noisy Bunch  
Elated Over Joy Ride

Twenty detectives of Deputy Chief Inspector James S. Bolan's staff, under the direction of Sergeant Patrick Kennelly, raided the Red Cellarette, 269 West 51st street, and "baggied" 18 girls and 20 youths. The raid premises are in the basement and directly across from the Knights of Columbus club house.

The patrol wagon had to make four trips to take the "girls and boys" to the West 47th street police station. They considered their arrest as a great joke and shouted when the sleuths entered: "We are going to get a nice joy ride."

The girls were taken to Women's Court for arraignment and later to the Florence Crittenton Home for several days, pending an investigation. The youths spent the night in West 30th street police station and arraigned the following some hours later before Magistrate Andrew Macrery in West Side Court. Thomas Mulvihill, 24, who said he was of the New York Stock Exchange, "tube clerk," 341 Waverly avenue, Brooklyn, was charged with interfering with a bluecoat while the raid was going on. He apologized and received a suspended sentence.

Louis Napietano, said to be manager, 111-11 130th street, Richmond Hill, Queens, was arrested on the charge of violating the Volstead law. He will be arraigned in the federal court. A quantity of liquor was found in the place, the sleuths said.

"Your Honor," said the testifying officer to Magistrate Andrew Macrery, "the shrieks of the girls and youths could plainly be heard on the street level. We entered as a couple emerged. We found the youths seated on each other's laps. The girls were seated on the girls' laps. They were holding empty bottles aloft. Music was being played and the revelers were having a merry time. Some tried to escape when we entered."

The youths were charged with disorderly conduct, and the girls with being wayward minors, less than 21. They gave fictitious names and addresses as did the male prisoners.

The Red Cellarette has been in the 51st street address less than four months. Since that time it has been the talk of midtown. When Inspector Bolan learned of the alleged orgies he quickly put the quietus on the place.

Magistrate Macrery imposed suspended sentence on the men.

P. A. Sues for Work on  
"Inquisition" Paintings

Irving Strouse, press agent, has taken action against Joseph A. Maloney, operating the "Spanish Inquisition" Paintings Exhibition on Broadway, for 10 weeks' salary. Abner J. Rubien is attorney for the plaintiff.

According to the complaint Strouse was hired for approximately 13 weeks, the first eight weeks at \$350 and later contracted at a reduced salary for part time attention. After four weeks on his part time job Strouse was notified that his services would not be paid for, Maloney refusing to carry out the term of the agreement, it is alleged.

Strouse is now p. a. for Rosary & Cappella and Vincent Lopez.

Myrtle Cox Slapped  
Masher; Sheik Fined \$25

Charles Bernstein, 45, 126 East 29th street, of the Amalgamated Clothing Cutters' Union, was fined \$25 before Magistrate Macrery in West Side Court on a charge of disorderly conduct.

Myrtle Cox, 223 West 88th street in the "6 O'Clock Girl," said Bernstein tried to flirt with her and slapped her face. Miss Cox said she was walking in 42d street at Broadway, when Bernstein walked alongside her and said, "Hello, Baby."

She told the magistrate she turned quickly and bawled out Bernstein, saying she did not know him. "You will know me," she declared he said, whereupon she slapped his face. The actress said that Bernstein then struck her.

A free-for-all fight followed be-

## JOYS AND GLOOMS OF BROADWAY

By N. T. G.

The first birthday party of the DeSilva, Brown and Henderson firm at Janssens was a wow. We broadcast whatever parts of it could be put on the air, and introduced more stars in less time than ever before in the history of our radio.

It was a get together joy party for stars and near stars. Ninety-nine per cent of the people there were in show business. Outsiders were strictly taboo. And for that reason everyone had a good time. The performers felt that they could do anything they pleased and laymen, envious perhaps of the fact that no one in the world can have as good a time as performers, would misunderstand their happiness.

The evident jollity of the party, the fact that everyone there knew everyone else, recalled again what we have frequently said, that the men and women of the show business need a club, a place where laymen are barred, where they can go after the theatre or before it, for luncheon, an hour's relaxation, for dinner or supper after the show.

At present there is no place except a public restaurant where an actor can take his wife or sweetheart. A club would fill a tremendous void in the lives of many a professional.

Among the stars and celebrities at the party were George White, Sid Mercer, Jackie Osterman and his mother, Belle Baker, Maurice Abrahams, Sallie Starr, Zelma O'Neill, Mary Lucas, Arthur Behm, Eva Clarke Taps, Maxine Lewis, Dave Dryer, Ruth Mayon, Emerson Yorke, Abe Libman, Harry Cooper, Fred Waring, Eddie Conrad, Lucille Moore, Jim Sinnott, Frankie Marvin, Margaret McKay, Ethelind Terry, Sidney Claire, Paul Frawley, Bert Lewis, Ethel Bryant, Shirley Vernon, Inez Courtney, Gus Shy, Johnny Sheehan, Lynn Overman, Mr. and Mrs. Jesse Crawford, Walter Kingsley, Bert Wheeler, Doreen Glover, Irene and Mable Stor, Stewart Sisters, Fred Fisher, Paul Whitman, Lou Holtz, Bugs Baer, Oscar Levant, Frances Shelley, Charley Mosconi and Louis Shur.

Our voice gave out and we asked Jackie Osterman to announce for us. His opening gag was:

"This party costs 100,000 copies of 'Among My Souvenirs.'"

Paul Whitman has lost 60 pounds. He looks and feels marvelous.

The radio hit wasn't even heard by the gang at the party. Little Frances Sheeley, of the 54th street club, crept up to the microphone and crooned a song which was a wow in Rutherford but couldn't be heard five feet away at the party.

Jimmy Getting Better

Mayor Walker was a sensation. His address was a masterpiece of clear thinking and delightful choice of words. Having been broadcasting Jimmy for some four years we'll tell the world he's getting better all the time. He paid a marvelous tribute not only to the three boys but to show business in general.

Alice Lee Lands

Some three years ago a little chorus kid out of a "Follies" road show wandered in to us. We got her a job in the Silver Slipper. She was in the chorus and occasionally stepped out to do an acrobatic dance. She got \$65 a week. She went to Europe with a band for \$400 a week.

And last week we read in Variety that she's a hit in Cannes and Nice, and has been held over for six more weeks on the Riviera. Her name is Alice Lee. Her pictures are in front of the Slipper now as one of the chorus girls.

A little booklet, a copy of which was mailed to the home address of every taxi chauffeur in town, came to our attention. It contains information regarding New York, hotels, theatres, stations, etc. On the front is the name of a so-called night club, which is merely a camouflaged speakeasy. On the back are the words: "Don't forget, We Give 3 1/2 per cent. Get Yours."

Taxi drivers who deliver prospective live ones to the joint usually wait around until the boob has paid his check, when they cut in for the third of the gross.

Picked the Wrong Taxi

The owner of a legitimate night place told us of the experience of a friend of his from out of town. He called a taxi and said: "Take me to the so and so club."

The driver said, "That place is raided and closed."

The man then asked to be taken to the Little Club. That too was closed, according to the chauffeur, who said the revenues had closed up eight places on Broadway.

The chauffeur then suggested a place he knew, and drove him to a speakeasy in the 50's. The man entered, saw about 16 hostesses sitting around, ordered a bottle of ginger ale, paid his check, and went out. Picking up another cab he drove to the cafe he first wanted to visit, and found it running full blast.

A chorus kid was visiting another musical comedy on an off matinee day. It was boreome.

"This is worse than—" said the kid, mentioning another musical. "At least, that's dirty."

A Popular Gag

Percy Hammond takes a slam at gag men in the "Tribune." In speaking of "Rain or Shine," he says:

"Aside from Mr. Cook's witticisms the play makes but one joke that seems worthy of publication. 'You were born with a silver spoon in your mouth,' says the ringmaster to the snake charmer, 'but it had the name of a hotel on it.' The same bon mot adorned the libretto of 'Sunny Days' on Wednesday evening, a coincidence which goes to show how alert the authors are in their endeavors to give you a good time."

Percy evidently doesn't know that the gag is used in two other Broadway shows.

Blaming it on Romance

Met Donald Brian at a benefit. Told us he had just become the father of a girl. Supremely happy. Married one year. Wed his prima donna, Virginia O'Brien. Baby is his first. Which reminded us that it was over a quarter of a century ago that he first appeared in "The Merry Widow" and starred in "The Chocolate Soldier." Which proves that romance never dies or other things.

An Industrious Kid

We know a kid, part of a great dance team, doubling in a theatre and cafe, who spends two hours a day studying at Columbia University. She's a French kid, and in addition, teaches French to a class composed of stars-and-chorus girls in her show.

And some people think performers lead a wild existence.

tween some men who went to her assistance and men believed to be friends of Bernstein. As a result, several of the combatants were arrested. In Night Court they were all discharged.

The following morning Bernstein was arraigned. He denied speaking

to Miss Cox. He said he recognized a friend passing and shouted, "hello," when suddenly the actress rushed at him and struck him a blow in the face.

Magistrate Macrery said he believed the girl and imposed the \$25 fine. Bernstein paid.



# PALM BEACH

Palm Beach, Feb. 18. The plan to bring Flo Ziegfeld's newest musical "The Three Musketeers" here for three days following its opening in Washington and prior to its New York premiere, was called off. Company of 180 and necessarily extensive alterations to the Paramount theatre stage were reasons for the abandonment. It called for Tony Biddle, John C. King and J. Leonard Replogle guaranteeing the producer \$50,000 to bring the show here for benefit performances for the Good Samaritan Hospital.

M. S. Bentham came to Palm Beach this week on his annual business-pleasure trip. He signed Morton Downey, youthful tenor, to appear at the Cafe de Paris, London, opening April 3 for four weeks with an option on his services to double into a Charles B. Cochran revue.

**Bathing Suit Conferences**  
Jed Harris returned to Palm Beach accompanied by George Kaufman. This is the young producer's second trip to Palm Beach this season, he first coming here following the opening of "Coquette." With his weekly income well up in five figures from his current attractions, Harris is beginning to like Palm Beach. Last year he blew out after stopping here three days, but that was when he only had one success, "Broadway." Harris has a repertory theatre bug for next season and held several bathing suit conferences on the Breakers beach.

Only two after-dinner places getting a play here—Bradley's and the Venetian Gardens. Many starting the evening at the former exclusively.

sive to wind up at the whoopee Gardens. No big losers reported as yet at the Beach Club, but with the volume it looks like that rumored million-a-season take for the Colonel is a pipe.

Vaudeville (Keith-Albee) at the Kettler, West Palm Beach, and the Fairfax, Miami, was discontinued last week. Both houses are Publicly controlled. No squawks from anybody yet—not even the Albee crowd down here.

Arthur Hammerstein intends to sail for Berlin early in March to produce "Rose-Marie" there. Arthur, who headed the managers and producers committee for the annual Kiwanis Club benefit, held Feb. 21, left matters with Joseph Leblang, Sam Harris and Ned Wayburn were the stage managers. The managers committee had Al Johnson, who acted as master of ceremonies. Among the acts programmed were Willie Collier, Bugs Baer, Louise Groody, Irving Caesar, Ben Bernie-orchestra-combined Meyer Davis-orchestra. Harry Rosenthal orchestra, Juliet Day, Morton Downey, George Gershwin, Murray Smith, Grace Kay White, Grant and Adair, Ogden Goelle, Honolulu Serenaders, Louise Meyer, Dorothy Dalton and Joe Weber.

Noted o the Breakers Beach this week: Myrtle Schaff, B. S. Moss, Josephine Davis, Mr. and Mrs. Louis Mansbach.

John Charles Thomas substituted for Emilio de Gorgorza at the Society of Arts concert, appearing with the Cleveland Symphony Orchestra.

## FREE GAS FOR LIGHTERS

Detroit, Feb. 21. A local drug store has established a filling station for cigarette lighters, service free. Apparent gas is to get fuel-cuffers interested in punchboards for more lighters.

## FAST WORKING LARRY GOT GIRLS AND COIN

And Then Bail of \$2,500 for Larceny—A Good Talking Non-Sneak Dancer

Larry Donnelly, 35, of 1 Irving place, who posed as a son of a millionaire, was arraigned in West Side court before Magistrate William C. Dodge on the charge of petty larceny and held for the action of the grand jury in bail of \$2,500. Donnelly, Assistant District Attorney Eugene McAuliffe, in West Side Court said, was the fastest wooer he had met in his long years as a prosecutor.

Donnelly, short and squat, is not of the shiekly type. But he is a bit of a tongue. While arraigned for giving a barber of the Times Square hotel a rubber check, his bride of one day sat in court seemingly unconcerned.

McAuliffe told the reporter the bride said she is going to seek an annulment. The ephemeral bride, formerly Fayette Andrus, dancer with Stone and Willard, is living with her folks. She has titian hair and is good looking.

Charles was charged with giving Charles Spadacino of the barber shop a bouncing check for \$55. Bill Hazelton of the Times Square said that Larry owed the hostelry an unpaid lodging bill.

Cashed for 100 Berries  
With the bride sat Loretta Phelan, 23, manicurist, of 23 Flatbush avenue, Brooklyn, and her brother, Edward J. Phelan. Donnelly met Miss Phelan where she was employed, at the Time Square. He courted her and proposed marriage, said McAuliffe related to Miss Phelan of his tremendous wealth and she invited him to "meet the folks." Larry did. He whispered into Eddie's ear that he was a little short in cash. Eddie cashed Larry's check for 100 berries. The check came back, but Larry never did the wedding of the dancer and Larry. A clerk in the Municipal building tied the knot. Larry invited 20 persons to attend his wedding feast at the Lenox Gardens, 15th street and Lenox avenue. When the feast was over, McAuliffe said that Larry saved the manager of the Lenox Gardens a check. And this also bounced, said Detectives Joe Fitzgerald and Pat Hart.

## Great Mardi Gras

New Orleans, Feb. 21. This is the town's greatest Mardi Gras, and with perfect weather. King is Leon Irwin, and queen, Betty Watson. City's guest of honor is Mayor Jimmy Walker, hugely popular. He has a great time, and so are the natives.

## DE VERNEL DISAPPEARS

Chicago, Feb. 21. Chicago police and newspapers have been asked to search for Robert Carriacot de Vernel, 23-year-old French picture actor, who disappeared recently from Hollywood. He was formerly connected with the Fairbanks studio.

De Vernel is described as being 5 feet 10 inches tall, weighs 125 pounds and has light hair and complexion. Any information concerning his whereabouts should be sent to Mrs. Doris Freeman, 943 1/2 Valencia street, Los Angeles.

## Sword Can Charge Dismissed

A charge of carrying a concealed sword in a cane was dismissed by the Justices in Special Sessions against a man who the police say is Raymond Brady but who recently became known along Broadway as Colonel Raymond C. Trowbridge of New Mexico.

The defendant was arrested in his room at the Hotel San Rafael, 65 West 46th street, by Detective Thomas Ford. The defendant denied ownership of the cane.

# GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

A restaurant more or less doesn't matter much, but I did not like to see the Troubadour Tavern on West 8th street pass out by the fire route. It never was a commercial success. Five years ago Charlie Reed, who owned the Purple Pup before the war, remodelled the old livery stable at 46 and called it the Little Bear. But his balalaika orchestra did not draw, and Charlie went back to his Miami Inn. For a time the name of the new venture changed every month until Troubadour Tavern stuck these last three years. For nearly two years poets have gathered there on Tuesday nights to read their unpublished verses to girls from Brooklyn and others who enjoy dancing. For a few months Yosiarians, hikers in the summertime, have whiled away Monday evenings there club fashion.

## Bared Their Verse

At the weekly Thursday night Poet's Soiree at 17 East 14th street last week Maxwell Bodenheim, Myron Porter Chaffee, Augustus Tiberius, "Clarence," Anton Romatka, Henry Harrison, David George Plotkin, Alice Packard Palmer, Shamus O'Sheel, Charles A. Wagner and Leo Israels paraded their hearts and bared their souls in free verse and otherwise. The spacious studio was filled to standing as usual.

## Poets Dancing

The Grub Street Club, after months of suspension, has come to life again at the Green Witch Inn, 68 East 11th street. Here, too, poetry is the palaver of the evening and comers are also lured with refreshments. The grub grabbers gather on Mondays. Eli Siegel opens his new poetry meeting this week on Wednesday at the Village Mill where most of the evening will be spent dancing.

On Tuesday evenings in a chapel-like room at the Labor Temple, Anton Romatka holds his poetry forum at which poets who have arrived read endlessly. Some there are who run religiously from one meeting to another, night after night, and never tire nor slip from the slopes of Parnassus.

## Hans Stengel's Ashes

The ashes of Hans Stengel are all about us. They were not shipped

to relatives in Germany, as reported in the press, but scattered to the four winds from the top of the Woolworth building, a gentle gesture premeditated by the artist and carried out by his friends.

## Story of Aimes Cortez

And Aimes Amore Cortez is at rest in Lebanon Cemetery. It's a long story, the tale of little Amy. Here's the short of it, shorn of fiction.

Four years ago Amelia Klein left her East Side tenement home. She preferred to live beyond her step-mother's control. Tiny and pretty, a lusty woman of wealth on Park avenue made a mess of her.

Two years ago she came to the Village. A showman thought she belonged in the movies. A tabloid tried to put her there by "electing" her mayoreess a year and a half ago. But little Amy could not capitalize the publicity.

For another year she drifted in and out of the Village. Last June her psychopathic irresponsibility was made more self-evident than ever when she balled up a beauty contest by appearing in the nude. Immediately after she disappeared for five months upon learning the vice squad was after her.

In November she reappeared as Aimes Amore Cortez. And continued to live on her wits. But the poor kid was exhausted physically, mentally, morally, spiritually. She was mentally ill. She needed institutional care. She had needed it for years. She admitted as much to me but did not have the nerve to negotiate a voluntary commitment. She continued to burn her perfumed candle at both ends, and it sputtered out.

Suicide was on her mind long before the day I met her two years ago. I gave her a job then. But she did neither training nor inclination to run in a rut even for a day. She lived in the clouds, sometimes light and fluffy ones, mostly dark and deathlike ones.

In a moment of loneliness and depressed solitude in her little gruesome hall bedroom she couldn't find the strength to make a colorful past, miserable present and hopeless future. No one was near to cheer her.

# LOOPING THE LOOP

(IN CHICAGO)

## Loop Mourns Eddie Foy

They hadn't forgotten Eddie Foy here. Every newspaper in Chicago carried a front page streamer and columns of stories and photographs the day the trouper passed away. Follow-up stories mourned his death and recalled a wealth of incidents in the career of Chicago's favorite old-timer.

Friday morning the body of Foy, resting in a lavender casket, was borne into Chicago on the Santa Fe "Chief" to be met by a battery of cameramen and reporters exceeded in numbers only by those attendant to arrival of a president. Every national news service had two cameramen present to get pictures of the casket and the young Foy, who were accompanying the body to New Rochelle.

Eddie Foy will long be remembered in Chicago, especially the most dramatic incident in his career, the Iroquois theatre fire, when Foy inspired encouragement to the pit musicians and to the chorus behind him as the building burned. Laughing and clowning in his grotesque make-up, he kept the show moving until the heat became unbearable and he was the last to leave the stage.

## Flock of Hostesses

Chumps are thick as flies on West Madison street. One taxi dance cafeteria, Colonial Dancing Academy, claims 100 hostesses and is calling for extra place-work dames to help handle the Sunday afternoon crowds. One method of getting hostesses for the taxi emporiums in Chicago is by handing out "call" cards in the Loop.

The raids on the leading night clubs a fortnight ago were so misleading that the public is baffled. "Open as usual" are the newspaper ads, but trade is awful. One of the leading night clubs checked fourteen guests at table at an unusually busy hour the other night.

At one of the previously well patronized night clubs the entertainers rush to the box office when any real money check is paid, and the split is made in the anteroom.

It required more than a week for some of the treasurers to recover from the most successful treasurers' ball.

Bombing of Judge Scarborough's home on N. Wells street has deadened activities in the 42d ward, where the height of Chicago's night life is found.

Chicago newspapers have tightened up on all press agents. There hasn't been a chorus girl story sprung for the last seven months, and there have been a bunch of merry-merries in town. Cameramen are borrowing society girls for their pictorial plans.

Pop songs are getting a nifty plug in Chicago, with "The Chicago Tribune" illustrating a currently favorite ditty daily and offering prizes totaling \$5,000 for those guessing titles of the lilting and offering prizes. The daily's radio station, WGN, is broadcasting each number the night previous to publication of the picture.

## NITE CLUB BIZ SO

### BAD STEERERS USED

Police Arrest 3 at Hotel Manager—Guests Complained—Hard Times for Speaks

Speakeasies and alleged night clubs are apparently expending hard times. This became known following the arraignment in West Side Court of several men arrested at different times in front of prominent hotels in the Rialto.

It developed not long ago at a hearing in West Side Court of a complainant who testified of being robbed in a night club after he had been solicited on the street by a total stranger who told him where "a dandy night club" was nearby. The "steerer" made his stamping ground not far from the entrance of a successful night club. As the patrons began to emerge, Mr. Steerer would approach them and tell them of corking night club he could take them to.

In most cases they fell for the "steerer's" story. Only to regret it later. The colossal bill submitted by the management staggered the patrons with the result that a fight ensued and in all cases the patrons would be arrested.

In West Side Court the following morning the patrons were discharged. However, they had spent the night in jail.

Now the steerer makes his hang-out in front of hotels seeking out-of-towners. Having no tickets of introduction the steerer approaches guests of hotels and whispers about the wonderful night club that he can take them to.

## Complaints

Patrons have complained to the hotel managements. The latter notified Captain Edward Lennon of the West 47th street station, who assigned Detectives Joe Glenn and Pete Donohue to "clean up" the steerers.

Glenn and Donohue anchored in front of the Manger Hotel. They were there only a short time when they arrested three men for accosting pedestrians to lead them to night clubs. The defendants gave their names as John Collins, Marie Antoinette Hotel, salesman; Irving Lasker, 23, salesman, 834 De Kun avenue, Bronx, and Phil Singer, 27, who said he was stopping at the Manger.

Magistrate Andrew Maceray scored the defendants and cautioned them to remain away from the hotel. They denied the charge and were dismissed.

## BAD CHECK PASSER

### GIVEN A STRETCH

William Olcott, 24, of Madison, Ind., who for several months passed has been posing as William Mallory, the famous Yale football star, and at other times as Herbert Lublin, picture producer, was sentenced to an indeterminate term of from six months to three years in the penitentiary by Judge Cornelius F. Collins in General Sessions, following his plea of guilty to defrauding hotels.

Detectives, probation officers and managers of hotels told Judge Collins that Olcott had "lived the life of Riley" in New York since he came here in the spring of 1926. Although born in Indiana, he had lived most of the time in Florida.

On his way from Miami to this city, posing as Herbert Lublin, he married an actress, Evelyn Benson, in Norfolk, Va., and brought her to New York, putting up at the Hotel Pennsylvania. He deposited \$6,000 in a bank, and with his wife started in on a life of ease, visited race tracks, bridge parties, golf links and the night clubs. When his funds ran out, his wife also took the air.

Since that time Olcott has fitted from one big hotel to the other, paying his board with rubber checks. At the Hotel Astor, where he registered as "William Mallory" in January, 1927, he passed several bad checks and then went to the Plaza, where he posed as Lublin. While there he victimized B. Altman & Co. of \$200 in merchandise. Arrested by Detective William Lynch, he "escaped," ran into the New York Athletic Club, 691 street, leased from party, from a window. He broke his right leg and was taken to Bellevue Hospital.

According to probation officers, Olcott made a practice of drawing all the bouncing checks on out-of-town banks and in this way defrauded practically every hotel of standing in this and other cities he visited.

## 10 for "Beaverbrook"

Robert Whitman, alias Lord Beaverbrook, was sentenced to ten years in Sing Sing by Judge William Allen in General Sessions Monday. He had been convicted three weeks ago of grand larceny on the complaint of Mrs. Rose Burkin, divorcee, of Freeport. The lady claimed that the accused Lord had induced her to part with about \$30,000 worth of jewelry after a two weeks' courtship.



## 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

F. B. O. and Macfadden have arranged to tie up the film concern will make two subjects based on "True Story" (magazine) yarns. In return Macfadden's publishing outfit will run page ads on the pictures for six months in the affiliated magazines besides Macfadden's two tabs, "Graphic" (New York) and "Daily News" (Philadelphia).

The second story selected will be the winner of a contest.

Edna Davenport's gesture toward reconciliation with her husband, Frank Tinney, was brusquely chopped when Tinney's father, with whom he has been residing, said coldly there was nothing doing in that direction.

Juanita Hanson, involved in suit to recover for jewelry purchased, replied that trinkets were purchased and paid for in full from the suing jeweler's former partner, a woman friend of the actress, and the action is designed only to embarrass the original partner due to a business disagreement.

Dr. Jules S. Nayfack's suit against his wife, Emily, dancer, gave another airing to stage domestic rows, when the dentist charged misconduct by his wife with her dancing partner, Dan Sebastian. Nathan Burkan asked the court to dismiss the inquiry into other alleged instances of misconduct and the motion was taken under advisement.

With Blanche Mahaffey, former WAMPAS baby star, now wife of millionaire, getting a publicity play, Ziegfeld hopped aboard to cop space by offering her a part in a new play.

Pauline Garon, born in Canada and a British subject, obtained her American citizenship papers in the New York federal court Monday.

Reports of stolen jewels revived Helen Ferguson's half naked picture in the tabloids for a week.

Marilyn Miller goes right on denying marriage engagements. This time it was William John Warburton, Young New York society man, whose name co-operated in the denials.

Stage marriages continue to get five agate lines, while the divorces and breach of promise suits get the 24-point display head. The \$200,000 breach of promise suit against Robert Ames, brought by Helen Lambert, club hostess, is being aired just now. Court refused to order examination of defendant before trial.

Several of the dailies made a little feature story of Maria Gamba-rella's retirement from the Roxy personnel to run a training school for dancers.

Gertrude Ederle doesn't stay out of type long at times. Her publicity is nicely handled on a permanent basis. After a lapse of several weeks she crashed on the theft of her outfit at a New York theatre and its subsequent recovery.

It was inevitable. Josephine Haideman Julia, Kansas City girl who went into a companionate marriage and raised a country-wide storm, has gone on the stage. She appeared at a Lawrence (Kan.) theatre doing "Hot Dances." The New York tabloids seemed to be plentifully supplied with revealing photos of her in costume.

Otto Kahn placed on the market the site assembled on West 57th street for the new Metropolitan Opera House. The spot has been abandoned and the opera is again house hunting. Kahn bought the 57th street plot and held it for disposal of the theatre at his own expense. It was decided the location would be too expensive.

Domestic disagreement of the Philip Plant (wife is Constance Bennett) hinted when Mrs. Plant left the home at 3 East 88th street and was reported in a sanitarium. Young husband grudgingly refused to comment.

Several of the New York dailies fell for the late story from Philadelphia of the finding of Betty Compson's mother in a Pennsylvania almshouse. "The World" ditched the item after the first edition and then printed a flat correction, retraction and apology in its customary frank manner. Several of the tabloids played the game up and let it go at that, making no correction. Betty Compson's mother lives next door to Betty in Hollywood, where she has a mansion and five servants, the word twellings occupying a whole block.

The story started in Philadelphia, where a reporter traced down a tip by phone to the almshouse superin-

tendent. Only trouble was that reporter mistook name of "Betty Thompson" for Compson.

### LOS ANGELES

Johnny Walker, picture actor, objects to anyone else using his name. He petitioned Judge Sproul to vacate a court order permitting one Norbert Eugene Walker to legally adopt the name of Johnny Walker.

Mae Busch, film actress, has been living apart from her husband, John E. Cassell, according to friends. Miss Busch refuses to comment on the separation, declaring she is leaving on a vaudeville tour shortly. The pair were married in July, 1926, after an elopement to Riverside.

After filing a divorce suit against Jack Wagner, scenario writer, Mrs. Winifred Wagner withdrew the action. In the complaint she charged that Wagner had spanked her in presence of friends because there was no liquor in the house.

A man who can't remember when, where or by whom he was married should study up a bit before asking for a divorce, Judge Keetch told C. K. Moehring, film stunt man. Later came to court for trial on his suit against actress Edna Davenport, but suffered a lapse of memory about important details. Court told him to return, when his mind was refreshed.

Norman G. Ross, U. S. immigration inspector and writer, was killed by Mexicans near the border line while he was taking them to Westmoreland after an arrest. His wife and child live here in Los Angeles.

Adolph Ochs, editor and publisher of the New York "Times," is on the coast for a month's rest before going back east. He made the trip by water. Arriving on the same boat was Clark Howell, publisher of the Atlanta "Constitution."

William E. Campbell, former Los Angeles musician, was granted a divorce from Mamie L. Campbell in Reno, Nev. He charged extreme cruelty.

Julian G. Dennert, reported to have made statements that he divorced Renee Adoree, came to Los Angeles from Reno, Nev. to deny everything. Dennert cleared himself with the police.

A bandit who figured on cashing in on some \$1,500, week-end receipts of the Brown Derby cafe, was given the cold shoulder by Irene Smith, cashier. The place, the girl slammed the door in the would-be stick-up guy's face when he ordered her to throw her hands up at the point of a gun.

Ronald Coleman will star in a submarine story to be produced by Samson Goldwyn for United Artists. Dana Burnett is writing an original story for the picture.

Adela Rogers St. Johns, writer, announced her engagement to Richard Hyland, Stanford university football star. Wedding is to take place this summer. The pair divorced last year from Ivan St. Johns, former western editor of "Photoplay."

When Colette Helene Merton, picture actress, offered to leave her engagement ring as security for a fine for speeding, Judge Reed continued her case until she can raise the money.

Mme. Norma Lutge, America's first woman impresario, who brought to San Francisco its first symphony orchestra, is back in Los Angeles after 30 years.

Johnny Walker, screen actor, and Maude Wayne, formerly of the silver sheet, will be married soon.

Walter Gordon, 19, film extra, was arrested at Santa Monica, accused by police for impersonating Fred Thomson, and also passing fictitious checks. With Gordon at the time was a woman who gave her name as Minnie McKelvey of Calabasas.

John Crawford would not admit her second marriage to Douglas Fairbanks Jr., though she wears a ring on the correct finger. "We'll never be married," she said, "I want to keep on loving him."

Mary Ellen Randall, dancer and picture actress, wants to be free. Her complaint in Superior court states that Ross E. Randall, whom she married less than a year ago, has brought her nothing but grief.

Helene Costello has filed suit for divorce in superior court from John

W. (Jack) Regan, whom she married about six months ago. Regan is a scion of a wealthy eastern family and the couple are known to each other since childhood. They separated a few weeks ago.

Betty Compson was indignant when a report spread here that her "mother," Mrs. Anna Fisher, was found living in a poorhouse at Pottsville, Pa. Miss Compson married to James C. Fisher, and even knowing of the woman and proved that her mother, Mrs. Elizabeth Compson, lives in Glendale, Cal., and is far from being in want.

Lottie Pickford, sister of Mary Pickford, got a divorce in Paris seventeen days ago from Allan Forrest, fisher, known on screen as Allan Forrest. This was disclosed by Forrest.

Couple were married in Hollywood six months ago, after which the divorce was divorced from Albert George Rupp, New York broker. There is a daughter, 10, by that marriage. Forrest was also divorced from Ann Little, picture actress, in 1918.

Cyril Chadwick left for London to visit his wife and family. He expects to be away several months.

Tony Leonard, manager of the Mission theatre, on Division street, received a fractured skull from a fall from the stage into the pit. His condition is serious.

Judge Yankwich dismissed the \$150,000 heart balm suit of R. S. Busch against Earl Fraser, Ocean Park amusement man. Busch accused Fraser of causing his wife, Sadie Busch, to leave him. Fraser denied it.

Hollywood police investigated the stories that when her husband, Morton, film actor, badly burned from the contents of a kettle of scalding water which landed him in the receiving hospital, Morton first told the police that his wife had slashed the water in his face after a quarrel then later changed the story around and ascribed his injuries as accidental. Neighbors of Morton told a different tale and informed the police that Mrs. Morton was in the east. As a result of this police believe a girl known only as "Lola," whom Morton had introduced as his wife. Although police records were conflicting in the matter no charges were made.

### CHICAGO

Harry Duffy, alleged manager of the "Lodge" cafe here, was released in \$10,000 on charges preferred by Mrs. Josephine Ryan, 29, a red-haired beauty contest winner of a few years back. Ryan charged that Duffy shot at her.

Ferdinand Steindel, pianist and orchestra leader, pianist at the Chicago theatre for some time, committed suicide Feb. 18 by hurling himself from the window of his seventh floor apartment at the Algonquin hotel. Steindel was called on the phone from the lobby of the hotel by three men who exhibited badges to the hotel clerk and the clerk told Steindel to come. The check, they assumed, was not honored by the bank. A petition in bankruptcy was filed by Steindel two weeks ago.

According to the hotel clerk, the men had been invited to go up to the musician's rooms. While they were waiting for the elevator the body of Steindel was found in the lobby window. His wife was in the rooms in a hysterical condition.

Stanley G. Potter, Tully Warner and Mickey Meyers, racketeers, are being held by the Chicago police, charged with obtaining money under false pretenses. The men were the "organizers" of the "press club" and had sold over \$1,500 worth of spurious tickets for a "press club banquet."

Town Hall police are investigating a fusillade of revolver shots, fired at the Lido club which caused a panic among patrons. One of the shots, which killed Nicholas Brown, waiter, who is not expected to recover. Patrons, when questioned, were unwilling to reveal who fired the revolver.

### SAN FRANCISCO

Workmen excavating for the new Fox theatre uncovered three layers of coal at depths ranging from 30 to 60 feet down. The site was formerly the bed of Hayes Creek.

Francis Long, confessed dressing room thief, will go to trial in superior court on charge preferred by "The Examiner" of being a director of the Imperia. Long admitted stealing a suit and a wallet from the bandman.

Louis Correa, 22, married, and living in Berkeley, and Mary Espinosa, 17 both said to be converts and evangelists in the faith of Almes. Correa, former musical director of the Imperia, Long admitted stealing a suit and a wallet from the bandman.

(Continued on page 57)

## Brown, Horseman, Indicted Under Mann Act Charge

Washington, Feb. 21. The Daniel Brown, also known as H. D. Brown, indicted here under the Mann Act by a Federal Grand Jury, this month, is stated to be wealthy and one of the best known turfmen in the country.

Indictment charges that on April 12, 1925, Brown transported Constance Clayton, 16, from Florida to the Capital for immoral purposes. Charge is covered in three counts.

Jury indicted Brown after hearing evidence presented by Constance A. McCuen, said to be the married name of the alleged victim; Margaret James Clayton, Marvin A. Tyler, Mary L. Thatcher, Nephew J. Clayton, Nan J. Clayton and Robert P. Burness.

Brown, at this writing, had not yet been apprehended, though it was stated that whereabouts were known and that his arrest would be but a matter of a week to 10 days.

## Speed Holman, Champ

Minneapolis, Feb. 21. As a result of establishing a new world record for looping by making 1,938 consecutive revolutions in his wing plane over a 100-acre field, Charles W. "Speed" Holman, national air derby winner and Minneapolis mail pilot, is in receipt of vaudeville offers.

The record previously was held by Gene Shank, St. Paul student, who had looped over St. Paul 618 times, breaking the previous world's record of 315 times.

Over 4,000 people watched Holman start looping at 11 a. m. and keep it up continuously until 3:45 p. m., without once straightening out his machine to gain new altitude. He swung out of one loop directly into the next, gaining altitude when necessary by enlarging the loop.

## Indoor Arena in Park

An indoor sports arena to seat 25,000 is to be built within the confines of Starlight Amusement Park, Bronx, this spring. The structure will measure 250x450.

A number of Chicago sportsmen are reported behind the venture and much of the building's material will come from that city.

## NEWSPAPERMAN SERIES

(Continued from page 1)

World War for that paper. He has also been editor of the Washington "Post" and the Philadelphia "Public Ledger."

For five months Adolph S. Ochs, publisher of the N. Y. "Times," refused to entertain the proposal. When he was finally sold on the idea of the good will medium offered by the newswire, he became enthusiastic and personally directed the shooting of the meeting of the Board of Directors of the Associated Press recently. No meeting of the Associated Press directorate has ever been reproduced, even for a still photograph.

### U. P.'s Yearn

On learning of the Fox deal with the Associated Press, Carl Bickeler, president of the United Press, wrote to Will Hays, president of U. P., that he had been ignored and asking if Fox wanted to incur the "displeasure" of the Scripps-Howard newspapers. Hays sent the letter to Fox with the result that a reply was forwarded to the effect that U. P. had not been overlooked and that Fox intended to photograph the leading lights connected with that organization.

Among the newspapermen to be camerated are Col. McCormick, president of the International Harvester Co., and publisher of "Liberty," N. Y., "Daily News" and Chicago "Tribune"; Ralph Pulitzer, publisher of the N. Y. "World"; E. Lansing Ray, publisher of the St. Louis "Republic"; Col. McLean, publisher of the Philadelphia "Bulletin"; Wm. T. Dewart, publisher of the N. Y. "Sun"; Ralph Block, Newark, Pittsburgh and Cleveland newspapers; Norman E. Mack, editor and publisher of the Buffalo "Times"; Ralph E. Moses, president of the A. P. and publisher of the Washington "Star"; Cyrus H. K. Curtis, publisher of the "Saturday Evening Post"; "Ladies Home Journal"; "Country Gentleman" and Philadelphia "Ledger."

Negotiations are under way to shoot William Randolph Hearst, Arthur Brisbane and publishers of the various Hearst newspapers.

## HUDKINS BEATS BAKER IN GREAT SOCK BATTLE

Wildcat Evens Up Defeat and Earns Right to Meet Dundee—Rosenbloom, Again

By JACK PULASKI

Great fighters appear to be born. Ace Hudkins may not be exactly great, but he has a world of color. The answer is that Madison Square Garden was packed when the Nebraska Wildcat met Sergeant Sammy Baker Friday night and beat him without question. Sometimes the boys sense a socking battle and sometimes they stay away when it doesn't look kosher or exciting.

Even when two of the eight rounders went sour and were stopped by the referee because one boxer in each bout was outclassed, the customers got their \$11 worth when Hudkins and Baker started arguing. It might have been an early evening, for in the second round Sammy went to his knees from a poke in the stomach. At four he changed position and sat on one knee, getting up at nine and stalling off the red-head from the west.

Then in the seventh Baker was again dropped with a body blow. He was half through the ropes and complained of being fouled. Louis Magnolia rejected the claim and the count continued. Magnolia probably didn't see the blow, and it is fair to say that Baker was not stalling. He has the fighter's heart.

It wasn't a one-sided contest by any means. Only that the Ace boy can take it and shake off blows like he might have leveled the Wildcat. Baker can hit and several times he measured Hudkins and landed on the chin. Ace was stung without question. For once he didn't do his usual stuff, and he held in the clinches. Baker copped the third round and in the eighth he was accused of not staying perpendicular. Baker can hit and several times he measured Hudkins and landed on the chin. Ace was stung without question. For once he didn't do his usual stuff, and he held in the clinches. Baker copped the third round and in the eighth he was accused of not staying perpendicular. Baker can hit and several times he measured Hudkins and landed on the chin. Ace was stung without question. For once he didn't do his usual stuff, and he held in the clinches. Baker copped the third round and in the eighth he was accused of not staying perpendicular. 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# VARIETY

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## 15 YEARS AGO

(From Variety and "Clippings")

Film "trust" (Patents Co.) was nearing its finish. Kinograph, split-off from General Film Co., threatened to handle distribution of manufacturers outside the "trust" circle, which would throw the whole trade open to independents, since Kinograph allies controlled patents enough to operate against the Edison interests.

Meanwhile there was dissension among the "trust" manufacturing group. Richard Rowland, a preferred stockholder of General Film, brought suit to restrain the "trust" manufacturers from distributing any more General Film Co. surplus, amounting to \$1,000,000, among themselves.

One style of talking pictures was a flop, while another was being exploited. The Proctor houses tried out an Edison device employing synchronized phonograph, for one week, and then signed for the Kinemacolor (natural color) pictures as a substitute feature, the rights having been left open by the failure of another deal for New York territory.

The U. B. O. (Keith's) had been trying out the policy of 12-act bills. That style of show was demonstrated as a failure, and "big-time" was hot on the trail of important "name" features. For the moment it looked like a victory for the actors, who were demanding higher salaries and the elimination of the "try-out."

Another thing that was worrying vaudeville was the growing importance of tabloids in the Middle West. That type of show was assuming a status that looked to be a menace to pop vaudeville.

Dustin Farnum, playing South in "The Littlest Rebel," announced this was his last year on the stage. He contemplated pictures for the future. William Farnum had just closed in the same play in the West, but was not yet pointed for the screen.

## 50 YEARS AGO

(From "Clippings")

The "petrified man" found in Pueblo and exhibited as a fossil was shown to have been a fake. One George Hull molded the figure out of plaster of Paris, ground bones, ox blood and eggs and had it baked in a kiln in Pennsylvania. It was said P. T. Barnum financed the hoax. The figure was shipped to the southwest as "fine machinery" and then buried and discovered, according to plan.

Prohibition isn't the only reform that looked absurd 50 years ago but has become reality. A Brooklyn woman began a crusade to compel barber shops to close on Sunday and was looked upon as a mild sort of crank.

The country was full of co-operative professional baseball clubs. New York had ten ready for the approaching season. Philadelphia alone had between 12 and 15.

"The Clippings" had a leading editorial bemoaning the decline of tragedy as popular stage offering, and the growing predominance of variety, minstrelsy and burlesque, typical forms of comedy attractions.

Ben Cotton, the comedian, produced a new play, "Faithful Bob the Bookkeeper," at Woods' theatre, Brooklyn, the event taking interest from the fact that it marked the debut of the star's young daughter, Idaline Cotton, known to vaudeville fans of this generation.

Another premiere was that of "The Mother's Secret," starring Mrs. Rachel Macaulay, at Macaulay's theatre, Louisville, Ky. William Gillette played a minor role in the piece.

## Film "Names" and Vaudeville

A precautionary word to the picture players who may listen to the selective wording of the vaudeville agent without knowing the there-after. It's not altogether Don't, but it is to listen, stop and investigate.

With the picture stages nowadays lined up against those of vaudeville and with but a bare two-a-day theatre or so to uphold the prestige of the once formidable Big Time, picture players perhaps seeing vaudeville as a recreational period between pictures, may well deliberate whether the vaude incursion is to be of benefit to them, in sufficient importance in the eyes of the picture or lay public.

It isn't that vaudeville attracts largely enough to mark a difference in any picture fan draw the Hollywood names may have. It's the billing over the country. Picture goes read the amusement advertisements. They see the names of the picture players in the local vaudeville house. And they may as no doubt they do, say, "Oh, Soandso is through in pictures."

That for the public. But how about the trade itself?

In the film trade where a name goes out in the picture houses for personal appearances, whether with their own picture or as an individual film stage attraction, the surmise is that they are picking up some easy money. Everyone in the trade and out says nothing. The names may attract to the picture houses as they fit in there and every one is satisfied, with no prestige or standing denied.

But not so in vaudeville theatres. Very seldom can a picture-name draw to the same extent in vaudeville that it would in pictures. And the impression is entirely different. So much so that a vaudeville engagement for a film name can not possibly do that name any good other than in the actual money, the salary in vaudeville means.

No one in pictures wishes to leave the impression that he or she is not in demand; that they are passing out of the picture's picture; that there is no call for them on the home lot. Yet that is what the vaudeville run may do to those of the film field alone. To those of the stage who were on the stage previously to a picture appearance, the stage showing is accepted as a matter of due course and a desire by the player to return to the footlights, a natural wish.

But those picture people who have established a name of any account on the screen, alone should hold that name to the screen, until they are about ready to retire. It will be worth more to them exclusively on the film than on the stage unless it is a picture house stage.

And until the time arrives where it matters little where the appearance may be, the picture player of any repute or favor should dodge the wily lures of the vaudeville solicitor, for vaudeville holds nothing today anywhere in these United States for anyone of rank, outside of vaudeville. That also takes in the legit, except the money.

Vaudeville is completely submerged by pictures, and more so daily. Pictures have picked up vaudeville and will carry it onward, where vaudeville itself fails to do either.

Just a suggestion here from the outside for those who may not see outside.

## INSIDE STUFF

### ON PICTURES

Stage units at the Capitol, New York (Loew's), will be resumed as individual house productions, upon the merged Public-Loew theatre operation becoming straightened out. Until then traveling units may come into the Capitol in alternation with Paramount, the surplus units taking up their time at points on the combined chain and smoothly touring thereafter.

It would not be expedient for the joined houses to play a new unit weekly at the Paramount and Capitol, New York, without the necessary time thereafter on the road. At present the temporary arrangement is in existence until the Loew houses added to the Public become set on the unit score.

When the Capitol is again producing on its own, it is likely that much of the weekly stage unit material there will be sent to Indianapolis, for a week's showing in Loew's Palace in that city, shortly to open, and then go to Loew's State, St. Louis. At present the Public-Loew stage units on the route will not play either of those southwestern houses, and the two theatres will be furnished with their stage shows from New York. Public is interested in other presentation houses in both St. Louis and Indianapolis.

They tell a story on the eastern end of a wire coming from the Coast for a picture firm to try and get out of a \$1,000 weekly contract with a musical director. The man given the "out" assignment called in the musician and was pleasantly surprised when the baton waver opened the conversation by saying he had just received another offer and would like to withdraw.

The manipulator who got the "break" then telegraphed the Coast informing how everything had been fixed, only to receive another message asking: "Why didn't you make him buy back the contract?"

To save cost of a special trade showing, United Artists permitted the Loop, new burlesque house in Detroit, to screen "The Gaucho" at the theatre's invitational opening. The fact that it was the opening of a theatre fitted to film the burlesque angle, and a number of exhibitors are reported to have remained away on that account.

The picture opened as a regular attraction at United Artists' own house the following day.

The industrial film racket is badly crippled, by report, due to the efforts of some shoestringers who offer to turn out films of this character for 20 cents a foot. What they neglect to explain is that the rate does not include cutting, editing, titles, continuity or any other essential without which a picture is worthless.

The procedure of the shoestringers after getting their down payment is to hire a camera and suitcase lights and shoot as much film in as short a time as possible. Odds and ends are then turned over to the company which generally find it of no value.

This sours business men on the whole proposition of pictures as a means of exploitation, sales visualization or personnel training.

Hollywood pins this on a prominent film producer who would rather play cards than eat.

He was sitting in a poker game with three strangers on a recent trip west when the train conductor called him aside to inform the players they were crooked card sharks. "I know that," replied the producer, "but who else is there to play with?"

After finishing his first picture under a stock contract at the Pathe-DuVall studios, Joseph Striker, actor, was assigned to dressing room 13 on the lot. That was six months ago.

The player has not worked since, although on salary under his contract.

Hearst's Washington papers, "Times" and "Herald" gave Monta Bell, former newspaperman in the Capital but now picture director, an op-

## RANDOM REMARKS

By NELLIE REVELL

During my recent stay in Chicago, while coming out of the United Artists theatre, I saw Eddie Foy standing in front of another theatre on Randolph street. It was zero weather, but he was holding his hat in his hand.

"Put your hat on Eddie," someone called to him. "You'll freeze, and besides, you don't have to take your hat off to anyone." "O yes I do," he answered, and seemed to be in deep meditation.

Later that day he reminded me that it was the site of the old Iroquois theatre in front of which he had been standing. Just 24 years since the disastrous fire in that theatre, and Eddie was the star of the ill-fated attraction, "Blue Beard." There is a fine new theatre on that site now, but Eddie Foy never passed it without baring his head.

He never wanted to be called Edward or Edwin. He didn't even like to be called "Mr." but preferred Eddie.

Many stories will be revived and accredited to him, for which he may or may not be responsible. But there can be little doubt about the incident of Lee Shubert asking Eddie to name the last Foy baby after him. Without commenting on how the two names would look in combination the proud father reached for his pencil and wrote on a desk-pad, "Lee Foy."

That very popular dance, "The Ebony Rear" (slang for Blackbottom) seems to the Rev. A. E. Guest to be nothing less than the inhibitions of primitive animism. Mr. Guest has just returned to his native heath in England. Twenty years he has spent in West Central Africa teaching the savages to eliminate a dance in which, according to the minister, each kick and each wriggle has a meaning too horrible to mention. Mr. Guest now feels that his life work has been wasted, for, returning he finds his country men and women indulging in the very gyrations that he spent years abolishing among the heathen.

Maurice Campbell, prohibition officer of this district, is a member in good standing of the "I was a newspaperman myself once" club. He has also been a theatrical manager and a press agent. His recent raid on Helen Morgan's night club proves he had lost none of his dramatic sense or his instinct for a smash hit. It seems, however, that Helen didn't like the idea of having her nice little night club chopped down like the historic cherry tree. She didn't even want it chopped up, and filed a complaint at Washington. And, according to an editorial in the "Evening World," or perhaps it was the "Sun" (I read so many), Mr. Campbell was called to Washington and admonished against playing too rough.

And now we may expect to find all revenue officers business card reading: "Raids by appointment only."

Edward Douglas, an English actor for many years identified with the American stage, is desperately ill, and his recovery despaired of. The Actors' Fund recently made it possible for him to move from Bellevue where his case was pronounced extremely serious, to Seton hospital.

A trip to Saranac was out of the question because of his weakened condition. His wife made a heroic effort to take care of him at home, at the same time supporting herself and her child by nursing outside cases.

Joseph Frieberg, proprietor of Hotel Somerset, has returned from a six weeks vacation spent in Germany, Austria, Paris, and a dip into Ireland.

F. P. A.'s Conning Tower is my authority for the rather surprising information that the management of Carnegie Hall is remiss in fire precaution.

"All during concert including intermissions, the gate leading from the east stairway from the dress circle is locked. The crowd that would pile up on that stairway in the event of a panic, trying to get upstairs again and down the west stairway, is a horrible thing to think about."

If William A. Brady tries to tell you that he doesn't like the part he plays of a bibulous attorney in "A Free Soul," don't believe him. Nobody could play it the way he does without being heart and soul in it. While I'm in the mind for confession, here's a joke on myself and the folks behind me at a performance last week. So true to life was Mr. Brady's rum-soaked legal luminary that it was suggested he had actually gotten into the "spirit" of the role.

But at the close of the performance he stepped out of his character, for a certain speech, and we realized that he had slipped one over on us, for he was never more sober in his life.

I hope when Risa Marks, of Hollywood, reads this, she will do just what I'm betting she will—and that is to communicate with her mother immediately. Miss Marks is the daughter of Nellie Sterling, erstwhile performer, and Hugo Marks, musical director. Mrs. Marks visited me Sunday and is very anxious to hear from her daughter, whom she has not seen or heard from in three years.

Mrs. Charles Grapewin, professionally Anna Chance, has opened a modest shop in Hollywood. If her stock and styles are up to the announcements of her fashion revue, the bankrolls of the married men of Hollywood are in for a tough time.

Stephen Clow's article in a current magazine says that there are more brains than money among the inmates of the Atlantic Federal prison. His list of the professions of the prisoners includes but one actor and one theatrical producer, and one author, while there are 28 bankers, 22 physicians and 18 lawyers.

No newspapermen or press agents are reported as sojourning there. Mr. Clow says that one of the famous wits of the prison frequently remarks to departing prisoners:

"My boy you ought to go out of here a happy man. Think of all of the celebrities you have met here who would kick you out of their office outside."

opportunity to answer the home town critics of his recent "Man, Woman and Sin," as reported last week. Both papers gave Bell a column with the director wondering why all the excitement. The scenes, he said, objected to could have been credited to any city and been equally as true—and there would have been no complaint. He also said that numerous of the best known critics had praised his picture.

Couple of paragraphs were eliminated from the Bell letter, these containing a comeback at his critics from a personal angle—another asked what other city had its chief employer (meaning the Government), having white and colored working together, particularly in the South.

Carl Laemmle may be finding it difficult to iron out the political situation at University City, with Henry H. Brown still the general manager. It is said there are now three factions in the studio, with Laemmle steering clear of all politics and keeping on the job.

It is said that the position of director-general was offered to Rex E. Welch, former trade paper editor, brought to the Coast by Laemmle some months ago. Welch asked time to think over the offer and next day was informed the offer had been withdrawn.

Universal's head then made George Melford, the director, an offer to go in as director-general of the studio. Melford is under contract to the company to direct a series of pictures, with one more to be made. Melford is said to have asked for enough authority in his position, with this power refused him, and he declined the job.



# 11 PAYING STOCKS IN CHI HELD UP BY LOOP'S HIGH PRICES

Mostly Replacing Vaudeville in Neighborhoods—  
Stock Now a Major Entertainment Out There—  
75 Cents Top in Picture House Town

Chicago, Feb. 21.

Stock, has taken its place as one of the major departments of show business in Chicago, with 11 of the pop-perit legits now in operation. Success of the permanent players is attributed in no small way to the high legit scales set in Loop houses. This is essentially a picture house town, and it can't see big admission money.

Several of the houses playing stock were previously vaudeville. Vaudeville is a dead issue here.

The list includes, the Kedzie, Chateau, Warrington, National, Calumet (So. Chicago), Grand, Minut-Central, Goodman, Evanston, and the Palace and Logan Sq. houses.

Average top 75c. week nights, and \$1 otherwise.

## "Optimists" Cold

"The Optimists" closed at the Century, New York, Saturday, after three weeks of tepid business. The Shubert roof house, advertised as the Casino de Paris, appeared to handicap the revue, appeared after London's co-operative show, "The Co-Optimists." Melville Gideon staged the American version.

The 10 players in "The Optimists" played on a commonwealth basis. The Shuberts proposed to insert a dance band, with dancing to occupy the time from 10 o'clock on, and the show proper to be given at midnight. The players, however, did not take to the late hour idea kindly and it was decided to shut down.

No production loss of any amount. One of those 30c. hook-ups.

## NEAR-SUICIDE REFORMS

Alexander Lockwood Tried Omaha Gas—Bad Booze and Lonesomeness

Too much alcohol and not enough companionship nearly cost Alexander Lockwood, of the Brandies Stock Players his life. After a performance last week he went to his hotel room and began brooding, he said, deciding the best thing would be to end it all. He turned on the phonograph and the gas.

He thought it best to call one of his friends in the company, Claire Sinclair, to say good-bye. He also told the room clerk to send someone to his room in about an hour. After that he fainted. But the call had aroused Miss Sinclair's curiosity, and the young player was revived after hotel people broke into his room.

He returned to the stage and has decided that it's better to live.

## CAST CHANGES

Irene Dunn will leave "She's My Baby," replaced by Pauline Mason. Louise Hunter was forced to leave "The Golden Dawn" at Hammerstein's Saturday. She was removed to the Harbor hospital and operated on for appendicitis. She was replaced by Lucy Lord. Miss Hunter was out of the show recently for several days when she was wed to Henry Harvey Windsor, reputed to be a wealthy publisher and resident of Illinois.

Robert Chisholm, out of "Dawn" with a throat ailment, has returned to the cast.

Pauline Mason replaces Irene Dunn when "She's My Baby" goes on the road.

## Killing Censored Out

The electrocution scene has been deleted from "An American Tragedy," being given a stock showing this week at the Rialto, Hoboken, N. J., by order of Bernard McFeeley, commissioner of public safety.

The electrocution scene is a silhouette shadow effect at the end of the show. McFeeley had seen the production in New York and when billing went up for the stock presentation, he ruled it out.

## 5 SHOWS OUT

Among outgoing attractions of which there are at least five on the weekly list, only one is a success. "Salvation," presented by Arthur Hopkins, will be taken off the Empire, staying but four weeks. It would have closed sooner but for the agency buy. Little box office trade otherwise. Business started around \$8,000 and slipped away down.

### "SALVATION"

Opened Jan. 31. Anderson ("Journal") commented: "Intelligent and interesting study." While Hammond ("Herald Tribune") found it "hollow." Woolcott ("World") among the appreciative, "entirely sentimental and sure-footed play." Variety (Abel) predicted: "Early demise."

"Atlas and Eva," presented by Harry Delf, at the Mansfield will close Saturday, after three weeks of weak business. The gross last week estimated not over \$3,000.

### "ATLAS AND EVA"

Opened Feb. 6. Winchell ("Graphic") said: "pretty feeble piece." General regrets author had gone astray from what might have been a good comedy. Variety: "drab thescs scarcely promises run."

"Hit the Deck," presented by Vincent Youmans (Lew Fields) was also originally intended will turn from the Century Roof (Casino de Paris) Saturday after three weeks. Gross estimated around \$9,000 the first week, then dropped.

### "HIT THE DECK"

Opened April 25, 1927. Hammond ("Herald Tribune") said: "smart, pretty musical." Atkinson ("Times") liked its "snap and ginger." Variety (Ibbs) wrote: "may not be the best of smash but is good entertainment and should get across. Its high scale is the possible barrier."

"The Optimists," co-operative revue backed by the Shuberts, closed at the Century Roof (Casino de Paris) Saturday after three weeks. Gross estimated around \$9,000 the first week, then dropped.

### "THE OPTIMISTS"

Opened Jan. 30. Ignored by the major reviewers. Variety (Abel) said: "will last as long as Joe Leblanc can plug it, and that won't be long."

In addition, "Happy," a musical comedy at the Earl Carroll, stopped and was put on again, co-operative, at Daly's, intends trying the road starting next week. It played 10 weeks in all.

## MURPHY'S COMEDIANS' PAY

Girl Musicians Complain of New Managers of Coast Rep Company

Los Angeles, Feb. 21.

Virginia Darnell, Ada Duffin and Allene Reeves, girl musicians with Murphy's Comedians at the Belmont, filed wage claims with the Labor Bureau charging they were paid off with salary due them. The complaints name Ralph Parr and Otto L. Olmstead as responsible head of the show. These two are understood to have taken over the show when Murphy when the latter stepped out.

The Labor commissioner will hold a hearing on the matter.

## Palm Beachers Back

The managerial colony at Palm Beach appears to be winging its way back to Broadway earlier than usual. Lee Shubert is due back shortly because of the dearth of attractions in his house, particularly those of a musical nature. He rarely stays south for long, however.

Arthur Hammerstein came back Sunday but may return. Sam H. Harris is due back Feb. 27, a new production needing his attention. Joe Lawry will get away from the screen long enough to make her stage debut in the Coast production of "Burlesque," opening in Santa Barbara, March 2.

## BESSIE LOVE'S "BURLESQUE"

Los Angeles, Feb. 21.

Bessie Love will get away from the screen long enough to make her stage debut in the Coast production of "Burlesque," opening in Santa Barbara, March 2.

Miss Love has quite a local reputation as a dancer.

## ENGAGEMENTS

Thelma White, "Good News" (Eastern Co.)  
Grace Walsh, "The Shannons of Broadway."

Placements made by the American Theatrical Agency during the past two weeks include:

Richard Wright to the Irene Summery place, Fort Worth, Tex.; Fern Tarona to Prather and Sayles, Duluth, Minn.; R. F. Lewis, Peggy Lewis, Glenn Phillips and Sylvia Phillips, Chicago, Obrecht company; Harry North and Laura Laaky, White-Brown lyceum; Virginia Stewart and Douglas Hope, McCall Bridge Players; Herbert Robbins and Dorothy Rich, Olga Worth players at Little Rock, Ark.; Neil Hickey and George Edwards, Laura Kasley Brooks at Wheeling, W. Va.; Charles Chipps and Betty Colter, Lyceum theatre, Memphis, Tenn.; Pat Mills, Virginia Mills, Robert Sherwood, F. E. Gallagher show; Sally Edwards, Apollo, Chicago; Lila Bunnier, Milton Rieck, Lewis Shores, Forrest Smith, Mae Marston, Dorothy Fremont and Cecil Ferguson, Nolan & Kravetz company, Cheyenne, Wyo.; Charles George, Evanston players, Evanston, Ill.

Milton Schuster, Chicago agent, made the following placements: Marion Grey, McCall Bridge Players; Frank Tunney, Thelma Millar, Carol Lee, Maxine Murphy, Ruth Andre, Princess Livingston, Star theatre, Chicago; Sidney Preston, Marie Belmar, E. B. Coleman's Honey Bunch Co.; Gladys Bong and Endora DeWitt, Johnny Burton show; R. A. Abner and Lawrence P. Wall, Colonial, Detroit; Kenney Brenna, Jess Wise and Art Bowers, Congress, Chicago; Billy Welch, Capitol, Kansas City, Mo.; J. Lynn, Detroit; Evelyn Wayne, Jessie Meyers, Dorothy Wilson and Frank Mallahan, Star and Garter (burlesque) Co., Detroit; Helen Swan, prima donna, Jardin Royal, N. Y. C.

Don and Mar, dancers; Hilda Allison, dancer, Hotel Alder, Morton; Leda Lombard, ingenue, Lido-Venice, Boston.

Allyn Reese, Hotel Richmond (Va.).

Alva and Orr, dancers; Madeline La Verne, dancer, Nixon.

Marlin White, for "Our Betters." Camille White, for "Whispering Marlin." Booth ("O'Clock Girl").

Mollie O'Doherty, for "Whispering Whispers," London.

Betty Veronica and Delmar Sisters, for Moscow revue.

Sam Wren with "Good News" (Eastern Co.).

Joseph Spree and Leonard Ceeley will replace Harry Alder, Morton and Walter Wolf when "Countess Maritza" goes from Detroit to Buffalo. Wolf has been cast for "The Red Robe."

Skeet Wagner to the Evison-Napier Players, Emmetta Germaine, Ralph Poe and Floyd DeForest to the E. B. Coleman attractions. Earl Carroll and Earl Carroll to the Mildred Austin Stock company, Flint, Michigan. Al D. Brown to the "Bringing Up Father" company, St. Louis. F. Wall to the Bobby Ryan Stock players, New Apollo, Chicago. Red Wilhoite and Grace McClure to the Billy Exton Stock company, Broadway Strand, Detroit. M. H. Alma, G. G. and Mickey Kane to the "Moonlight Maids," United Burlesque, Bobby Whalen, Don Adams, Megg Lexing, Halene Starling and Frank Mallahan to the Star theatre, burlesque, Chicago. Bee Cunningham to the George Jaffee players, stock, Gayety, Pittsburgh.

Marion Chambers, "Good News," Philadelphia.

Booked by Roehm and Richards: Clara and Cleite, Trullia Club, Pittsburgh; Anna Furness, Nixon Restaurant, Pittsburgh; Ethel Stanley, rag and novelty singer, Lido Venice, Boston; Billy Taylor, tenor; Mary Lee Ellis, prima donna; Carroll sisters, with A. B. Marcus and Marcus revue; Le Don and Doreese, Hilda Allison, Tiny Belmont, Dorothy White, with Maurice Redman's "Dancing Around."

## Keeps House Open

Aarons and Friedley admit their new spring musical is for the purpose of keeping the Broadhurst theatre lighted.

Show is due to go into rehearsal March 6 with Allan Kearns, Irene Delroy and Ben Bernie's band among the principals.

Sammy Lee will stage the dances and Roger Wolfe Kahn composed the score. Keene, Keene, pulled out of the firm's "Funny Face" for the new show.

The title, "Here's How," was previously used by the Mask and Wig Club of the University of Pennsylvania.

### Saunders's New Year

Los Angeles, Feb. 21.

John Monk Saunders has been signed for another year by Paramount.

He is now writing an original for Richard Dix after being laid up on account of injuries received in Pasadena.

## APPENDICITIS, BUT COMPLAINT STANDS

Edna Leedom Operated Upon—  
—Could Not Appear in "Lovely Lady"

Although Edna Leedom, of "Lovely Lady" was operated upon for appendicitis at the Park West hospital last Wednesday, substantiating her claim for sudden withdrawal from the show, the complaint filed with Equity by the Shuberts still stands and may be brought before the Council upon Miss Leedom's recovery.

The managers claimed when Miss Leedom walked out prior to the matinee at the Harris theatre, another reason was existent. They also believe the appendicitis attack came after that. It appears that Miss Leedom had entered her dressing room and was about to prepare for the matinee when a dispute arose in which Milton Shubert was concerned. The latter stated Miss Leedom donned her coat and entered her car parked on 41st street. Dave Stamper, talking for her, declared that unless a cast change was made and unless a wardrobe mistress let out, was not reinstated, she would not appear.

Young Shubert and Stamper, who wrote the numbers for "Lady," hurried to Equity. An official there got Miss Leedom on the phone saying it was her duty to report to the theatre. She answered that she did not feel able to go on for the next night, that she had gone through two sleepless nights.

Dr. Philip Grausman, her physician, consented to an examination by an Equity doctor, Dr. McCall Anderson, and a physician sent by the Shuberts. Dr. Anderson concurred with Dr. Grausman that an operation was imperative at once. It was stated Miss Leedom was on the operating table for two hours.

Stamper's status when calling at Equity was not clear. He explained his contribution to the show and though not denying the royalty angle said: "I am grateful from Miss Leedom."

## P. J. Martin Killed

P. J. Martin, constructor of electric signs with theatre profession, was fatally injured by a truck on 11th avenue last Wednesday. He succumbed at the French Hospital Saturday morning (Feb. 18).

Martin, well known along Broadway and among the profession, was a brother of Owen Martin, who opened with "Spring 3100" at the Little, New York, on the evening of the accident. He had called at the theatre to get six tickets, intending attending the premiere with his family. Returning to shop a moment, he hurried home to dress.

The truck knocked him down, the wheels crushing the abdomen.

## Barry Townley Fined

\$150 on Boozé Charge

Los Angeles, Feb. 21.

Barry Townley, author and playwright, arrested some time ago when police found three bottles of liquor in his car, was fined \$150 by Judge Stutsman in Municipal court. Townley got into the jam when the officers came to his home looking for personal belongings of Dorothy Townley, who has been killed in connection with the death of her husband, Ray Raymond. Townley is the husband of Helen Wilkinson, a chum of Miss Mackaye, and the latter asked the police to recover some property she believed was at her girl friend's home. At the trial Townley denied knowledge of the liquor, declaring he saw it for the first time when the officers showed it to him.

## SASCHA BEAUMONT RESTING

Contradicting reports of her recent marriage is Sascha Beaumont, in person, convalescing at the Harvard Hospital, 687 Madison avenue, New York.

Miss Beaumont has been at the hospital for a month and may be there a week or so longer. She received a severe shock through the death of a close relative and was ordered into the institution for a disciplined rest.



# GABRIEL'S TEACHING SYSTEM; LET STUDENTS FIGHT IT OUT

"Sun's" Dramatic Reviewer Sits as Coadjutor for N. Y. U.'s Class in "Dramatic Criticism"—One Co-ed "Went Nuts" Over "Goat Song"

Gilbert Gabriel, dramatic reviewer of the New York "Sun," has been conducting a class in "Dramatic Criticism and Editing" in the Commerce Schools of New York University in Washington square for several years now. Lively curiosity to see how such a subject might be handled in a mixed class of young collegians prompted Variety to smuggle a reporter into last Thursday evening's session.

The once-a-week class runs from 4.15 to 7.45, with between 70 and 80 young men and women assembled. Gabriel presiding over an entirely informal discussion. On this occasion he picked as text some comment upon "The Strange Interlude," from Haywood Brown's column in the "World" of that morning, having to do with the use of Freudian symbolism in the theatre. Brown made the point that the stage was backward in using new ideas, but Gabriel opposed the view, citing Ibsen's use of common symbols long before the Freudian theories were of general knowledge.

**"Deep" Plays**

The ice being thus broken a young woman wanted to know how one could penetrate the meaning of what she called "deep plays." With the reservation that one mustn't confuse "deep" plays with obscure plays, Gabriel wanted to know what play she had in mind, and the girl confessed she was thinking of "The Goat Song." So the class slipped into discussion of that play and what it meant.

Gabriel admitted that on first viewing "The Goat Song" to him it was pretty hazy and indefinite, except for a dim feeling of "hazy" beauty, where in "hazy" beauty and meaning. He saw it again and again and ended by going to Germany during vacation to see more of Franz Werfel's work, upon which he talked briefly.

**Girl Knew Backstage**

He asked the young woman if she liked "Goat Song," and she confessed she was "nuts about it." Subsequently, Gabriel was at a loss to explain some point about technical lighting (it was the specific location of the "tormentor"), and it developed that the same young woman knew all about backstage. Whereupon she was brought forward to make diagrams on the blackboard and explain about lighting, and grids and "leasers" and spots and bunch lights.

All this led into a debate about stage lighting. Gabriel didn't care particularly about Reinhardt's effects, because they were artificial, "arbitrary" and by drawing attention to a technical detail distracted the mind from the essence of the play.

Views on the subject were invited and a large number of arguments developed, some rather shrewd; but mostly trivial and juvenile. Several boishish young men held to the idea that inasmuch as people lived among commonplace, when they went to the theatre "they wanted something different." Gabriel let the discussion ramble on, the understanding and the dumbbell together, shifting to something else when it got tiresome.

**2-Way "Ghastly"**

To get away from lighting technique, he asked if anybody had read a good play criticism during the week. Nobody had, as it happened, and he opined that none had been written because for a couple of weeks there has been only "ghastly" productions, which he naturally brought out critical writing equally "ghastly." It had been so in his own case, he admitted.

Sombody mentioned one of his own reviews which the student thought was rather "indefinite." Gabriel readily agreed he thought so himself, but urged in his own defense that he had written so many slatings in 10 days he was constrained to give this particular prelude something of an indulgent break. He deplored such a loose standard but that was the way the situation acted on him.

Sombody produced a review of one of the Laboratory Players' productions by Robert Littell of the

"Post." He was an awkward young man but he thought the review very able, having seen the production himself and agreeing with Littell's estimate. Class went into debate on the subject, the girl who was nuts about "The Goat Song" objecting that the review wasn't good at all, but "ghilly blurr." Gabriel thereupon enlarged upon the necessity of a reviewer holding what he called a "rather hard edge," guarding against over-enthusiasm, so that he might have something in reserve for those rare occasions when he had the "devastating" experience of a truly great play—such as "The Strange Interlude" for example.

So the session went on for its appointed hour and a half. From the details here set down, one may obtain a hint of how Gabriel teaches that difficult subject of "Dramatic Reviewing and Editing," using, as he seemed to, Variety's reporter, a cunning system of letting his charges riot as they please over the demonstrable things of the theatre, such as lights, settings and effects, and seizing such opportunities as flit along of helping them to absorb some dim understanding of the fourth-dimensional elements that make up the intangible essence of the acted play.

For this purpose Gabriel's attitude toward his pupils is admirable. He deals with them on confidential terms as one adult to another. Instead of the familiar professional defenses and reserves, he encourages controversy, handling the situation with a good deal of humor and tact, as for instance defending or explaining artlessly the criticisms he has written himself, or commenting with equal candor upon the comments of his conferees on the daily newspapers.

## Juryman's Petition for Dorothy Mackaye's Parole

Los Angeles, Feb. 21.

Several members of the county grand jury have filed a petition with Governor Young for commutation of Dorothy Mackaye's sentence. The state supreme court refused to reverse it and the Appellate Court upheld its opinion.

Miss Mackaye is on a one to three-year sentence in San Quentin prison for concealing facts in connection with the death of her husband, Ray Raymond.

## SURPASSING "KIKI"

Buffalo Hears "Mimi" Is Even More Sprightly

Buffalo, Feb. 21.

Lenore Ulric, in "Lulu Bello" at the Erlanger last week, drove into town Sunday with a new Packard, bought in Detroit.

Miss Ulric also carried the script of "Mimi" the new production in which she is to be starred by Belasco next season. The role is reported to surpass even "Kiki" and "Lulu Belle" in sprightliness.

## Fla. Stock Pays

St. Petersburg, Fla., Feb. 20.

A stock company has at last clicked in this city. Plaza Players, operating in the one legit house, Plaza, and with the fourth district grossing \$2,700 per week, are getting by. All about the theatre picture shows are fighting to make expenses.

The Plaza is using royalty bills for the most part. Scale 25c-50c.

## O'NEILL WRITING "DYNAMO"

Los Angeles, Feb. 21.

After Eugene O'Neill produces "Lazarus Laughed" for the Pasadena Community Playhouse, he plans to remain on the coast for the rest of the winter.

He has picked out a spot at Del Monte where he will finish a new piece called "Dynamo."

## Eddie Foy's Last Word

Kansas City, Feb. 21.

"Broadway To Some people it's only a street, but it's a religion to me."

Perhaps only a bit of acting; maybe only a line, but to those who saw Eddie Foy's last appearance in "The Fallen Star" at the Orpheum it will always seem as though he put a little more fervor, a bit stronger emphasis into it.

The applause was genuine. He appeared and bowed. The applause continued and he came back. This time the well-known Foy smile was in evidence. He thanked them and was glad they remembered him and his step was lighter as he strutted off—forever.

Eddie Foy while waiting for his act to be called had informed an old friend that he did not believe he could finish the season; that it was his farewell tour.

A few minutes later when a newspaper interviewer called he declared he would fall into the orchestra pit before he would quit the stage, and in discussing the sketch said: "I like it better than anything I have ever done. I could keep on doing it for the rest of my life."

He passed on the next morning, conscious almost until the last breath, his last words being to his wife:

"Be good. I'm going this time," he said.

## WASH. HOPES FOR MET.

Washington, Feb. 21.

The Capital is hopeful it can induce the Metropolitan Opera to stop over here on its way to or back from Atlanta. Congressman Bob Bloom of New York, in conjunction with the local Stapp-Howard paper, is working for it.

There is no assurance as yet, with definiteness seemingly dependent whether the Fox theatre will forgo its picture policy for the two or three days the Met might stop over here.

Atlanta is to get its 18th season of Metropolitan songbirds April 23-28. A full list of the singers is promised, including the Met's latest soprano, Grace Moore, of Jellicoe, Tenn.

## "Diplomacy" Clean-Up

"Diplomacy," revived by George Tyler with a star cast, is a road clean-up. Although it was presented in Brooklyn last week, it is as new to Broadway as it will get.

At Werba's last week the show grossed \$27,000. In stands like Philadelphia, Baltimore and Washington, grosses were reported from \$41,000 to \$44,000 weekly.

The players are appearing on a percentage, the same arrangement as applied to "Trelawny of the Wells" last season and the forthcoming revival of "She Stoops to Conquer," which will similarly play dates out of town.

Leslie Carter returns to the stage in "She Stoops to Conquer." Other name players in the cast are Fay Bainter, Glenn Hunter, Lyn Harding, O. P. Heggie, Patricia Collinge and Lawrence D'Orsay.

## "BAGGAGE" IN L. A.

Los Angeles, Feb. 21.

Robert Woolsey, for the first time in ten years, is stepping out of musical comedy ranks to play in "Excess Baggage," which Arthur F. Smith is producing at the Figueroa Playhouse.

## "Salome" in Color

"Salome," the Oscar Wilde piece, has been selected as the attraction the Negro Art theatre will produce at the "Alhambra," New-York, at midnight, March 9.

## Marion Coakley Wed This Week

Los Angeles, Feb. 21.

Walter M. Murphy, millionaire automobile dealer, will marry Marion Coakley this week at Scottia, Calif.

The bride, who came here Saturday from New York may retire from the stage.

## ELSA PETERSON LOSES

Justification for Her Summary Dismissal from "White Eagle"

A claim for two weeks' salary by Elsa Peterson, who was let out of "White Eagle" during the Detroit engagement, was decided in favor of Russell Janney, the show's producer, by arbitration. It was charged by Janney that the actress was incapable of properly performing at a matinee and evidence of the Equity deputy upheld that.

Miss Peterson was replaced. Upon returning to New York she consulted an attorney, who, when acquainted with the facts, insisted on arbitration. Although having a claim against Miss Peterson Janney was not disposed to push the case and asked all concerned to forget it.

Miss Peterson told Equity she wanted vindication for the grounds of her dismissal. After listening to Mark Smith, the deputy with the show, the case was decided against her.

The arbitrators were David B. Belais, Henry M. Hogan and Warren P. Munsell.

## "Revels" Out \$150,000

Harry Delmar's "Revels" will end its Broadway engagement at the Shubert, New York, this week and is due to tour. The attraction is about \$150,000 in the box.

Almost from the start the revue was in financial difficulty, but it was decided to establish the "Delmar" as a revue name for future editions, presumably seasonally.

Interested with Delmar are Samuel Baerwitz, vaudeville agent, Frank Fay and Bert Lahr, both the latter being in the show. Jeannette Hackett, Mrs. Delmar, and his vaudeville partner, is leaving to play vaudeville dates. She will present an act in which the Trado Twines and 8 Chester Hale girls, now in "Revels," will be in support. It is understood Miss Hackett accepted no salary for some time in order to aid the cause.

## FRIEDA HEMPEL MYSTERY

Divas in Fla. and Reported Married—Plenty of Talk Over \$1,000,000

St. Petersburg, Fla., Feb. 21.

Is Frieda Hempel, soprano of the Met (but a winter visitor here), married to Jack Taylor one of the big local realtors? And did Miss Hempel give Taylor a cool million as a dowry?

These questions have the "Sunshine City" on its ear.

Miss Hempel, when asked, gave an "I-do-not-choose" answer in that she said she was here for a rest and did not wish any publicity.

Taylor has just secured a divorce from his wife. He is telling the townspeople he has a million dollars now to carry on his development work.

Miss Hempel has been stopping at Taylor's big hotel, Rolyat, for the past two weeks. Everywhere she goes, he goes too.

Taylor came to St. Petersburg a number of years ago, took a flyer in real estate and won.

This year his big development was declared broke. Taylor left for the North to raise money. Months went by with no success. All of a sudden he returned with Miss Hempel and the good news of a million dollars.

Taylor is as evasive as Miss Hempel as to whether the wedding bells have pealed. But he is not at all evasive about plugging the million idea.

## AHEAD AND BACK

J. C. Duff in advance of the Beggar Opera in Chicago.

Lee Riley ahead of "King of Kings" (picture) Chicago.

Al Canby ahead of "Hit the Deck," with George M. Ashby replacing him as company manager. Wrecker.

Ann Grosvenor Ayres, general press representative for Richard Herndon.

Charles Washburn, general press representative for George M. Cohan.

Leon Blumenfeld on the publicity for "Parlanism" at the Totten and "The Third Floor Back" at Wal-lack's.

Rundolph Hartley will be ahead of George Arliss and "The Merchant of Venice" when that show takes to the road this spring.

## DIRECTOR BACH TELLS ABOUT LEE SHUBERT

Interference on "Silent House" Caused Withdrawal—Play Vulgarized and Cheapened

New York, Feb. 21.

Editor Variety:

Following the launching last night at the Miller of "Our Betters," which I directed, I desire by this means to explain my withdrawal from association with the Shuberts and my resignation from the cast of "The Silent House" by Mr. Lee Shubert, even after it had established itself in Philadelphia as an artistic and financial success (I refer you to your own reviewer's comments in that city).

I felt compelled to retire from "The Taming of the Shrew" because of the unwarranted interference with my work as director of "The Silent House" by Mr. Lee Shubert, even after it had established itself in Philadelphia as an artistic and financial success (I refer you to your own reviewer's comments in that city).

I felt that I could not afford to lend my name to a version of the play which in my opinion had been cheapened and vulgarized as well as miscast, all against my advice. I had directed this same play in London last May and it is still playing to capacity there.

In fairness to the authors of "The Silent House," I think I should make it plain that the whole character of the play has been changed, scenes have been deleted or revised and much effective material has been damaged by the introduction of gags and low comedy business. In short, what the authors set out to achieve has been seriously damaged and the result was so far from the original intent that I felt I should lose no time in disassociating myself from connection with the final outcome, and in making my position clear.

The statement that the Shuberts have purchased a play of mine called "Patricia's Diary" is not true. I have never written such a play.

Reynald Cook.

## Jeanne Eagels' Film Deal With Sam Harris

Chicago, Feb. 21.

Jeanne Eagels is reported to have signed an agreement with Sam Harris, stipulating that if Harris directed the picture rights to "Carita," announced for production next season with Miss Eagels, it will be only on condition that she head the film cast.

Two of her previous starring plays, "Rain" and "Cardboard Lover," were taken over by picture companies without any request for the actress.

## Maude Fulton Staging

Los Angeles, Feb. 21.

Edward Everett Horton has taken a six months lease on the Vine Street in Hollywood and plans to produce a production, which Maude Fulton will direct. A tentative opening date has been set for March 15.

This is Horton's second attempt to break into the legit since forsaking acting in pictures six months ago. He took over the Hollywood Playhouse but was forced out when the proposition turned out a flop. In acquiring the Vine Street, Horton made a deal with Adolph Ramish, who has the house under a long-term lease. The Vine Street has been a consistent money loser to Ramish.

## Short's All-Star Musical

Hassard Short is readying an all-star cast musical, contemplated for Broadway in April.

Show will have a heavy salary list, Short adhering to the formula that it's no use without "names."

## Harry Fender Okay

Harry Fender, one of Broadway's sav vias, obliged to repair to the Drs. Mayo at Rochester, Minn., for treatment, has been dismissed from the observation of the eminent surgeons, marked okay.

## "VENGEANCE" REVIVED

It is reported that "The God of Vengeance" will be dug out of the store house and sent on the road, with Chicago the objective.

It is said the original sponsor for "Vengeance" was inspired by the presentation of "The Captive" in Baltimore stock.



## 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 by difference in house capacities with 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 (opérette).

**"A Connecticut Yankee,"** Vanderbilt (17th week) (M-882-\$6.50). Holiday matinee (Lincoln's birthday) was fair, while business that night away off and last week not up to form; "Yankee" in nine performances got over \$25,000.

**"A Free Soul,"** Klavins (7th week) (C-320-\$3.30). Getting \$7,000 to \$8,000; while trade moderate show not expensive and profitable pace indicated.

**"And So to Bed,"** Elbow (17th week) (C-360-\$3.30). Three matinee in last week sent takings to \$9,000; very good showing for play of type.

**"Artists and Models,"** Winter Garden (15th week) (R-1,192-\$5.50). Shortly leaving and no "Greenwich Village Follies" in; current revue rated around \$25,000 with cut rates aiding.

**"Atlas and Eva,"** Mansfield (3d week) (C-360-\$3.30). Final week; shown very little; last week estimated at \$3,000; house probably dark.

**"Behold the Bridegroom,"** Cort (9th week) (CD-1,045-\$3.85). Will make to another hit; business fairly well but dropped; better last week at \$3,000; "The Wrecker" next week.

**"Burlesque,"** Plymouth (28th week) (CD-1,041-\$3.85). Sixth month completed by big money maker and season's first hit; nearly \$19,000 in nine shows last week.

**Cock Robin,"** 45th St. (7th week) (CD-960-\$3.30). Making money both ways; last week quoted at \$9,000; not exceptional but may last through spring.

**"Coquette,"** Maxine Elliott's (14th week) (D-942-\$3.85). One of season's outstanding dramas and excellent money getter; capacity again last week; with extra matinee, gross \$21,000.

**"Diversion,"** 49th St. (7th week) (C-704-\$3.30). Management confident of landing but appears in and out with most of season on lower floor; rated under \$5,000.

**"Dracula,"** Fulton (21st week) (D-914-\$3.30). Eased off bit but did quite well at \$11,500; no extra matinee; theater expected to stick well into spring.

**"Escape,"** Booth (18th week) (D-704-\$3.30). Using some cut rates; last week about \$9,500, profitable for show and house, under same management.

**"Excess Baggage,"** Ritz (9th week) (C-945-\$3.30). Good agent call indicates chance to go through balance of season; novelty and liked.

**"Five o'Clock Girl,"** 44th St. (20th week) (M-1,490-\$5.50). Nine performances last week sent gross around \$40,000; one of leading musicals and good into summer period.

**"Funny Face,"** Alvin (14th week) (M-1,400-\$5.50). Last week with added performance, around \$39,000; smart draw.

**"Good News,"** Chamin's 48th St. (26th week) (M-1,413-\$5.50). A musical smash; indications are for years run, perhaps longer; nine performances here last week; \$43,000.

**"Happy,"** Daly's 63d St. (10th week). Final week; lightweight musical comedy listed as moderate success on co-operative basis; "Still Shuffling," new colored show, next week.

**"Hit the Deck,"** Belasco (44th week) (M-1,000-\$5.50). Final week; going to road after excellent run to big grosses; lately \$21,000; "The Bachelor's Father" next week.

**"Impudence,"** Loew's (15th week) (D-957-\$4.40). Still commands smart draw; trade principally on lower floor, but business profitable; pace once moving from Empire, \$12,000.

**"Jimmie's Women,"** Frolic (22d week) (C-602-\$3.30). Frankly cut rated, with good, moderate but satisfactory; around \$6,500.

**"Lovely Lady,"** Sam H. Harris (9th week) (M-1,051-\$5.50). With Edna Sedgwick out, business moderate; pendicilia, agency sales dropped, but house claimed business as good; estimated at \$20,000.

**"Manhattan,"** Loew's (22d week) (M-1,168-\$5.50). Held to usual eight performances, playing matinee Monday instead of mid-week; estimated at \$20,000.

**"Marco Millions,"** Guild (4th week) (C-914-\$3.85). "The Doctor's Dilemma" played last week (11th week) hit takings eased off like most others, \$10,000.

**"Maya,"** Comedy (1st week) C-682-\$3.30). Presented by Actor-Managers group; opened Tuesday.

**"My Maryland,"** Loew's (24th week) (O-1,777-\$5.50). Two-for-one kept operetta from closing; cut rating improved business all most double; rated over \$20,000.

**"Our Betters,"** Henry Miller's (1st week) (D-942-\$3.30). Revival presented by Messmore Kendall and Gilbert Miller; Ina Claire starred and Constance Collier featured; opened Monday.

**"Paris Bound,"** Music Box (9th week) (C-1,000-\$3.85). Sells out with regularity and rated among smartest comedies of season; with one extra matinee, \$24,000 last week.

**"Porgy,"** Republic (20th week) (C-896-\$3.30). Nine performances last week, but gross not up to normal at \$12,000; however, ordered cast drama, novelty, for Broadway; due for road next month; Boston first.

**"Quickand,"** Maasque (2d week) (CD-900-\$3.30). Chances not good according to initial week's indications; around \$4,000 and must improve to stick.

**"Rained,"** Music Box (3d week) (M-1,111-\$5.50). New musical hit; first full week's takings indicate smash, gross bettering \$17,000, record trade for house.

**"Reveals,"** Shubert (13th week) (R-1,395-\$4.40). Another week; booked for \$12,000; however, quoted somewhat lower; though quoted somewhat higher, average trade around \$15,000; "Furies" to follow Mar. 5.

**"Rip Van Winkle,"** 45th St. (1st week) (C-1,395-\$4.40). Another three weeks and four; somewhat off but still profitable; \$28,000; "Three Musketeers" booked to follow.

**"Rome,"** Biltmore (1st week) (C-1,000-\$3.30). Presented by James W. Billott; written by T. S. Stripling and David Wallace, based on former's book "Pestaltow"; opens tonight (Wednesday).

**"Rosalie,"** New Amsterdam (1st week) (CD-1,702-\$5.50). No extra matinee but business as strong as previous week, not far from \$4,000.

**"Rustle,"** Empire (4th week) (D-957-\$3.85). Final week; would have expired before but for agency buy; box office sales small; house dark next week, then "Napoleon."

**"Shi,"** The Octopus, Royale (1st week) (C-1,114-\$3.30). Presented by Jack Welch; mystery play; travel; opens Tuesday.

**"She's My Baby,"** Globe (5th week) (M-1,416-\$5.50). Another week; going to Chicago; business claimed around \$25,000, but no word to expectations for musical of kind.

**"Show Boat,"** Ziegfeld (9th week) (CD-1,750-\$5.50). With holiday matinee and mezzanine regularly priced at \$5.50 nightly, musical leader got \$57,748 last week; probably unprecedented in legit grosses.

**"Spring 3100,"** Little (2d week) (D-530-\$3.30). Some favorable notices but little comment; what is really travesty on crook plays; business light so far.

**"Stage,"** Loew's (John Golden (4th week) (D-900-\$4.40). Starting at 5:30 daily and playing six performances weekly because of Broadway's transient offering; capacity at over \$11,000; grosses will be higher when subscription period is past.

**"The Command to Love,"** Longacre (23d week) (C-1,019-\$4.40). Should go well into spring; lower floor stable; still making money; last week estimated around \$12,000.

**"The Golden Dawn,"** Hammerstein's (2d week) (C-1,220-\$5.50). With standing, ambitious musical production of operetta type; business estimated around \$29,000 last week.

**"The Ladder,"** Belmont (72d week) (D-517). Record of this million-dollar flivver will probably never be approached; old magnate stable of production still giving tickets away free.

**"The Madcap,"** Casino (4th week) (M-1,477-\$4.40). Was moved from Royale Monday to keep Casino lighting show will be two-for-one; only slight business for musical with average around \$11,000.

**"The Merry Malones,"** Erlanger's

(22d week) (M-1,500-\$5.50). Not as big as previously, but apparently bettering extra break with average recent takings \$25,000.

**"The Mystery Man,"** Bayes (5th week) (D-850-\$3.30). With two-for-one and other sorts of cut rate distribution, getting by; costs little to operate; maybe \$5,000.

**"The Optimists,"** Century Roof (R-422-\$5.50). Taken off Saturday after playing hit three weeks; revenue patterned after London's "Co-Optimists" could get little trade in roof house, called Casino de Paris.

**"The Queen's Husband,"** Playhouse (5th week) (C-879-\$3.85). Satire expected to attract more attention than it has; business between \$9,000 and \$10,000; indicates moderate rating.

**"The Racket,"** Ambassador (14th week) (C-1,067-\$3.30). Another week according to present plans; show due to open on tour March 5; moderate money show; over \$10,000 average; less recently.

**"The Royal Family,"** Selwyn (9th week) (C-1,067-\$3.85). Leader of moderate money show; date gotten last week, when takings went to \$27,000; nine performances.

**"The Shannons of Broadway,"** Martin Beck (22d week) (C-1,193-\$3.30). May go on tour with arrival of spring, but has made money both ways, at average of \$10,000 and over.

**"The Silent Star,"** Morocco (3d week) (D-892-\$3.30). New mystery thriller appears to be in big money; last week's pace estimated at nearly \$21,000.

**"The Trial of Mary Dugan,"** National (23d week) (D-1,443-\$3.85). Still favorite as melodrama; plenty of class patrons; with extra matinee last week bettered \$23,000.

**"These Modern Women,"** Edlidge (2d week) (C-892-\$3.30). Satire yet in doubt, but smart play should build to profitable proportions; last week, first full week, around \$7,000.

**"Whispering Friends,"** Hudson (1st week) (C-1,094-\$3.30). Presented by George M. Cohan, who also wrote it; highly regarded; to play by try-out dates; opened Monday.

**Outside Times Sq.—Little—Special** Harry Lauder, Knickerbocker (4th week). Attendance consistently good and date indefinite.

**"The Merchant of Venice,"** Broadhurst (6th week). Another attraction being readied, "Here's How, and will be spotted here.

**"The Shanghai Gesture,"** Henry (2d week repeat date). Four weeks booked.

**"The Taming of the Shrew,"** Garrick (18th week). Extra matinee this week; but a new show being planned.

**"The Passing of the Third Floor Back,"** revived at Davenport, moved to Wallack's Monday; rental arrangement.

**Civic Repertory, 14th Street.** Repertory.

**American Repertory Theatre.** Repertory. "Dr. Knock" opens Thursday (Feb. 23).

**"Hoboken East,"** New Playwrights. Drew solid panning from critics.

**"Hot Pan,"** Provincetown. Opened last week, too, with about same critical reaction.

**"Mekinese,"** Princess. Colored cast show.

**"Parisiana,"** Edyth Totten. Intimate revue appears to have little chance.

**"The Ivory Door,"** Charles Hopkins. Cut-rated, but getting enough to show a profit.

**"10 Nights in a Barroom,"** Triangle. "Sherlock Holmes" stock; Cosmopolitan.

**"B'way,"** 2d Wk., Wash.; "Musketeers" Is Opening

Washington, Feb. 21. "Broadway," at the Belasco, on a second week equaled the gross of its first, close to \$11,000. National closed and Col's held local opening.

National went dark through cancellation of Ziegfeld's "Follies." Opening of "Three Musketeers" was moved back until tonight (Tuesday).

Pol's is continuing for another week with the Washington Grand Opera Co., Edouard Albin, director general.

### \$9,000 REPEAT ADVANCE

Montreal, Feb. 21. Princess is the only local legit house playing. His Majesty's being dark for two successive weeks other than for three-day college performance.

"My Maryland" is estimated at around \$26,000 at the Princess last week and advance bookings for "The Desert Song," returning for the second time in five weeks, total \$30,000.

This spring will be a big week for the Schwab-Mandel opérette, if Lent doesn't dent everything.

## THINK CAFE PADLOCKS HELP CHILLEGTS; "VANITIES" \$30,000

"Good News" Opens Big—Non-musicals Having Tough Time Reaching \$10,000—But Not "Constant Wife" and "Cardboard Lover," \$20,500 and \$17,000

Chicago, Feb. 21.

Legit managers see hope in publicity about padlocking town's night clubs. At least they picked the padlocking as the reason for slight increases in window sales near current time.

The night clubs are open for business but ghostly were the number of customers checked and the legit managers claim the folks have to go somewhere for entertainment. No other reason for the improvement unless it was a last minute rush before Lent.

Musical topnotchers are drawing real cash despite the competition. "Peggy Ann," fell by the wayside but otherwise the cluster of musicals are stepping along.

With "Criss-Cross" extending its limited engagement through a real demand and with "Vanities" exceeding previous business, observers claim the competitive musicals have helped rather than proved the town is over flooded. "A Night in Spain" is mopping up at the Four Seasons. "The Desert Song" will probably go for \$30,000 mark. Grab the endurance record this season in Chicago.

"Hit the Deck" will have to be called in Chicago disappointed because it never got set right and probably would have gone out before except for the grosses drawn through the holiday season.

The grief the owners of "Just Fancy" shouldered in New York is being forgotten with the profitable experiences at the Plymouth.

"Good News" will step into the musical field trade for at least four or five weeks. It's a stiff sale at the Selwyn (\$4.40 top every night) and this means the real deal.

Will have to come from the demand at the stands. There hasn't been a \$4.00 window sale call in Chicago for some time. The real deal, either "make" or "break" a \$4.00 attraction and if "Good News" is contemplating a late spring engagement, a \$4.00 window sale call is probably necessary in the less than 500 lower floor capacity of the Selwyn and the small balcony with 35 for the top.

The Lyman band was the reason the Sherman hotel lobby was emptied early, with the "gang of personal room" staying nearly for front row seats for one of the most enthusiastic Monday openings the town has checked since "LeMaire's Affairs." Insiders say "Good News" is a favorite.

"The Constant Wife" can at this time be called the strongest dramatic attraction of the season in this man's house. The great Harris engagement will easily give Ethel Barrymore her triumph of all times in Chicago.

Other dramatic shows are having and have had all season a difficult time passing the \$10,000 gross mark. The erratic experience of "Broadway" and "The Trial of Mary Dugan" is the only hit on the horizon and this will come to the Adelphi.

With the show that the Erlanger housing movies, the latter with the exit of "Criss-Cross" Feb. 25, the legit schedule dwindles and there are other house managers engaged.

What will be the late spring fare considering the punctured line up of Broadway possibilities. It's been a bad season in Chicago.

Plenty of colts have been made in spots, but the houses that made it at odd times can't hold on to it because of scarcity of attractions to fill the full season's slot.

**Last Week's Estimates**  
"Good News" (Selwyn, 1st week).—Still \$4.40 scale with no increase week end performance, no real support to be drawn from spots and will probably jump into lead for several weeks at the stands.

Opening grosses as smash for Monday night "Peggy Ann" (Selwyn, 1st week) \$20,500 through the extra matinee. No signs of a letup.

"Cardboard Lover" (Adelphi, 4th week).—Highly satisfactory se-

gagement. Average \$17,000 mark will send this attraction westward with prospects of a road cleanup.

"Silva, Cord" (Studebaker, 24 week).—House still in vogue with highbrow clientele, which is limited, netting this time not more than \$30,000, even with extra matinee.

"Two Girls Wanted" (Princess, 7th week in town).—Little variation from trade drawn at Cort from holiday hands to transferred but manages to keep above the stop clause, which is profit. Average of \$3,000 will hold it in.

"Hit the Deck" (Central, 7th week).—Regardless of how small the audiences may check at times, weekly grosses of around \$4,000 always pop up and they make money at this house on those figures. A lot of original inside campaigning always at this house.

"The Desert Song" (Woods, 16th and final week).—One of those engagements that puzzle the New York managers. Never was substantially set in but probably drew enough holiday profits to offset the backward trade of recent weeks. Will have to fight for exit gross of \$17,000.

"Wooden Kimono" (Cort, 2d week).—Maintaining this house's moderate gross, approaching \$10,000, which evidently is O. K. both ends of the week, but newspaper laudations, which are being extensively used for plugging.

"Vanities" (Illinois, 5th week).—By far the most successful local engagement this organization ever had. Outside of Mondays and Tuesdays figures a smash lower floor sellout and is in odd demand at night, with about \$30,000 mark.

"Night in Soarin" (Four Cohan, 13th week).—Far exceeds most conservative opening net predictions, and turning out profits for both attraction and house. Sensational grosses now figuring in \$30,000 class.

"Desert Song" (Great Northern, 16th week).—Considering length of engagement \$25,000 grosses remarkable and but little variation, even in the week end, drawing between \$20,000 and \$22,000.

"Just Fancy" (Olympic, 7th week).—The personal plugging is the one that one much good and with special parties in drawing between \$20,000 and \$22,000.

"Criss-Cross" (Erlanger, 9th week).—Quite a contrast to the Philadelphi in drawing between \$20,000 and \$22,000.

**L. A. GROSSES**  
After a quick flop "The Connecticut Yankee" exited at the Mayan with a gross of \$6,000 on 3d week.

"The Bachelor's Father" at the Mason, around \$24,000, major figure for the town. Fourth week.

"Chauve-Souris" slowed up in its fifth week, but still big at \$18,000 in the week.

The Shrine auditorium season of light opera continued consistent with a week of the Chocolate Soldier, around \$14,000.

Among the smaller scaled dramatics, grosses were average. Duffy's El Capitán reported \$6,000 for the third week of "Two Girls Wanted."

"Kongo," eighth week at the Orange Grove, about \$4,000 "Funny Little Thing" survived but two weeks at the Morocco. Second week, \$4,500.

Downtown Playhouse with "The Triumphant Bachelor" got \$5,000, while the Collyer's got \$4,000 with "Undertow" after eight weeks in town and a change of theatre, around \$3,700.

"Married Virgin," third week at the tiny Egan, took in \$2,700.

**Minneapolis Grosses**  
Minneapolis, Feb. 21.

Legitimate houses held their own in the face of phenomenal business done by the film theatres and the attendance of over 100,000 at the Shrine circus at the Auditorium.

What was announced as the first stock presentation—anywhere of "Mister Antonio," with Robert Hyman giving a splendid performance in the Otis Skinner role, drew \$5,500 into the Shubert (Bainbridge dramatic stock). Good.

A tabloid musical comedy version of "Shirley" showed at the Auditorium for the McCall-Bell Players at the Palace.

Girls of the U. S. A. (United with \$4,500) the Gayety. The Metropolitan dark and has nothing immediately in sight. March date for Tyler's all-star "Diplomacy" canceled.



# RAIN OR SHINE' BREAKS COHAN'S HOUSE RECORD, 1ST WK., \$37,000

**Broadway Biz Not Fancy Last Week—Current Week Peak of Season—Wide Range in Grosses Last Week—2 Shows Did Around \$2,000 Each**

A general squawk along Broadway regarding business last week in the legitimate houses. There was expected from Lincoln's Birthday that grosses it was not so bad, although there is little doubt that the mediocre attractions got none of the gravy, while the flops just flopped along.

This week holds another holiday, Washington's Birthday (Wednesday), and the week started out quite ahead of last week's going. Feb. 22 is usually regarded as the peak of the season. With the weather remaining crisp there is not special reason for a let-down, however, even with Lent starting today (Ash Wednesday). The anticipation of showmen that business would stand out into spring has not generally stood up, February being under normal. Lent has not been a distinct handicap to theatres in New York. It is claimed. Trade from now on will tell the story.

The variance in grosses last week indicates the difference between a hit and a flier. "Show Boat" got \$67,748, an extra matinee counting in reaching that record. The lower floor sale is \$6.60 for 16 rows and the mezzanine \$5.50 (boost of 1¢). The lowest figures were around \$2,000, with one show less than that.

"Rosalie" did not play an extra performance, but maintained its big money gait with more than \$47,500; "Good News" in nine shows got \$43,500; "Five O'Clock Girl", \$40,000; "Fanny Face", \$39,000, both the latter inserting extra matinees; "Manhattan Mary", \$38,000; "Golden Dawn", about \$29,000; "Rio Rita", \$28,000; "Merry Malones", \$28,000; "Artists and Models", about the same; "Connecticut Yankee", \$24,500 (exceptional for Vanderbilt); "She's My Baby", leaving soon, about \$24,000; "Take the Air", over \$20,000; "My Maryland" and "Lovely Lady", \$20,000; "Revels", \$17,000; "The Madcap", \$11,000.

New Smash  
A new musical smash arrived with "Rain or Shine", which bettered \$37,000 at the Cohan, a figure never approached in that house before. "Sunny Days", another musical which opened about the same time, did not reach the heights: grossing about \$20,000 for the first full week at the Imperial; "These Modern Women" got around \$7,000 at the Edging and may build; "The Clutching Claw", \$6,000, for the Forrest and also figures to have a chance; "Quicksand" was rated at \$4,000 at the Masque; "Spring 3100" at the Little is in doubt; "Hot Pan" and "Hoboken Blues" are the newest Village impossibilities.

There was no change in the name of the leading musicals: "The Royal Family" playing nine performances for a mark of \$27,000, the best yet for this show; "Paris Bound", also with an added matinee, got \$24,000; "Trial of Mary Dugan", \$23,500; "The Silent House", newest among the money dramas, was credited with nearly \$21,000; "Burlingue" with an extra matinee, nearly \$19,000; "Coquette", in nine times, still capacity, \$21,000.

Most of the others appeared to have slipped, although "Excess Baggage" did well at \$13,000; "Command to Love", \$12,000; "Interference", same; "Strange Intercourse", over \$11,000 (capacity); "Dracule", \$11,500; "The Doctor's Dilemma", \$11,000; "Porey", \$12,000; "Shannons of Broadway", around \$10,000; "The Queen's Husband" and "And So to Bed", \$9,000 or over; "A Free Soul" and "The Racket", \$8,000; "Diversion" and "Jimmie's Women", \$5,000, or a bit more than the balance entirely in the rack.

Open and Shut  
"The Optimists" was taken off at the Century Roof last Saturday; "Salvation" stops at the Empire this week; "Atlas and Eva" goes off at the Mansfield also, both on being dark next week; "Hit the Deck" will be followed at the Belasco by "The Bachelor's Father"; "Happy" leaves Daly's and "Still Shufflin'" follows in; "Behold the Bridegroom" will move to another house from the York, which goes "The Wrecker"; "Impromptu in June" will be added to the Civic

Repertory program, and one or two other attractions may be suddenly added to the coming week's premiere card.

26 Agency Buys  
No change in the number of attractions handled in the agencies, 26 shows being in that group. One buy expired and another show was added Monday ("Our Bette"). The list: "Fanny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The Madcap" (Casino); "Good News" (Chanin's 45th St.); "Salvation" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (44th St.); "Rain or Shine" (George M. Cohan); "She's My Baby" (Globe); "Golden Dawn" (Hammerstein's); "Our Bette" (Henry Miller); "Sunny Days" (Imperial); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Paris Bound" (Music Box); "Rosalie" (New Amsterdam); "The Queen's Husband" (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).

32 in Cuts  
The cut rate list offers nine musical attractions, more than in some time. Some of the newer attractions are present too, as usual. The bargain list: "My Maryland" (Jolson); "Harry Delmar's Revels" (Shubert); "Take the Air" (Walton); "Lovely Lady" (Harris); "The Madcap" (Casino); "Happy" (Daly's); "Artists and Models" (Winter Garden); "Sunny Days" (Imperial); "Parliana" (Edyth Totten); "Jimmie's Women" (Frolie); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "The Passing of the Third Floor Back" (Wallack's); "Diversion" (48th St.); "The Mystery Man" (Bayer); "Behold the Bridegroom" (Cort); "The Shanghai Gesture" (Century); "Salvation" (Empire); "Sherlock Holmes" (Cosmopolitan); "The Clutching Claw" (Forrest); "Escape" (Booth); "Quicksand" (Masque); "These Modern Women" (Edging); "The Octopus" (Royale).

**"Sunny" Not So Strong In Frisco at \$13,000**

San Francisco, Feb. 21.—Legits were nicely off. No phonem business, but revenue satisfactory. "Broadway" wound up five weeks at the Curran, with three to go, and, at \$2.50, drew \$15,000. Pauline Frederick doing very nicely at the Geary in her new "Scarlet Woman", with unusually heavy matinees. Two more weeks for this one, and then to Los Angeles. "Burlingue" comes into the Geary. "Sunny" did so-so on its second week at the Columbia. Doesn't look like much more than \$10,000, when salary of 34 stage hands is figured, along with advertising and other house expenses. Now in final week. Duffy's stock attractions continue to draw, though there was a slight dropping off at the President. At the Alcazar, "New Brooms" as strong as ever, with engagement now figured for anywhere from 14 to 16 weeks.

Estimates for Last Week  
Curran—"Broadway" clicked handsily to \$16,000, nice margin of profit. Geary—"The Scarlet Woman", plenty of word-of-mouth advertising. Found \$13,500, highly satisfactory. Columbia—"Sunny", business spotty and failed to click as hoped for. Alcazar—"New Brooms", way holding up looks as though Henry Duffy may be compelled to pull it while still in the heavy profit class. At \$6,000, good indefinitely. President—"The Nightstick", started slipping and dropped to \$4,500. First week of 60, and then "The Shannons of Broadway". Green Street—"The Bridal Bed", numerous changes of cast has not helped. Figured at little better than \$1,000.

## Lift Tent Stock Royalty to Stop Piracy

Broadway releases will be rented to tent stocks and other smaller touring outfits at a uniform fee of \$25 mid-weekly royalty.

The above royalty figure is set for troupes that have been unable to play the regular releases through the high royalty terms exacted by the brokers. In consequence they have had to resort to any sort of bill they could buy cheap. The mid-week royalty angle is figured on the basis that most of the outfit change bills semi-weekly.

The new terms for the tent troupes will not conflict with regular stock stands, but will be regulated to zones played by the tent outfits not touching within a certain area of stationary stock companies.

The reduction on tent show royalties is figured to abrogate piracy by the small companies.

## G.V.F. QUITTING PHILLY; PARIS' SMASH THERE

**Shuberts' New Musical Could Not Stand Up at \$4.40—Bordoni's Show, \$19,000**

Philadelphia, Feb. 21.—With Lent just around the corner, business was corking in the legit houses last week.

The smash-hit of the town was Irene Bordoni's new play, "Paris," at the Adelphi.

With \$3.50 top in the comparatively small capacity Adelphi it grossed about \$19,000, all the house could hold.

"Chicago," while not a whale of a hit, felt better at its two weeks at the Walnut here than it has in many spots on its tour. With the rain hurting Saturday, got around \$11,000; O. K. to everybody.

"Greenwich Village Follies," new edition, although having the advantage of no competitors in the legit show business, started the gait at the Shubert, and grossed just over \$20,000, extremely bad at \$4.40 top, so bad, in fact, it leaves this Saturday with the musical competitors in sight. "The Great Necker," straight comedy, announced for next week (single week only).

Right now the openings in the legit show business are the following: next week, "The Great Necker" (Shubert); "My Maryland" (Lyric); and "Abbie's Irish Rose" (Garlick). March 1 George Tyler's all-star revival of "The Sloop to Conquer" at the Erlanger; "The Racket" at the Walnut, Demarest; "Revels" at Shubert, and "Four Walls" at the Broad. March 12 Erlanger and Garlick will have new shows, as yet unannounced. March 19 George Arlson comes to the Walnut in "The Merchant of Venice"; "The Desert Song" is due at the Shubert; "The Baby Cyclone" will play the male lead in "Under the Red Robe," new Shubert operetta, in rehearsal.

Evelyn Herbert, of "My Maryland," will be the prima donna. In the cast is Arnold Korff, formerly with the Max Reinhardt company. "The Red Robe" is scheduled to open in Hartford, Conn., March 5, then go to Philadelphia for a run.

"SHANGHAI" CLOSING  
"The Shanghai Gesture" will close its season at the Century Saturday. Florence Reed, starred in the play, is due to sail for a vacation.

"MARRIAGE" CLOSED  
"Marriage on Approval," authored and produced by Michael Kallieser, closed in Paterson, N. J. It may be revived and sent out for another try.

H. B. Toomer's Comeback  
Henry B. Toomer will shortly stage a comeback in his former back-stage skit "The Headliners." Three in support.

"The Breaks' With Chance  
Cleveland, Feb. 21.—J. C. Nugent, opened with the Nugents' new melior, "The Breaks" at the Little theatre Sunday night. Favorable reports are heard and that the play has a good chance on Broadway is the consensus.

STOCK IN CEDAR RAPIDS  
Cedar Rapids, Ia., Feb. 21.—Majestic, closed a month ago when the Frank Amusement company went bankrupt, has been leased to Boyd B. Truax and was reopened this week with stock.

Trousdale operated stock here 16 years ago and now has companies in Cheyenne, Wyo. and Billings, Mont.

TENT REP AT SARANAC  
Stock under canvas will again hold forth at Saranac Lake, New York, this summer, with the opening of "The Shannons of Broadway."

Robert Duboise will again operate his casting company out of New York.

## INSIDE STUFF ON LEGIT

The story is told that when the players were rehearsing "The Trial of Mary Dugan" they were unanimously of the opinion that the show would prove the biggest kind of a flop. This happened about the time that Al Woods returned from Europe. He and Martin Herman after quite a talk about the show attended a rehearsal. Woods made some quick decisions; one to cut the four acts to three and eliminate some of the cast who were doing a lot of chattering that interfered with the points. The rehearsals went on and the show went on. It is still running; at the National.

While certain musical and legit shows that have previously had successful engagements in San Francisco have met with good response in the provinces (San Joaquin valley) other ventures, especially those without the San Francisco run backing, have not been so fortunate. Recently a coast "buyer" negotiated with the management of a musical produced in Los Angeles and played there before coming to San Francisco. The "buyer" bought the show outright for Friday-Saturday date in one of the principal inland cities for five grand. The total gross on the two days (two nights and Saturday mat) was \$5,900; leaving \$900 with which to pay newspaper and postin bills of \$1,100; stage hands salaries of \$987, and rent and other expenses amounting to around \$425. Total deficit of around two grand, on a two-day stand.

Vandals have bobbed up in some of the New York neighborhood vaude and picture houses. In one upper New York theatre, playing straight pictures, around 120 seats, mainly in the front of the auditorium, are slashed apparently by pocket knives and must be recovered with leather each week. This damage is attributed to small boys who take advantage of the darkened auditorium to try out their finger stickers.

Over in Brooklyn a number of vaude houses have lost about everything not chained.

At the Academy of Music, New York, a number of the boys have shown inclinations to spoil some of the decorative furnishing but a constant vigilance by the ushers has prevented any untoward damage.

One of the town's ministers, who condescends to ask press agents for seats "so that he may recommend their production to his congregation," has the clerical follow-up request of them all.

"I can't attend without my family," he tells the boys.

And the boys, following up, asks the size of the family.

"Oh, there are five of us!"

Plenty of turndowns!

When the Max Reinhardt troupe returns next year, as arranged, they will be under the same management and a curator has it that they will play in the Cosmopolitan, New York, again. That theatre is only under lease to the Shuberts and their lease expires this year, although it is likely that it will be renewed especially for the Reinhardt engagement.

As the recent engagement was played, Gilbert Miller, the American sponsor, paid all the front of the house expenses, Reinhardt shared on stage hands, and received a guarantee of \$10,000 to cover all his expenses, salary, etc. Top salary of the troupe was said to have been about \$250 in our money.

The last weeks of the engagement, when shows more intimate than those at the Century were presented, is said to have shown nice profit and to have nearly counterbalanced the losses at the other house. The gross at the Cosmopolitan, particularly in the last three weeks, was bigger than most of the weekly grosses at the Century.

Story in the "Times" dramatic section last Sunday explained the whys and wherefores of the all-star revivals.

Mentioned all the good points from the producers' angle except the one about so many featured players and stars of the legit being out of work that their salaries were considerably lower than they used to be.

A report is around that the Shuberts have offered George White the Century theatre at a ridiculous rental for the summer. The idea is for White to take "Manhattan Mary" opposite Central Park at a \$2.85 top to keep the house open. If White does this, the story says, the Shuberts will welcome his new "Scandals" at the Winter Garden.

## "Red Robe" for Philly Ballyhoosers Strike and Lose Their Job

At the Broadway Theatre, New York, Monday, several men dressed up like French Legionnaires for a sidewalk and lobby ballyhoos for "Beau Seureur," struck when they found out that they could not have from 2 to 4 for lunch.

At 5 they returned to the theatre for their money and found that there had been enough substitutes to compose a small army.

The management told 'em they had automatically eased themselves out of the job.

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# EARL CARROLL VANITIES

MORAN & MACK

JULIUS TANNER

JOHNNY DOOLEY

NORMAN FRESCOTT

*Who said  
"There's nothing new  
under the sun?"*

ILLINOIS  
THEATRE  
CHICAGO--

NOW

THE NEWARK LEDGER, NOVEMBER 10, 1927

## Showing Off Something Different

That the public is always willing to accord praise to anyone who brings to them something new or some old thing done in a freshly entertaining manner, is wonderfully demonstrated by Norman Prescott.

He has been doing his mind-reading act and mental stunts before the public for several years—in fact long enough to have become stale in this age of hustle and hurriedness. And still when he presented his turn with a novel and never previously attempted setting in the new Earl Carroll "Vanities," which is now at the Shubert Theater, his became one of the brightest and most talked-about spots in the show.

Combining with Julius Tanner, Prescott turned a really scientific feat into a fun feast, a laugh festival. Mind readers gave the audience an occasional laugh, always, but here was a mind test with one laugh after another. It brought the act to a new public.

Such acts have always been confined to the vaudeville theaters, to popular-priced offerings and special events. It remained for Earl Carroll to devise the novelty of placing one of these really mystifying turns in the fluffy, irresponsible atmosphere of a modern revue. It is possible that the suggestion to Carroll came from the presentation of a famous fakir in a theater. But at any rate the public has shown its appreciation of the novelty.

L. T. RUSSELL, JR.

NORMAN FRESCOTT  
EARL CARROLL VANITIES







## PLAYS OUT OF TOWN

## KIDNAPPED

Philadelphia, Feb. 21. "Kidnapped," the new melodrama by Sam Shipman and Max Marcia, which was presented at the Walnut Street Theatre by Mr. Marcin last night, proved neither as gaudily pulse-stirring, nor as ingeniously novel in effects as Shipman's thriller of last season, "Crime," which opened at the same house.

The first act of the new piece is unusually full of promise, and holds the interest from the start when the millionaire calls his butler into his study, takes two pistols from a desk drawer, and asks the old man if he knows how to use firearms. That's the opening line and it's a corker. It develops millionaire has received a letter threatening to kidnap his flapper daughter unless \$100,000 is given. The police are called in, but despite all precautions and guards around the house, the girl is taken as prophesied and that's the end of an act that promises all kinds of excitement and thrills and chills. Unfortunately, this promise is only partially fulfilled.

The authors of "Kidnapped" recently said their play had nothing to do with the Hickman case in California. They were right. Shipman and Marcin merely decided to build a play around a kidnapping case for a change, instead of a murder, robbery or jewel smuggling affair. Trouble with the play is that once having the beautiful blonde heiress kidnapped, they resort to oil, and conventional angles to develop their action, some of which follow closely in the grooves of "Crime."

The kidnappers not only seize the girl, but they also capture a good kind of youth who is crazy about her. The next scene is in the lonely den of the villains, where they are lying in wait until the time is ripe to raise their ante and demand \$200,000 for the return of the girl alive. Otherwise, their threat is to send her home, hocked to pieces. There is too much of the "when crooks fall out" business; too much inside stuff in the lair of the kidnappers and the promised mechanical thrill at the end of act two, which was supposed to show a police boat pursuing a hydroplane was a complete bust last night. The scene ended very flatly. It looked as if something was going wrong back stage, but at any rate, as tricky as this might be, a real punch in the action itself would be a lot preferable.

The third act is back in the kidnapper's den with the crooks now decided on killing the girl because they believe the father has tried to double-cross them. Some of the gang refuse to commit murder, which results in the familiar card drawing. Well enough done, but a little drawn out. There will be many, too, who will object strenuously to the repeated references to hacking the body to pieces with knives after the girl has been "bumped off." At any rate, thanks to a ruse of the boy, the deed is postponed long enough for the police to come, and here again we find a rather stale and conventional ending for a scene that has had its thrills. Both the last two acts must not only be sharpened and quickened, but also made up of few surprise twists and more moments of suspense.

The acting throughout is first-rate. Players hold up better than

the play after the first act. Douglass Montgomery, who played the terrified youngster in "Crime," has a similar role here and makes it register sharply. The kid is a real emotional actor, has a sense of humor and always keeps the sympathy of the audience. Francis Dine, blonde and attractive and possessor of a rather pleasant voice, is satisfactory as the heroine, Felix Krembs is admirable as the leader of the kidnappers and Calvin Thomas and Ralph Locke are excellent as two of his aides. Mary Robinson, as his little Italian wife, gives a particularly striking and colorful portrayal. A. H. VanBuren, as the harassed father, and David Landau, as the police inspector, also deserve mention.

The melodrama, save for the disappointing absence of the mechanical punch that was promised, is effectively staged. There are chances for a satisfactory melodrama, but in season overflying with thrillers, it will hardly stand the gaff, and it certainly doesn't look comparable to "The Silent House" or "Crime."

## PLAYS ABROAD

## GRAND GUIGNOL

Paris, Feb. 12.

Cholsy and his associates, having patched up an inside squabble which occurred over the management of the Grand Guignol, presented a new bill which is well up to the high-water mark of the now famous chamber of horrors.

"L'Homme qui a tué la Mort," two-act drama, René Berton is calculated to give patrons the creeps, but they're inclined to chuckle at the wrong moment. A prisoner has been condemned to death on circumstantial evidence. The first phase is the preparation in the cell, trimming the hair round the neck and the last message to the dear ones. In the second act the execution has just taken place. The severed head is taken by an inventive professional who places it on a new reanimating machine, where it regains life and is able to speak. The head reveals certain facts suppressed during the trial, proving the innocence of the man executed.

"La Chambre Ardente" is likewise intended as a hair-raiser—for those who have left. It is in two acts, by Henri Fauche and A. de Lorde. Some crooks are caught in their own trap when they attempt to intimidate a certain lecture, supposedly summoning the ghost of her husband into sharing the fortune with them. Mme. Maxa, tragedy star of the Grand Guignol, plays the widow.

As a change there is a clever sketch by Henri Duvernois, entitled "Le Haricot Vert" (The Green Bean), which is the germ of the program. A student induces a college chum to take his place in his bed when he wants to spend the night out, it being the habit of his affectionate mother to tuck him in when she retires. She seldom turns on the light, but on this occasion she summons a certain lecture, supposedly her son for a bad report from school. She blames bad frequentations; particularly Jean, an alleged scamp, who happens to be the youth in the bed. Jean protests at being branded as the "haricot vert," or duce, of the collection. Jean's confession is sincere, his admiration for his friend's pretty mother (the object of his first passion) is so ardent that the lady is exquisitely flattered. She kisses the lad maternally on the forehead before leaving, blushing at the thought of having been taken by her son's

friend as his first ideal. It is a sweet little act, full of pathos.

The fourth item of the present bill is "Le Pharmacien," a one-act comedy of Max Maurey, former manager of the little theatre and now directing the fashionable Variétés. It relates the worries of a provincial druggist having given a poison in error, becoming meek while the danger of a ruined reputation is apparent and resuming his arrogance when the wrong prescription is returned.

This study of human nature by a keen observer and proficient playwright elicited laughter. *Kendrew.*

## Future Plays

"With the Help of Emily," a new play by Robert R. Riskin and Edith Fitzgerald (Mrs. Riskin) will premiere March 4 at the Cass theatre, Detroit. Sam Harris and Hassard Short are producers. Mary Boland starred, with Sylvia Sidney, Raymond Hackett and others supporting.

"Dr. Knock" has gone into rehearsal as next for the American Laboratory theatre, New York. Cast includes Robert Gordon, Herbert Gilendree, Florence House, Harold Hecht and others.

Eva Le Gallienne has taken over the rights of "Harlem," by Samuel Raphaelson, from Robert Milton, and will produce the piece later in the season.

"Somehow," comedy by R. R. Pressnell, will reach production next month via Bella Blau, newcomer to producing ranks.

"My Public" is next on list for Jed Harris. Harris returned from Palm Beach last week and began casting the new production.

"The Whip Hand," second production for Shumlin & Streger, is being cast, due for rehearsal in two weeks. "Oil," dramatization of Upton Sinclair's novel by Willard Mack, is next on William A. Brady's production schedule. Goes into rehearsal next week.

"She Stoops to Conquer" is next on the all-star revival list for George Tyrone. The piece was into rehearsal last week, with William Seymour staging. Cast includes Fay Bainter, Glenn Hunter, Lynn Harding, O. P. Heggie and others.

"Robin Hood," the Smith-DeKoven opera, will be revived this season with an all-star cast. A previous revival of the opera was made seven years ago at the Knickerbocker, New York.

"Improvisations in June," fourth production this season by Eva Le Gallienne's Civic Repertory Company, New York, will be added to the current rep program at the downtown theatre Feb. 27.

"The Booster" is to be revived with Henry White, author, reported financing the revival. It previously was in the rep program with the cast on commonwealth.

"Chatham Square" is set as Mae West's next legit vehicle. It is an elaborated version of "The Frame-Up," by Mark Linder. It will be produced by Jack Linder, James Timoney and Robert Sterling, new combination of producers.

"Jungle Fever," by Robert Sidons, will be the initial production of Paige-Challis Productions. Casting and due for rehearsal in two weeks. Miller and Lyles' new show is in rehearsal at the Harlem Casino, 116th and Lenox avenue, using only "hi yaller" girls in chorus.

A third company of "Good News" is in rehearsal and opens in Boston for a run, following which it will play the New England territory. In the cast are William Wayne, Marie Gallagher, Thelma White, Mildred Costello, Marian Chambers, Dolores Farris, Donald Rohan, Donn Lanning, Maurice Darcy and a George Olsen orchestra.

"Kidnapers," by Samuel Shipman and Max Marcia, will be produced next month by A. H. Woods. A. H. Van Buren will direct it.

Bide Dudley and Fulton Oursler are collaborating on a new comedy "The Man on the End," which Albert Lewis will produce in the spring.

"Furies," by Zoe Akins, in which Laurette Taylor will be starred by John Tuerc, will get under way out-of-town Feb. 23 and come into New York two weeks later. Supporting includes A. E. Anson, John Cumberland, Ian MacLaren, Fred Warlock, Alfred Keppeler, Ernest Stollard, Clarence Handyside, Greta Kemble Cooper, Madeline Delmar, Armina Marshall, Allan Campbell and Lester Hayward. George Cukor is directing.

"The Tooth Man," by Somerset

Maugham, has gone into rehearsal and will supplant the current revival of "Passing of the Third Floor Back," at the Davenport, New York, in two weeks.

"Roulets," musical drama by Leon De Costa, will reach production the latter part of the month with De Costa as producer.

"Emily Lends a Hand," which Hassard Short and Sam Harris are co-jointly producing, now in rehearsal in New York, opens on the road in about three weeks, due to open in Chicago March 28. In the cast are May Boland, Ray Hackett, Charles Eaton and Sylvia Sidney.

"Marriage on Approval" is Mike Kallender's new play, which made its first New York appearance last week at the Westchester, Yonkers. Among the principals are Phyllis

Povah, Lou Ripley and Pat Barrett. "The Radio Murder," mystery melodrama by Dana Rush and John Milton Hagen, has been sidetracked until next season for production by Charles E. Blaney.

Lew Fields will produce a new musical on his own, "Present Arms," which is listed as an early spring production. "Present Arms," originally classified as a musical version of "The Boys of Company B," is not, according to the report, but an original by Herbert Fields, Lorenzo Hart and Richard Rodgers.

"The Green Door" is new and by Clyde North, on the last door the condemned criminal passes through on the way to the execution. Jed Harris has abandoned production of "My Public," scheduled as his next until spring.

## NEW YORK THEATRES

## Ziegfeld's 3 Masterpieces

NEW AMSTERDAM Th., W. 43d St.

Rehearsal, Dillingham & Ziegfeld, Mgt. Dir.

ZIEGFELD PRODUCTION

MARILYN MILLER

in "ROSALIE"

JACK DONAHUE

LYRIC THEATRE MATINEES

W. 43d St. WED. & SAT.

ZIEGFELD'S INCOMPARABLE

RIO RITA

ZIEGFELD Th., W. 43d St. & 4th Ave.

Mats. Thurs. and Sat.

The All-American Musical Comedy

SHOWBOAT

NORMA TERRIS HOWARD MARSH

EVA PUCK SAMMY WHITE

HELEN MORGAN

EVERETT MAT OLIVER

CHARLES WINNINGER

ARTHUR HOPKINS Presents

MADGE KENNEDY

in "PARIS BOUND"

By Philip Barry

MUSIC BOX Th., W. 46th St.

Evenings 8:30

Mats. Wed. and Sat., 2:30

"BURLESQUE"

A Comedy

PLYMOUTH Th., W. 46th St.

Evenings 8:30

Mats. Thursday and Saturday, 2:30

LYCEUM Th., W. 46 St. Eva. 8:30

Mats. Thurs. and Sat., 2:30

GILBERT MILLER Presents

INTERFERENCE

By Roland Pertwee and Harold Dearden

"Bitchily blood-curdling,"

—Herald Tribune

BORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON Th., W. 46th St.

Mats. Wed. and Sat., 2:30

The Theatre Guild Presents

STRANGE INTERLUDE

JOHN GOLDEN Th., W. 46th St.

Mats. Wed. and Sat., 2:30

MARCO MILLIONS

GUILD Th., W. 53d St. Eva. 8:30

Mats. Wed. and Sat., 2:30

Week Feb. 27: DOCTOR'S DILEMMA

PORGY

REPUBLIC Th., W. 42d St. Eva. 8:30

Mats. Wed. and Sat., 2:30

GLOBE Th., W. 42d St. Eva. 8:30

Mats. Wed. and Sat., 2:30

CHARLES DILLINGHAM Presents

BEATRICE LILLIE

in a New Musical Farce Comedy

SHE'S MY BABY

with OLIVERT WEBB

JACK WHITTING and ULA SHABON

48th St. Th., E. of B'way

Eves. 8:30. Mats. Wed. and Sat.

GUTHRIE MCCLINTIC Presents

"COCK ROBIN"

A Play by

PHILIP BARRY and ELMER RICH

HAMMERSTEIN'S Th., W. 43d St.

Tel. Columbus 8280

Arthur Hammerstein's Music Play

"GOLDEN DAWN"

With a BRILLIANT CAST

Lined by OTTO HARRIS, Mgt. Dir.

OSCAR HAMMERSTEIN, Jr.

Music by EMMERICH KALMAN and

HERBERT STOLTE

VANDERBILT Th., W. 46th St. Eva.

8:30 Mats. W. & S. 2:30

Lew Fields and Lyle D. Andrews Present

THE MUSICAL COMEDY CLASSIC

MARK TWAIN'S

"A Connecticut Yankee"

Adapted by

FIELDS, ROGERS and HART

Jed Harris Production

THE

ROYAL FAMILY

SELWYN W. 42d St. Eva. 8:30

Mts. Wed. & Sat., 2:30

THE SHANNONS

OF BROADWAY

with JAMES and LUCILE GLEASON

MARTIN BECK Theatre 45 St. Ave.

Eves. 8:30. Mats. Wed. and Sat., 2:30

ERLANGER'S Th., W. 44 St. PEN 1063

Eves. 8:30. Mats. Wed. and Sat., 2:30

THE GREATEST LAUGHING SING

AND DANCE SHOW ON EARTH

The MERRY MALONES

with GEORGE M. COHAN

and 150 DANCING COMEDIANS

276 GOOD SEATS AT \$1.50

William Fox presents

Victor McLaglen

Girl in Every Port

with LOUIE BROOKS

"Indian Wedding

Festival

"Tableaux Americains"

Orchestra — Noctettes

CAPITOL Broadway

Doors open at 11:45 A. M.

WORLD PREMIERE

"The CROWD"

with JAMES MURRAY &

ELEANOR BOURMAN

"GEMS"

A Mort Harris Revue

Featuring WALT ROSENBERG

THE CAPITOLians

Array of Stellar Artists

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STRAND

8'way at 47th St.

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"THE SHEPHERD OF

THE HILLS"

with MOLLY O'DAY

Doors Open Daily 11 A. M.

Extra Performances Nightly

MARY STANLEY SYMPHONY ORCH.

AL JOLSON

"THE

JAZZ SINGER"

TWICE DAILY. WARNER Theatres

WILLIAM FOX Presents

SUNRISE

with Symphonic Orchestra Accompaniment

An F. W. Murnau Production

JANET GAYNOR & GEO. O'BRIEN

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## CLAIRE NOLTE

Feminine Lead

(Billie Moore)

"BROADWAY"

Corran Theatre, San Francisco, New Management JED HARRIS

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## BOBBIE TREMAINE

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"Just Fancy"

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MAJESTIC THEATRE, LOS ANGELES INDEFINITELY

## GARDINER HART

JUVENILE

Pacific Coast Company

"HIT THE DECK"

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JEANETTE

## MACDONALD

STARRING IN

"SUNNY DAYS"

IMPERIAL, NEW YORK

## MARIE SAXON

CARE VARIETY, NEW YORK

## CHIC — ROSE

YORK and KING

WITH

"TAKE THE AIR"

WALDORF THEATRE, N. Y.



Walter Bradbury, who was badly hurt by four stage hands in Chicago, is going into the Steever and Lovejoy turn.



## SMALL RADIO STATIONS TO FIGHT GROWTH OF BIG TIEUPS

May Rely on Direct Sales Talks to Make Their Commercial Accounts Stand Up Against Dignified Announcements by NBC and Columbia Chains

The lesser radio stations may go in for out-and-out advertising, and sales plugging as a means to exist against the giant networks. With the NBC and the Columbia chain limiting its good will advertisers to dignified announcements, the small stations feel they have a chance if actual direct sales talks are put on the air.

As it is, unless there is a personal contact between listener and station via the neighborhood retail merchants, the public tunes in for whatever suits immediate fancy.

The small stations feel that if a local station broadcasting to a local following, i.e., a neighborhood audience, can effect a personal contact in herding special sales, etc., at the local retail stores, they stand a show against their powerful competitors.

### CHASING LISTENERS

(Continued from page 53)

left no desire to tune them out, while WBS, Atlanta, offered nothing better than fair entertainment over a period of three nights.

N. T. G. Hellingier Sad

And then there's always WHN. Try and get away from it in New York. Early in the evening a feminine voice monotonously, seemingly for hours, about Metro-Goldwyn-Mayer picture stars, and later N. T. G. starts his recitations. The latter ought to team with Mark Hellinger. Between the two they could draw many a picture on the bar room floor and jointly weep over the little girls they both feel so sorry for.

WHN generally means band, but so do all the rest. WEAF features Ben Bernie on its 12:30 P. M. show. He is a fine fellow, talking the lyrics of his selections, interrupting worthy orchestras thereby. Ben can't sing, and as long as they've toned him down on Folsom he might as well restrict himself to announcing and let it go at that. For those who want to listen in on band music the Bernie bunch will stand by themselves. Ben's talking of lyrics is never going to hold 'em.

2 A. M. in Syracuse

WNAC, Boston, is another in and out for amusement, and Syracuse was boosting the opening of the new Loew building there at 2 a. m., but who stays up that late in Syracuse?

WGFL, Chicago, sponsors some neat organ manipulation in the small hours for those in the mood, and WMCA seems always to be making a racket in some cabaret. Every so often this station bumps into a hot blues singer. Lately it has been Lillian Morton, and okay, warbling very much on the style of Ruth Etting, who, incidentally, effectively soloed herself from WHN one evening.

WNYC is generally talking. Lectures, dinners, etc. A mandolin soloist broke into the American Association of Engineers dinner and that was that.

WJLA slumber music is invariably easy on the ears, and a happy thought as a good-night feature. WMCA apparently concentrates on hot music dominated by screeching clarinets, which reduce power consumption, but are hardly worth it over any stretch of time. Speaking of bands, there's a "mike" in Chicago which tucks on to the Royal Canadians every so often, and this aggregation is worthy of attention. But bands, bands, bands—they're giving 'em not and a cologne—and there's no relief from the war. Sid.

### BAER, PERMANENT M. C.

Emanuel (Manny) Baer, who broke onto the Paramount, New York, stage Monday to handle the band, will remain at that house as its permanent m. c.

Baer was formerly assistant to Dr. Reisenfeld at the Rialto and for some time had charge of the orchestra at the Olympia, Miami, for Publix. Lately his duties have been as concert master on the New York end.

Tarzan, act, has returned to America after two years abroad.

### "DRAGS" AGAIN

"Drags" are exerting themselves again.

For a time the orgies reigned, but were curbed by newspaper agitation.

Tonight (Wednesday) holiday night, there's one slated in Harlem, with the wise mob tipped off to attend.

### HERE AND THERE

Evelyn Prochaska, songwriter, is publishing her own songs. "Sweet Memories of You" is the first.

Lee Sims has composed a piano folio for Ted Browne Musico Co. (Chicago) publication, including some of the rhapsodies broadcast by the Brunswick piano soloist. Sims is exclusive signed to Browne.

After a poor start, Ted Florio is back at the Hotel Kenmore, Albany, with a new dance band. His original outfit was makeshift pick-up combo which failed to click.

Charlie Bayha, formerly band and orchestra manager for Shapiro-Bernstein, is handling exploitation for Jack Mills.

Mel Morris and his Piccadilly Players are recording for Edison and not Brunswick.

Maurice L. Adler, sales manager for Forster Music, Publishers, of Chicago, was in New York on a sales trip on behalf of Forster's "Horse Feathers."

Stevens-With orchestra placements for Jules Horboux's orchestra to St. Paul. Auto show, Dan Russo held over at the Schroeder Hotel, Milwaukee. Bulowski's Californians to Sarn's Pick's Cafe, Milwaukee. Cato's Imps on week-end tour. Cato's Vagabonds to the Swiss Gardens, Cincinnati.

Weede Meyer and his orchestra have opened an engagement at the Hotel Adolphus, Dallas, Tex. This orchestra has several former vaudeville players, including Jennings and Russell, Tommy Thompson and Jack Yates.

Saxi Holloworth's orchestra replaces Paul Specht's Critterians at Fordham Gardens.

James Aftel has established an orchestra, booking service at Toledo, O. He is also booking several Toledo cafes.

Milton Douglas is to become m. c. at the Le Paradis, Washington, D. C.

Shaw and Dupree placed by Harry Pearl opening Feb. 16 at the Ten Eyck Hotel, Albany.

Elsie Peterson, prima donna, opened at the Club Richman.

Four Masters, quartet at the Little Club, were held over. They become exclusive Brunswick recorders.

Lillian Roth, in "Delmar's Revels," tried out at the Little Club, N. Y., and was engaged indefinitely.

Sid Hall and his orchestra are at Yeong's, succeeding Al Friedman.

Bisset-Maclean and orchestra are featured at the Terrace Gardens Cafe, Toronto, formerly the Music Box. B-M went in from the Teck cafe, Buffalo.

Al Herman's Seville Serenaders are at the Alamac hotel grill, New York.

Eddie Harkness and orchestra playing at Tal's-at-the-Beach, San Francisco, are making their second catalog of Victor recording at the Victor's western plant in Oakland, Calif.

Eugene West has placed "Adoree" with Harms.

Ernie Golden and orchestra accompany a Ned Wayburn fashion show to Cincinnati Feb. 20-25, returning to the Knickerbocker Grill, New York, Feb. 26.

### B'KLYN HOTEL'S FLOOR SHOW

Leverich Towers, new hotel in Brooklyn managed by S. E. Bleyer, has installed a floor show in the dining room.

Harry Pearl booked in the following acts: Raymond and Diana, Roy Sisters, Madelyn White, Margaret Howard and Hal Craig's Orchestra.

## DISTANCE RADIO REVIEW

By F. E. KENNY  
(Variety's Correspondent at Mount Vernon, N. Y.)

Mt. Vernon, N. Y., Feb. 17.—The Welsh Male Choir heard at WLS, Chicago, was an outstanding distance feature. Organization, well trained, came through with clarity. Also from this station the Hippodrome feature, comedy material on the old fashioned movies, and Morrie Sherman and orchestra in nifty program.

**WIOD Comes Okeh**  
WIOD, Miami Beach, Fla., came up with a bang. William Stang and orchestra, symphonic program, well arranged with the jazz later from the Flamingo hotel.

**More Clear Programs**  
WTFF, Washington, D. C., in with Charlotte Brown, vocal. WRVA, Richmond, had organ program which was up to scratch. KRLL, Dallas, Tex., coked with the Night Owls, with novelty features and actually responds to requests.

The Unique Fur Dressing Company, sponsors of a good commercial weekly from WBZ, Springfield, Mass. Orchestra and vocal well handled. Westinghouse band went strong out of KDKA, Pittsburgh. William Penn hotel, PVX, Havana, sent up the Tourist's band, a corking outfit. Station coming in with great volume.

**Here and There Pickups**  
WBAL, Baltimore, sticks around with lots of juice to spare. John Lederer and his Marylanders has a

crack orchestral outfit. Goodrich hour picked up at WSM, Nashville; also the radio popularity concert at that station. WSAI, Cincinnati, General Motors' bill and also the local feature presented for Brunswick recordings. Number of record given before and after playing. From WJR, Detroit, came Duane Sawyer and his saxophone band, good novelty. Also the Riverside trail blazers' program from WEAF, WRC, Washington, also in with the WEAF chain material.

**Rochester A. L. Band Scores**  
The Rochester American Legion Band, winner of New York state honors, is a close second to the WEAF chain. The upstarters came down with a roar from WHAM, Rochester, in a diversified program. WDRG, New Haven, presented the Hotel Tatt orchestra in a nice arrangement.

**No Static on WBBM**  
WBBM, Chicago, comes through nightly below WHN without any difficulty. Lombard's orchestra, at the Granada cafe, efficient. WCAU, Philadelphia, is having a tough time in its present location and just about beats it through. Columbia program.

**DX Novelties Missing**  
On the whole, real novelties lacking in DX recently. Good deal of sameness.

### Roseray's Resurrection

The Casa Lopez advertised the re-tuning of Roseray and Cappella to the nite club with the slogan that Roseray, "after her recent indisposition," would appear nightly, etc. That's a new name for a phoney suicide.

Business has been looking up for a spell, ascribable or not to the publicity.

### INCORPORATIONS

New York

Still Shufflin' Co., Inc., Manhattan: manage theatres, pool gardens; \$20,000. Con Conrad, Saul Bernheim, Lillian Isaacs. Filed by Louis Seardor, 1540 Broadway, New York City.

Limehouse Lady, Inc., New York: amusement places, motion pictures; 200 shares, no par value; Barry Buchanan, Samuel White, James F. Scott. Filed by Ben Barber, 22 Broadway, New York City.

Kelikian Productions, Inc., Manhattan: motion pictures; 100 shares, no par value; Sigmund S. Heller, Benjamin Gordon, Beale Judd. Filed by Maurice Hyman, 300 Madison avenue, New York City.

Present Arms, Inc., New York: theatrical proprietor, motion pictures, photo play; 200 shares, no par value; Meyer Kurz, Michael Kurz, Mildred Seebek. Filed by Kurz and Kurz, 25 West 43rd street, New York City.

Shelton Music Shop, Inc., New York: musical appliances, motion picture instruments; \$5,000; Irving Pinkelstein, Tess Michaels, Louis Pelletier. Filed by Kramer, Rourke & Gagan, 138 West 42nd street, New York City.

William Brandell Enterprises, Inc., Manhattan: general amusement, business, theatrical, motion pictures; \$5,000; Bertha Brandell, Frances Coons. Filed by Herman F. Spelman, 139 West 42nd street, New York City.

William Horlick Productions, Inc., Manhattan: general amusement, business, theatrical, motion pictures; \$5,000; Bertha Horlick, Charles Fisher. Filed by George W. Winans, 154 Montague street, Brooklyn.

Lakewood Theatre Corporation, Brooklyn: theatrical costumes, motion pictures; \$20,000; Max Bernstein, Julius Rothblat, Charles Fisher. Filed by George W. Winans, 154 Montague street, Brooklyn.

Robert E. Powers Studio, Inc., Manhattan: equip theatres; \$10,000; Robert E. Power, Henry A. Toranson, Benjamin Scheraga. Filed by Louis Handlin, 1501 Broadway, Manhattan.

### SOME SONG, FOLKS,

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FRANK BEINO  
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Banjo Artist  
STEVE FRANGIANE  
Banjoist, Levitt's Commandore Hotel  
Grill Orchestra  
SLEEPY HALL  
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# BILL KILLS 2c RECORDING FEE

## Owner Could Make Own Terms on Mechanicals

Washington, Feb. 21. Evidently convinced that a general revision of the copyright law, as provided in the "all approved" Vestal bill, is still to be a long drawn out process, the American Society of Composers, Authors and Publishers has had Congressman Albert H. Vestal introduce a bill to kill the present two cents clause covering mechanical reproduction.

Cited as having been introduced "by request" the new Vestal bill, numbered H. R. 10655, practically rewrites Section 1 (e) of the act giving absolute control in this regard in the hands of the copyright proprietor.

This also applies to public performances for profit. The bill proposes so to amend the law that such performances will not necessarily have to be given to a padgate, places the control in the proprietor's name, "if it be a musical composition, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced."

Such control, however, is denied foreign composers and authors unless their respective nations have a copyright agreement with the U. S.

Under this proposed amendment the granting of reproduction rights requires a written notice giving details as to price, and other arrangements, to the copyright office. Any other reproducing company may then "can" the number provided it, too, files written notice at the copyright office of its intention and pays the copyright proprietor the same price and complies with the same arrangements as the original contract as filed.

This, it is proposed, will replace the present section of the law which permits a second company to reproduce without notice and by paying two cents royalty on each disk or roll. The price of two cents being arbitrarily set in the law.

Hearings on this bill and the other Vestal bill aiming to establish more definitely the divisibility of copyright are set to open Friday, March 2, at 10 a. m., in the Caucus Room of the House office building. Originally this hearing was set for Friday, Feb. 24.

Senator G. H. Moses (R), New Hampshire, introduced to the Senate the American Society bill to repeal the compulsory license clause, the same bill Vestal introduced to the House.

# Whiteman's Payroll Over \$400,000 Yearly

In reparing his income statements for tax purposes Paul Whiteman discloses a weekly pay roll of \$314,064 for his 30 men for 47 weeks played out of 52 during 1927. This salary list is for stage work alone, exclusive of recordings and dance dates, which bring per man's income an average of \$3,000 per annum additional. This extra money for 30 men is another \$90,000 item, totaling the Paul Whiteman orchestra with a pay roll in excess of \$400,000 a year. It's weekly average per man of \$272.

Whiteman was brought in by Victor last week on a special recording trip. "The Whitemanites are grinding out disks this week, also preparatory to a fortnight's dance tour through Ohio and West Virginia."

**STERLING TRIO'S COMEBACK**  
The Sterling Trio, veteran phonograph recording combination, are doing a comeback via radio. They are doing considerable disc work for the lesser companies, meanwhile plugging their trade name through the ether.

Henry Burr is no longer with the Sterling Trio, being exclusively Victor, the threesome now comprising John Myers, Henry Moeller and Albert Campbell.

## BUFFANO IN SEATTLE

Chicago, Feb. 21. Jules Buffano, stage and leader at the Chicago theatre (Publix), has been replaced by Lou Kosloff and will open the new Publix house in Seattle, Feb. 27.

"Al Short returned to the Capitol (Cooney Bros.) a few weeks ago, has been replaced by Caesar Linden and will join Buffano in the Publix Seattle house as musical director."

## 2D CIVIC ORGAN CANNED

Portland, Me., Feb. 21. Through the Portland Music Commission arrangements have been made with the Victor Phonograph Company for the recording of the Portland Municipal organ, which, with one exception, is the only organ thus to be recorded. The exception is the organ in the Tabernacle of Salt Lake City. Charles Raymond Cronham, municipal organist here, will do the recording.

The Portland organ was the gift of Cyrus H. K. Curtis. It is the largest municipal organ in America.

## WANTS \$6,000 ROYALTIES

Chicago, Feb. 21. Russell Robinson, pianist for Marion Harris, has filed suit against Waterson, Berlin & Snyder for \$6,000, claiming royalties due on "Mary Lou" and other numbers. He is represented by Phil R. Davis.

## Katz in Des Moines

Des Moines, Ia., Feb. 21. Al Katz and band come here from Rainbo Gardens, Chicago, to play the automobile show Feb. 20-25.

## THAT PARTY!

Bobbie Crawford, Lou Brown, Ray Henderson and Buddy De Sylva celebrated their first anniversary as a music publishing house with some party at the mid-town Hof-Brau Feb. 15.

Naturally, the high light was Mayor Walker, who spoke over the radio for 10 minutes about 1 a. m., extolling the boys. WHN had installed the mike in the banquet hall with NTG officiating. A show followed the firm and its staff's own dinner.

After that it was the party itself. Everyone was a guest of the firm and the everyone composed an overflow. What had been presumed as a small party with the staff augmented by a few friends, developed into a gathering of the show business.

As a spontaneous expression of good will, the party's drawing power must have been the most pleasing note to the quartet-firm of its first year and the celebration.

Starting at 7 with a private dinner, the banquet got underway at around 10, continuing until they were told the sun had come up.

Men and women were present, with the ladies showing off some tony gowns. Some of the men never noticed it.

## Song Injunction

Chicago, Feb. 21. A temporary injunction prohibiting the Forster Music Publishing from further distribution and exploitation of "Horsefathers," a song based on Barney Google and Spark Plug, was granted Billy DeBeck, creator of that comic strip.

Written by Abe Ohman, the song was published by the Forster firm. Billy DeBeck was represented in court by his attorney, W. H. Murphy.

## G. L. SMITH OFF OPERA

Los Angeles, Feb. 21. George Leslie Smith, manager of the Los Angeles Opera Association for 10 years, has resigned in favor of Merle Armitage, and will in future devote all his time to the affairs of the L. A. Philharmonic Orchestra.

## STRAIGHT'S RENEWAL

Chicago, Feb. 21. Charlie Straight and his orchestra have re-signed with Brunswick for exclusive recordings.

Straight also has placed two compositions with publishers, "Tender Words" and "Swinging Along With a Song."

Jimmy Gregware, best known dance orchestra leader in Troy, N. Y., is billing his musicians as Gregware's Rainbow Thrill Orchestra. Gregware was one of first maestros to stage "battles of music" with rival jazzists.

# Hard Flopping Albany Ball; Nothing as Advertised

Albany, N. Y., Feb. 21. The much heralded military ball scheduled at the state armory here last Thursday night (Feb. 15) with Paul Whiteman's and Jan Garber's bands advertised as the star attractions, flopped so hard that the financial crash was felt by many including several business men of the city.

Neither Paul Whiteman nor any of his bands made an appearance and the advertised "stage and screen stars," including Betty Compton and Wallace Beery, scheduled to give a performance, preceding the concert by Whiteman's orchestra and the dance, never were intended to appear.

Jean Le Mar, the promoter of the affair, made a hurried unannounced departure from the South Infantry drill shed, while hundreds clamored about his office for the return of their money, and his whereabouts are unknown. The gate and previous ticket sale receipts in some manner or another were missing.

Jan Garber appeared with his band but before the dance started the promoter gave him only \$81. When Garber threatened to leave Captain John J. Donahue, commanding Company B, Tenth Infantry, under whose direction the ball was being staged, according to advertisements, gave the maestro \$100. Garber came to Albany on a \$750 contract. He played from 8 until midnight for \$181.

## "College Daze" in Tab

Francis Drake Ballard, collegiate song writer and author of two U. of P. Mae' and Wig shows, has condensed a musical comedy, "College Daze," into a vaude tab, with lyrics by Morrie Ryskind.

Ballard is music publishing independently.

## CUMMINS WITH BRUNSWICK

Bernie Cummins' band at the Hotel Biltmore, New York, has been made an exclusive Brunswick artist.

Cummins is a Johnny Hamp band unit.

## BITNERS' S. A. CRUISE

The E. F. Bitners are on a South American cruise.

Falet's general overseer left New York a few days ago and will be away for a couple of months.

## Spitalny in Pittsburgh

The Spitalny orchestra closes this week at the Lafayette, Buffalo, after eight weeks.

With eight men added, it opens at the Stanley, Pittsburgh, Feb. 27, indefinitely.

## Gordon With Brunswick

Herbert Gordon and his Whispering Orchestra have been signed by Brunswick to record exclusively for two years.

The Gordon orchestra is at the Hotel Adelphia Roof, Philadelphia.

# GENE AUSTIN IS DISC'S BEST SELLER NOW

The biggest selling popular vocal artist on all records now is Gene Austin, exclusive Viet artist whose "Forgive Me" recording, went over 500,000 disks and "My Blue Heaven" will exceed that. Austin's records sell 100,000 blind to the dealers without previously heard.

The confidential tenor, who is Orpheum touring, has started a music publishing subsidiary in Chicago with Marty Bloom associated. Austin was last week reported killed in a Milwaukee automobile smash-up, the Boston "Transcript" carrying a report to that effect. It is merely one of the recurring popular pastimes of killing off recording artists. Lee Morse, the Columbia disk maker, was also among that reported list.

## Claims Collaboration

Alleging that she collaborated with Irving Kahal on a song, "You Are My Sunshine On A Rainy Day," Harriet Coons, songwriters, has retained Goldsmith, Goldblatt & Hanower in a royalty claim against Henry Waterson, Inc. The latter firm publishes "Let a Smile Be Your Umbrella On A Rainy Day," credited to Kahal, Francis Wheeler and Sammy Fain for co-authorship.

Miss Coons and Kahal abandoned their collaboration. It is her allegation that Kahal adapted the idea for the new song, although there is no other similarity.

Miss Coons has sold an interest in her song in anticipation of its publication and royalty earnings.

## NEW "MAMMY" BARRAGE

Leo Felst, Inc., will shortly release "That's My Mammy," by Abel Baer, Harry Pease and Eddie Nelson, indicating a revival of the mammy vogue.

The publishers have had the song in reserve for some time awaiting an opportune moment for the mammy song exploitation.

## KENNY FOR WURLITZER

Los Angeles, Feb. 21. Ralph E. Kenny has been appointed general manager of the band and orchestra instrument department for 70 stores, operated by the Wurlitzer Company in California.

Kenny was for 12 years first trombonist with the Minneapolis Symphony Orchestra before joining Wurlitzer seven years ago.

## Feldkamp-Alter, Recorders

Walter Feldkamp and Louis Alter have formed a twin-plano recording team. Feldkamp was formerly teamed with Alan Moran, now with "Just Fancy," in Chicago, doing piano roll and phonograph recordings.

Alter is a composer-pianist, formerly accompanying Irene Bordoni.

## Sunshine Boys Disband

The Sunshine Boys, Vitaphone and recording artists, have disbanded. Dave Ringle and Eddie Roth, of the group, remain in New York to write songs.

THE PROGRESSIVE BRUNSWICK PHONOGRAPH COMPANY HAS ADDED TO ITS LIST OF RECORDING ORCHESTRAS

THE HOTEL ADELPHIA

# WHISPERING ORCHESTRA

Direction of HERBERT GORDON

HOTEL ADELPHIA

PHILADELPHIA

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Sincere thanks to Mr. A. W. Baylitts, Mgr., Hotel Adelphia, and Mr. H. Emerson Yorke, Brunswick Recording Laboratories

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"I CASH CLOTHES"

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## Sam Pick Ducked "Ride"; Barely Saved His Life

Milwaukee, Feb. 21. An attempt to take Sam Pick, Milwaukee roadhouse "king" for a "ride" floundered when Pick made a nosedive into the bottom of a car and was only slightly injured when two bullets from a sawed-off shot gun crashed through the door-glass of the car.

While the after-theatre crowd was milling about the downtown district, an unidentified gunman walked up to Pick and shoving a gun into his back, ordered him into a car. Instead of obeying, Pick leaped into another car, driven by a friend to whom he was talking, and the gunman let go. He escaped in the excitement.

One of the bullets grazed Pick's head and the other hit his right shoulder. Neither wound was serious, however.

Pick was unable to explain the attack. He said he did not know his assailant nor did he know of any grudge against him.

Pick, who once owned numerous roadhouses here and carries the distinction of not only being the biggest roadhouse magnate, but never having been caught in the prohibition net, recently sold his Blue Chip to a man named as J. J. Sullivan of Chicago. Pick, at the time of sale, is said to have promised not to open another roadhouse in Milwaukee county until Dec. 1, 1928. Rumors have it that he contemplated going just across the Waukesha county line, about four miles from the Blue Chip and opening a new place.

## Bernice Couller's Divorce

Detroit, Feb. 21. Bernice Couller, dancer, was granted a divorce from Frank Couller by Judge Jayne in Circuit Court. She charged gambling and consequent non-support.

Mrs. Couller is fairly well known in night club circles.

## HARMAN'S 20 WEEKS

Pittsburgh, Feb. 21. Dave Harman and band have been signed to play 20 weeks at the Frolic Club, Miami, playing the Ernie Young Revue as well as the dance sessions.

Harman finished an eight weeks' picture house engagement at Loew's Penn here.

## Toronto 100% Flop Nite Clubs; 10 in 5 Years

Toronto, Feb. 21.

Another attempt to make Toronto go cabaret ended in Bankruptcy Court, when all visible assets of the Music Box were sold to meet creditors' accounts. At the same time a receiver took over management of Casa Loma, most pretentious of private hotels and restaurants.

The Music Box got away in a blaze of publicity, bright lights and Toledo jazz. The band has gone back to Ohio, lights are out, and so are two young men, Gilbert Watson and Waldo Holden, both orchestra leaders. Ten cabarets have tried it here in five years. Failure has been 100 per cent.

Jean Goldkette's band couldn't take "maybe" for an answer when they asked Casa Loma how about the dough. The band got paid. The receiver is still running the hotel.

## Paddock Closed Club

Minneapolis, Feb. 21.

Despite the fact that it closed voluntarily on account of poor business, the Peacock Inn, one of the leading Twin City night clubs, has been padlocked for six months by federal court for serving "setups." The Nankin cafe, largest of the local cabarets, is fighting injunction proceedings started by the feds to restrain it from serving ginger ale and other "setups."

## CONLEY'S CONTEMPT ACTION

St. Louis, Feb. 21.

Application for a contempt citation against Larry Conley, orchestra leader, has been filed in Federal Court by James F. Green, Federal Receiver, for the Arabian Club, Inc., which operates the Tent, night club here.

In his petition, Green charges Conley removed notice from the door of the club stating that Green was in charge of the property and forbidding anyone, including receivers in the Circuit Court, from interfering with Green's management. Green also alleged Conley operated the club over the past week-end and still is in charge, in defiance of a Federal Court order. He asked an order be issued citing Conley to appear and show cause why he should not be punished for contempt of court.

## MIAMI BOOZE PRICES

Miami, Feb. 21.

"Life," the local paper, has printed a list of prevailing bootleg liquor prices at this point. It mentions through conditions an advance of late, and adds that the retail purchaser of real beer at \$1 a bottle should remember that beer is costing the dealer \$65 for a case of 72 bottles.

Rye whiskey is quoted from Segrain's at \$65 a case to M. V. Vandy 1225. Eleven rye brands are listed. Scotch is mostly at \$50 a case with 16 brands named. Among them Black Label Johnny Walker tops at \$70. Old Smuggler is at \$50, and Haig and Haig, pinch bottle, quoted at \$65.

Champagne is almost uniform at \$80 a case. Cordials run to \$75, and light wines to \$50.

Gins are listed at \$40 a case, including the Gilbey's frosted bottle.

Hennessey's 3-star brandy is set down at \$75. Bicardi rum is quoted at \$60-\$80, the latter for the 1873 vintage, with an inserted warning in the \$60 price for Carte de Or reading (look out).

Burgundy is \$80 and the cordial brandies, \$50.

## In New York

No marked changes of late in New York quotations for liquor. Rye is reported more plentiful, running to the Canadian brands, with Canadian Club held at \$85 by dealers.

Scotch is said to be coming in heavy deliveries from overseas and the price is accordingly to the seller and consumer, but maintaining an average from \$55 to \$85, depending upon the grade and the knowledge or honesty of the legger.

Demand for wines fell off with the passing of the holidays. It appears to be ordered now on consignment. Nite club usage of champagne has greatly dropped this season, with the sucker list very slim.

## JARDIN ROYAL

(NEW YORK)

As outlined in a news story in Variety, at the pace the Chinese-American restaurants are going the jocosely dubbed "yellow perils" no longer a gag but serious factor to contend with. Paul Specht's opening at the Jardin Royal again proves what bargain rate amusement together with a many-course dinner for a \$1.50 charge can accomplish.

The Jardin Royal offers a name band and five acts, with a radio announcement as an attraction (for the opening only), which, combined with the kitchen facilities, makes it little wonder that this type of restaurant thrives as it does.

The Chinese restaurants are designed chiefly for the mass trade, the type of patron that patronizes the chain restaurants in the daytime and upon whom a tablecloth and a little extra fold-of-roll make a difference. The umphay and his gal find they can raise plenty whoopee for under four bucks of an evening in a restaurant. The Jardin Royal, Palais D'Or and other gilded chowmeineries, and they come back again and again, induced by this economical approach to a cabaret or nite club.

How the Chinese restaurants do it mystifies the American cafe man, explainable only by the turnaway trade, the large capacities of from 700 to 900 and the low cost of the edibles, being chiefly vegetables and herbs and non-perishable.

Specht at the Jardin takes his place along with other important dance bands in contemporary Chinese-American restaurants such as B. A. Rolfe at the Palais D'Or and others. Specht's prove an attraction for the Jardin, WOR radio hook-up being another factor.

The supporting show includes Jean and Viola, Spanish dancers; Wilda Ganeau, prima; Martin and Lake, eccentric male dance team; Romona Betzer, Oriental dancer, and Chick Kennedy, eccentric comedian. Edward E. Husing, the WOR-Columbia Broadcasting System announcer, officiated as master of ceremonies in a manner that suggests the picture houses might turn to radio for suitable stage m.c.'s.

Husing worked unusually well, a confidence and stage presence developed in front of the microphone reacting even better in the flesh. Abel.

Mat Povey is now at Boston in a cabaret.

## Mrs. Eddie Cox's Club

Loretta McDermott, the former Mrs. Eddie Cox, opens a night club March 8, with herself the star performer and hostess.

The Manhattaners, singing orchestra, will officiate, with George Walsh, formerly of the Yacht Club Boys, and the Carter Bros. The club is named after Miss McDermott and is located in a small converted garage in the fifties.

Rudolph Donat, now conducting a theatrical agency at Dallas, Tex., and formerly a correspondent for Variety in that city, is no longer associated with this paper.

## \$250 for 4-Piece Band, And Agent Got \$50 of It

Probably a record low figure for a 4-piece band is the \$250 fee for the quartet at Don Dickerman's High-Ho on East 53d street, the former Lido-Venice.

Jack Horn, who booked the quartet, made a \$50 profit out of this. When Dickerman learned that he had sold the four men at the rate Horn paid them, eliminating Horn from the remaining \$50. The agent is starting suit to recover on his booking contract through Goldsmith, Goldblatt & Hanover.

## CABARET BILLS

NEW YORK

<b>Ambassadors</b> Blackbirds Rev Ada Ward Adelaide Hall U S Thompson Eddie Gray Will Van Dyke Bamboo Inn Hilda Rogers Honey Brown Taylor 3 Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Sapato Bd Broadway Gardens Brewholes of 1228 Warner Gault Florida Jack Totten Bird Six Marion Lewis Casa Lopez Rosemary & Capella Vicente Lopez Or Ches Florence Florence Sneeze & Palmer Florence's Orch Club Alamo Larry Moll Rev Mack Sharkey Lucy Leo Bernstein Sonny Joseph Veltzman Club Barney Alma Weaver Walter O'Keefe Eleanor Kern Male Byers' Orch Tale Ebony Colored Show Ebony Bd Club Lido Fowler & Tamara Meyer Davis Orch Club Monterey Fred Clark Rev Jack Irving Ethel Anderson	<b>Jerry Osborne</b> Agnes Dempsey Hazel Sperling Alicia Bernhardt Alicia Ray Club Richman Gus Olsen Orch Lionel Stengel Juliette Johnson Gus Murphy Cona's Inn Leonard Harper B Allie Ross B Cotton Club Dan Healy Rev Edith Wilson Jimmie Ferguson Leonard Ruffa Mae Allen Benny Bros Henri & La Per Duke Ellington Or Everglades Basil Lindsay Rev Lido Chester Eddie Davis Fred Dexter Orch 44th St. Club Benny Davis Fuzzy Knight Frances Shielley Alice Richmond Fritolity N T G Rev Molly Doherty Vera Ruth Hoty-Toty Pete Woolery Lionel Stengel Harriet Marned Jean Murray Tom Timothy Bd Club Morgan Helen Morgan Lane Six Arturo Gordon Dorothy Croyle Almae Rev J Friedman Bd Hofman Floor show Gus Good	<b>Frank Cornwall</b> Frank Cornwall Or Hotel Ambassador Grace Hill Geo Marshall Van duse Zanden Or Hotel Biltmore Mad'ne Northway Geo Chiles B Cummins Or Hotel Manager Hank Kemp Orch Jas J. J. Royal Jean & Viola Wilda Ganeau Martin & Lake Paul Specht Orch Kulcher-Golden Grill Ernie Golden Orch Golden's Rev Dorothy Braun Jacques Green Or Silver Slipper Marguerite Howard Ed Craig Dunn & Ward Bath Chailis Leverich T'w's Or Lido Club La Moris Lillian Roth 4 Masters Evelyn Goodwin Ann Wood Mirador Mona & Fontaine Ernie Hertz Or Montmartre Emil Coleman Bd Melpin Hotel Ed Kirkely Orch Oakland's Terrace Will Oakland Laudan's Bd Palais D'Or B A Rolfe Bd Rolie's Rev	<b>Frank Corn'el Hotel</b> Arnold Johnson Or Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garret & List Lily de Lys Frankie Morris Patricia Salmons Helen Grey Thelma Carleton Muriel Holland Eddie Jackson Jean Rolling Durante's Orch Pennsylvania Hotel Johnny Johnson Or Helen Royal Texas Gulnan Tommy Lyman Bigelow & Lee Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Evelyn Goodwin Patrice Grandee Rtman & Shaefer Jimmy O'Brien Vercelli Six Tom Ott Or Small's Paradise L'nd Harper's Rev Alice Blake Jasbo Hillard Deway Brown Sherman & Lee Susie Wooten Alto Oates Free Footies Blondina Stern Bronze Chorus Ed Johnson Bd Strand Road Jack Connor's Rev Ten East 60th Margaret Zolnay David Gerry Larry Berry Or Waldorf-Astoria Meyer Davis Or
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CHICAGO

<b>Alabam</b> Don Beck Fassell & Crichto Kale Lahali Dale Lantz Low King Bernie Adler Belle South Bd Alamo H & L Swan Le Faves Lowell Gordon Lester & Clarke Ansonia Low Jenkins Helen Gordon Evelyn Dean Ted Ledford De Carlos & Louise Grace Johnston Bill Kranz Bd Ches-Pierre Pleasant Nuyten Or Earl Hoffman's Or College Inn T & B Healy Oman 3 Bee Palmer Al Siegel 4 Alabamians Sherman-Barry Bd Goldman Bobby Danders	<b>Maudie Hanson</b> Joffe Six Mearse Six Teddy Martin Norm Lantz Art Williams David Hotel Bonnie Adair Frank Lubus Al Handler Bd Frolics Roy Mack Rev Nellie Nelson Hel Hixon Lillian Barnes Gypsy Senors Edith Clifford Ralph Williams Bd Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Pleasant Nuyten Or Henrie Gendron Bd Katkins Roy Mack Rev Dorothy Compe Joe Tenner Myrtle Lansing Zita & Howard Aerseth-Cops Bd Lido Inez Gamble	<b>Kaahue &amp; Kaena</b> Charles Schultz Barry Clay Bd Lido Inn Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Babe Fisher Fred Bruce Band Mirador Betty DeVere Styly Darling Hyland Six Thelma Randall Mile Modjeska Flo Myers Doris Dixon Babe Carney Rose & Marion Earl Roth Bd Parody Club Roy Mack Rev Marge Ryan Frances Allaye Phil Murphy Harry Harris Virginia Sheftall Florence Sturges Julius Novit Bd Rendezvous Joe Lewis Kathie & Darnell Freddy Bernard	<b>Al Schenck</b> McCarty Six Madison McKenzie Myrtle Davaux Al Williams Eddie Murray Kenneth Nash Chas Straight Bd Rainbow Gardens G & M Moore De Ronda & Leete Larry Fine Isham Jones Bd Samovar Olive O'Neil Carroll & Gorman Joffe Six Doris Dixon Fred Waite Bd Terrace Garden Will Higgle Marie Rossini Diana Bonner Gold Medal 4 W. Wadsworth Bd Vandy Hall Vierra Havallans Mirth Mack Gladys Kremer Karola Dick Hughes Leo Wolf 5d
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WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Orch Chantecler Paul Fidelman Meyer Davis Orch Club Lido B Dougherty Or	<b>Club Madrilion</b> Tommy Manahan J O'Donnell Orch Club Mirador M Harmon Orch Le Paradis Hope & Burns	<b>Molly O'Dougherty</b> Nathan Brustoff Paul Fidelman Hal Thornton Meyer Davis Orch Milton Douglas Lotus Archie Slater Bd	<b>Mayflower</b> Sidney Seldemann Sidney's Orch Swanee Al Karnoss Meyer Davis Orch Wardman Park Sidney Harris Meyer Davis Orch
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FLORIDA

<b>MIAMI</b> Embassy Club Miller & Farrell Nerna Gallo Dorothy Deeder Marlan Marchants George Marshall Grace Hill Gene Fostick's Bd	<b>Silver Slipper</b> Evans B Fontaine Minnie Allen Marie Vailant Frank Novak Orch The Frolics B Young Scandale PALM BEACH Ch's Bouche Jungle Dorley 1	<b>Doris Robins</b> Jonsson's Orch Le Montmartre Olive Hill Meyer Davis Orch Mullester Grill Polly Day Marry d'Abreau Ben Bernie Orch	<b>Venetian Gardens</b> Morton Downey Ralph Wonders Garry Kay White Murray Smith Orch Vincet Benny Fields Marvelous Millers Al Payne Orch
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PHILADELPHIA

<b>Club Lido</b> Broadway Folies Charles Clark Club Madrid Chic Barrymore Viole Toland	<b>Jean Wallin</b> Jocelyn Kyles Marceline Hardie Pauline Zenos Buddy Truly Joe Cardullo Orch	<b>Piccadilly</b> Al Wobman Mura-Jay Jean Gavan Isabella Swan Mable Wynne	<b>Al White</b> Avedis Charkoule Joe Balingor's Rev Walter Roof LeRoy Smith Orch
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# OBITUARY

## EDDIE FOY

Eddie Foy, 71, died of heart disease in his room in the Hotel Baltimore, Kansas City, Feb. 16. At the time of his death Mr. Foy was playing the Orpheum in his sketch, "The Fallen Star." At his bedside were Mrs. Foy, Herbert Tuttle, hotel physician, and Rev. John Hennessy, Catholic priest.

No better stage comic and musical comedy star was known than Eddie Foy, although much of his later life was spent in vaudeville. Besides the widow he is survived by seven children.

Eddie Foy had spent 57 years on the stage and was active up to the day of his death. When eight he started out as a street entertainer. His real name was Fitzgerald, his father, Richard Fitzgerald, having served during the Civil War. His father was a New York tailor, Eddie being born at 23 8th avenue, in Greenwich Village, when his father died the family moved to Chicago.

When 15 Mr. Foy appeared at a benefit performance for the Chicago

ing to Fox was with the Paramount Studios working on Raymond Griffith films. He had been for years a comedy director and story writer. Bobby Vernon, the film comedian, was his brother-in-law. He was divorced several years ago from Mary Morris (non-professional) and leaves a 12 year old son.

## EVA MOUNTFORD (Mrs. Elmer Grandin)

Eva Mountford (Mrs. Elmer Grandin) legitimate actress, died Feb. 14 at her home in Patchogue, Long Island, after a long illness. Miss Mountford was well known during the 90's and was starred in many plays.

In association with her husband, Mr. Elmer Grandin, who survives, she appeared in repertoire at that time; she was a big road favorite. Miss Mountford retired from stage work about 15 years ago.

Miss Mountford was a member of the Society of American Dramatists and Composers, Professional Woman's League, and Actors' Equity Association. A brother also survives.

Interment in the family plot at Patchogue.

## LEONA CARDONA SOULE

Mrs. Leona Cardona Soule, 64, character actress and contralto, died Feb. 15 in Bellevue Hospital. Mrs. Soule made her last appearance upon the stage as a principal with "Beware of Your Friends" in Brooklyn.

Mrs. Soule appeared in "Kerry" in 1926, and in 1915 she was in stock in Stapleton, Long Island. Her husband was Frank Waldo Soule, actor and basso, who died in 1904.

Mrs. Soule was one of the survivors of the wrecked steamship "Monroe" when traveling with William Wood's "Macaria" Co. Several members of the troupe were drowned.

Funeral was held Feb. 17, auspices of the Actors' Fund of America.

## BILLY S. REEVES

"BILLY BOY"  
Who Passed on Feb. 25, 1925  
Transfield Sisters

lea, with interment in Actors' Fund plot, Kensico cemetery.

## LINCOLN PLUMMER

Lincoln Plummer, 62, picture actor, died suddenly of heart disease Feb. 14 at his home in Hollywood, Cal. The day of his death he had just completed a part in a Charley Chase comedy. He collapsed after eating dinner. Efforts to revive him were futile.

Mr. Plummer had been playing character parts in pictures for the past 10 years and previously was on the stage. Funeral services were held Feb. 17 under auspices of the Masonic Order to which he belonged.

## TOM WILLIAMS

(Thomas F. McCarthy)  
Thomas F. McCarthy, 57, known professionally as Tom Williams, comedian, died Feb. 11 of heart disease. When his family went to awaken him he was found dead, the comedian having died while asleep. McCarthy is survived by his

widow, Mrs. May McCarthy (non-professional) and a son, Foster J. also on the stage and known as Foster Williams, stock leading man.

Veteran comedian was born in Ireland and came from County Cork when a baby.

Services were held at Fresh Pond Road cemetery, where the remains were cremated Feb. 14.

## ALPHONZO JOHNS

Alphonzo Johns, colored, American song writer, died at the American Hospital, Paris, France, Feb. 16. He was born in Washington, D. C., in 1881.

## MOLLY THOMPSON

Molly Thompson, 49, casting director, Hal Roach studios for 7 years, died at her home in Culver City, Calif., Feb. 14 from a brain

hemorrhage. At one time Miss Thompson was an actress on the Roach lot and appeared in nearly all of Harold Lloyd's early comedies. A daughter, Mrs. William Bodman, survives.

## ALTIA LOVETT

Altia Lovett, in vaudeville with The Lovetts, died in the American Hospital, Chicago, Feb. 12.

Miss Lovett was seized with an acute attack of indigestion and was rushed to the hospital, where she became worse and died.

Miss Lovett was born in New Castle, Ind. She is survived by her husband, Al. Lovett.

P. J. Martin, pioneer builder of Broadway electric signs, died at the French Hospital, New York, as result of being struck by an automobile. At time of his death he was connected with Strauss & Co. Co. Was brother of George Martin of "Spring-3100" cast at the Little theatre. He was on his way to the opening performance when he suffered injuries that ended in his death.

The father, 79, of Fay Bainter, died at his home in Los Angeles, Feb. 19. Besides Fay, two daughters, Mrs. Grace Burgess, actress, and Alida Fitzmeyer, and a granddaughter, Grace Burgess, actress, survive.

Mrs. C. L. Nagely (Selma Herman), wife of Carlton Lewis Nagely, died at her home in the Hotel Alexandria, New York, Feb. 13. Her brother, Alvah W. Herman, is manager Great Northern Theatre, Chicago.

Mrs. Nettie Brandes, 58, mother of Bob Brandes and Sammy Howard, died Feb. 16 of pneumonia in Brooklyn.

Mrs. Caroline Smith, 77, grandmother of Ralph Bellamy (Ralph Bellamy Players), died last week in Des Moines.

Thomas Wall, 63, father of Alma Wall (Wall and Deeds) died in Cincinnati Feb. 18. He formerly supplied high school and draft horses to circuses.

The mother (73) of William Zinnell of C. B. Maddock's "Sidekicks" Co. died Jan. 27, with interment in New Haven, Conn. Three sons and two daughters survive.

Dora Alf, 55, wife of Jack Alf, electrician, Keith's Cincinnati, died in that city last week.

The mother of Bernice Askin, studio musician at First National, died Feb. 12 in Hollywood, Cal., after a long illness.

## DEATHS ABROAD

Emma Liabel, former French vaudeville singer, died at Breil-Bezins, Pyrenees, France, where she had retired.

Johannes Fibiger, 60, Danish author and physician, died at Copenhagen.

Nikolai Astrup, 48 Norwegian painter, died suddenly of pneumonia at Oslo.

Johan Nordhal Rolfsen, 78, Norwegian playwright.

Hendrik Antoon Lorentz, Dutch author, died at Haarlem, Holland.

Marie de Male, 68, former Opera Comique star, died in Paris.

## RADIO'S MAILING LISTS

(Continued from page 1)

write in concerning radio programs. In all cases, these lists are unavailable to outsiders. The department stores, however, painstakingly list and index them and acknowledge all correspondence, utilizing the lists for a circular mail-order stunt of their own.

Tremendous Reaction  
Leaflet matter distributed to radio fans has had a stupendous commercial reaction. It is stated. The merchandising departments of the stores have proof of this daily.

In addition, where WGBS and WOR also commercial follow-up all stations, receive mail from fans concerning one of their other advertising accounts, all of it is carefully indexed and turned over to the commercial firm it concerns.

These radio advertisers through their own mail order and mail advertising systems follow-up all such response and it has recorded an increased demand for their products.

In cases like this, the radio merchandizer does not attempt to compete with the local retailer by so-

## NEWS FROM THE DAILIES

(Continued from page 44)

Correa is said to have claimed that their six months' "trial marriage" had "failed" and that he, the Los Angeles "evangelist" had purified the trial marriage.

Steps have been taken by federal authorities to extradite from Winnipeg, "Duke" Charles Althor, self-styled "apostle of health," who is wanted in connection with fraud charges growing out of his promotion of Rullimo Film Co. Many San Franciscans lost money.

"Just Plannin'," original radio drama by Helen Norris, little crippled girl living in the mountains of southern Oregon, was presented for the first time over KPO.

As a last resort to escape serving a one to three-year term in prison, Dorothy Foy, actress, wrote appeal to Governor C. C. Young. Miss Mackay, convicted for conspiracy to defraud, and her husband, Ray Raymond, musical comedy actor, was denied her appeal from the State supreme court for reversal of the conviction. Paul Kelly, her admitted sweetheart, is doing a one to ten-year stretch in San Quentin for the murder of Raymond.

Federal Court of Appeals handed down an important decision as effecting rights of a possessor of liquor when it overruled Federal Judge Kerrigan and ordered return of 235 gallons of whiskey seized from Thomas Fabri of San Francisco. Fabri was acquitted of unlawful possession charges, but the court refused to order the confiscated booze returned.

Chief of Police Dan O'Brien has started a "clean-up" of thugs, gunmen and gangsters generally. Four hundred have been "deported" within the last week.

## LONDON

London, Feb. 11.

Robert Loraine will not give a projected string of Strindberg's "The Dance of Death," his role being heavy and exacting, and will follow it shortly by a new, unnamed play by Edgar Wallace.

Lloyd Edward Turner, trombone player with Freddie Rich's band, and Gladys Weiss Logel (Americans), whose marriage was postponed due to Freddie Rich's trip to Europe, duly took place in London.

Barrie Oliver, young American dancer, has decided to switch countries, and has taken out English naturalization papers.

Following Lily Elsie's return to the stage after 20 years' retirement, her new partner, Churston, formerly Denise Orme, popular Dally's star, will reappear in a new revue, "Will o'Whispers," due in London shortly under the auspices of J. A. E. Malone and Clifford Whitely. Others in the show will be Elsie Macfarlane, Billy Bennett and Whispering Jack Smith. Denise Orme last appeared with him in 1909 in "Our Miss Gibbs."

After appearing in the chief comedy role in "The Vagabond King" for over a year, Mark Lester has left the cast on his transference to the Gaiety theatre. Replaced by Syd Walker, popular provincial comedian.

In "Gossip," written by Thomas Warner (late stage manager for Sybil Thorndike), will be Olga Lindo, Basil Gill and Hay Petrie. It will be tried out in Newcastle Feb. 20.

Elephant theatre is continuing its "bath of blood" (as one critic described it) recent production of "Maria Martin" regime, following this murder in the Red Barn thriller with "Sweeney Todd, the Demon Barber of Fleet Street." The Miller and His Men, "George Barnwell," "Robert Macaire," "Sapho" and other "strong meat" old-time melos.

At the annual meeting of the Victoria Palace, Ltd., Jan. 27, the chairman announced the gross profit of the year was \$128,675, leaving a net profit of \$128,130. Usual dividend of 20 per cent.

Helting direct mail order business. Instead all literature urges business dealings with the local merchants unless it becomes imperative, as an alternative, to order direct from the home office.

It is only in this wise that radio advertisers check up on their other activities. They instruct their merchandizing outlets, after a sale is made, to inquire into the usual how and why the patron became interested in their product with the query whether it was a result of national printer's ink publicity or radio. Answers are tabulated, checked and submitted to the home office for its own conclusions.

## "Blind" Ticket Scheme Breaks Shriners' Record

Minneapolis, Feb. 21.

The "blind" ticket scheme of A. G. Bainbridge put over the Shriners' annual circus at the Auditorium here to the biggest returns in history. Total attendance was slightly under 125,000. Two performances daily, except Monday, were scheduled, but extra shows were necessary, one at midnight Friday and another Saturday morning.

Thousands of Masons and their friends were equipped with the "blind" ticket books. Purchasers pulled a ticket from the book and paid the amount specified on the back and not visible to them in advance. The amounts ranged from one to 50 cents. Acts for the show were recruited from circuses.

## Big Show at Garden Apr. 5-2½ Wks. Only

The Ringling-Barnum-Bailey Circus will open the season at Madison Square Garden, April 5, taking possession two days prior.

The opening date is somewhat later than last year and the Garden management will be the shortest since the shows combined. The outfit will remain, but two and one-half weeks, taking to canvas at Washington, April 23. Brooklyn, as the first stand out of the Garden, has been passed up.

Sudden switching in the route is the presumable cause for the shorter opening date here, although trade at the Garden last season slumped considerably towards the close. Another indication of route changes is that, although the show plays Washington early, Philadelphia will not be visited until later in the season.

## Too Much Business Stopped Wax Works

Worcester, Mass., Feb. 21.

Such a rush to attend a wax works exhibition, streets were blocked and business interfered with to such an extent that the merchants appealed to the license commission to revoke the permit for its showing.

The museum hired a store on Main street, filled the show windows with wax figures of Judd Gray, Ruth Snyder and other "celebrities" and displayed large placards telling of the wonders within.

When the protest of the merchants was filed the museum closed.

## N. Y. Fair Clean-Up Bill

Buffalo, Feb. 21.

Stricter regulations for Western New York county fairs will be the subject of legislation to be introduced into the State Legislature at Albany by Senator Kirkland of Cattaraugus.

In a letter, Bill Kirkland will seek to enforce through the State police more stringent regulations against gambling and side shows. The bill will further prohibit all games of chance, floating carnivals, nude displays and similar exhibits with the state police charged with the enforcement of the provisions.

## Devany's New Ride

Orest J. Devany, park man, will have a new ride in Coney Island this summer, located on Surf avenue opposite Feltnum's. The ride is a mechanical horse, in the amusement seekers riding and propelling the wooden gear gees. Speed depends upon strength and skill of the riders, so that the idea is to make it a contest.

Devany is associated with Cohen Bros., ticket agency men.

## Circus Barring Move

Cedar Rapids, Ia., Feb. 21.

The Eastern Iowa Fair Managers Association this year will seek ordinances in their cities modeled after that of Cedar Rapids, Iowa, which gives the council power to refuse to permit a circus to show a few days before the fair opening. Twenty-five representatives of the district organization attended the meeting. E. J. Curtin, Chicago, secretary of the National Horse Association, was principal speaker.

## BARNES OPENS MARCH 30

Los Angeles, Feb. 21.

Al G. Barnes Circus will hold its annual event here from March 30 to April 8. Location, at the same grounds, Washington and Fifth street.

City council granted the permit to Barnes.

IN MEMORY OF  
Our Beloved Mother  
**NETTIE BRANDES**  
who passed away Feb. 15, 1928  
**BOB BRANDES**  
**SAMMY HOWARD**  
May Her Soul Rest in Peace

'Newsboys' Home, and did a clog and an acrobatic dance. Later he toured the bars with Jack Finnigan. Eddie was then using the family name but decided for stage purposes that Foy would be better. He and Finnigan worked as super in dramatic shows, and Foy recalled with pride of playing as a "sup" with Edwin Booth.

Eddie Foy was thrice a widower. His first wife was Rose Howland, of the Howland Sisters. His second wife was Lola Sefton, his third Madeline Morondo, celebrated then as a danseuse, who was the mother of his seven children and who appeared with him for years. She died in 1918.

Five years later the comedian wedded Marie Combs, of Sedalia, Mo., non-professional. This marriage incurred the displeasure of the children, who at first refused to receive their new mother in the Foy home at New Rochelle, N. Y. Later a reconciliation was effected.

Eddie Foy acquired fame by his exceptional mimicry, drolery, pantomime clowning, and eccentric dancing, and for over 30 years was recognized as one of America's foremost comedians. He was at the Iroquois theatre, Chicago, when fire destroyed the house and 602 lives were lost. Foy proved a hero by trying to halt the panic.

In recent years Eddie and the Foy children were vaude headliners, but the children forming their own act when the split came over the last marriage.

The Foy children were playing in Madison, Wis., at the time their father died. Bryan Foy, one of the older children, was on the west coast directing pictures.

Mr. Foy wrote the story of his stage life, calling it "Clowning Through Life," recently published in a magazine.

The remains were shipped to New Rochelle, N. Y., for interment.

Mrs. Foy was a Macomb, Ill., girl, being a daughter of Pat Riley, rail-

**Marcus Loew**

way engineer. Her first husband was an actor named Combs. She married Foy five years ago.

Nellie Burke, a cousin of Mrs. Foy, was visiting the Foy's in Kansas City when the comedian died. Bryant Foy arrived in New York from coast Monday.

## REGINALD MORRIS

Reginald Morris, 41, scenario writer and gag man, was found dead at his apartment in Hollywood, Cal., Feb. 18. Friends believed he died of acute indigestion, but the circumstances caused police to investigate and the coroner to hold an autopsy.

Morris was under contract to Fox and was working on "The Sport Girl," a Mudge Bellamy picture. He had been in the picture business for about 15 years and before com-



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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Palace bill is more in line with the \$2.20 top this week. Headlined in class by the Pavley-Ourlinsky Ballet, and with a substantial supply of comedy, the show is one of the most entertaining of this season.

Andrews Pavley and Serge Ourlinsky, advertised as seven years with the Chicago Grand Opera Co., have assembled four men and 16 girls in a routine of classical and interpretive dancing that held attention without letup for 30 minutes. Edris Miller, featured dancer, is consistently proficient in widely varied numbers. There is considerable figure display and none of it is annoying.

Having left "Hit the Deck" at the Woods, Trixie Friganza returned to "Aide with 'My Bag of Tricks,' special songs and patter written by Neville Flesoon. She was on fourth and stopped the show. Trixie has acquired an added punch encores for the act, taking the bit song from "Deck" and doing it just as she did with the show.

Joe Morris and Flo Campbell were also show-stoppers with "Any Apartment," sketch they've been using for some time. Eddie Allen and Doris Canfield, the girl carrying

comedy, went over easily in third spotting. Miss Canfield is heavy on eccentric stuff, but not hard to follow.

Looking a little out of place in the deuce, Rosita and Ramon nevertheless got much applause on their dancing. The numbers are Spanish, worked slowly with a good flow, rather than the customary vaudeville tricks. Possibly this wouldn't get over in other than class houses. Four piece orchestra is carried.

Larry Rich took last and next-to-closing spots, first with "Cherlie" as his partner for comedy in one and then with his orchestra in full. "Cherlie" is a classical girl with a wicked eye, doing her stuff on kich for the comedy. Rich is primarily an orchestra leader, but can carry humor because of appearance and a good knowledge of what draws laughs. He has a nine-piece orchestra, okay, and used the Dean Twins, dancers, and Bernie Rich for specialities. Other acts on the bill came on for additional entertainment.

Fulton and lack hand balancers opened with a short and impressive line of stunts. Their forte is in accomplishing a hand lift with one of the men bent over the back of a chair.

About three rows empty Sunday afternoon. Familiar names brought in the better than average business.

They keep 'em guessing at the Majestic. For several months the policy has been a fair bill one week and a bad one the next. In order to keep 'em from kicking when the bill is terrible they put in a good picture. The movie this week is not a notch for the generally mediocre house over on Monroe street. Lon Chaney's "London After Midnight" (M-G-M), Aesop's Fables and Pathe News.

Paul Gordon, used as an opener, failed to get the reception that he might if he had more sure-fire laugh lines. He enters in a miniature gondola, jumps around the stage on a pogo, hobby-horse that is rather neat and rides a bike that is so high. He has a natural comedy appearance.

Potter and Gamble, a neat enough little pair, offer a mild package of laughs with the bristly boy and the lovable and the blonde, short-skirted baby-talking doppelgänger tapping a bit, singing a bit and being very babyish. They did fairly well.

Joe May and Co. (3) work before a drop representing a hotel lobby. The straight man is reasonably good looking and with a fair voice, works with a little comic of average ability. Then, for flash, there's a original New York cast and production. Morna & Mack as the "Two Black Crowns" Julius Tannen Johnny Dooley Norman Prescott

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contests, bathing beauty parades and posing.

Girls as young as 16 and 17, and sometimes younger, are victimized, their more experienced sisters not being so easily misled by the promises held out. As the girl progresses in her career she is asked for dates by the angels, and sometimes capitulates, in the belief that she must "pay for glory," says Rev. Yarrow.

Other agencies supplying dingy offices in out-of-the-way crevices, conduct a "wild party" racket that is said to be quite lucrative. Stag parties, smokers and convention men call on these agencies for a "bunch of girls and a 'crotch dancer' with plenty of pep," and the nondescript outfits usually fill the bill with a motley array of degraded femininity.

Fair stuff weekly arranged at the Englewood the last half of last week. Good comedy was missing, as usual, but business held up with the aid of "The Main Event" (Pathe), a appealing title for the neighborhood.

Johnson Sisters, singing and dancing, in one act. Spotted all week and tough for kids, considering their mildness. Eddie Carr and Co., three-people comedy sketch

and vaude house at 4815 Armitage avenue, has been sold by James G. Best to Tony Sabick and Andrew Klimack.

Jean Antrim has filed a claim for salary alleged due from Roy Mack. Mack's retort, via Attorney Phil Davis, is that the girl started to work with the publicity expressed intention of blowing immediately and collecting without working.

The old provision warehouse in Hearst square, the site of the new Chicago Civic Opera, which will occupy an entire city block, is being demolished.

"Tex" Austin, master of ceremonies for Chicago's annual rodeo, was married last week to Mary Lou McGuire, Albuquerque, N. M., by Judge Harry Hamlin. Mayor Thompson was best man.

Al Belasco, stage band leader, Senate and Harding theatres, alternating with Mark Fisher, is conducting a children's piano-playing tournament for the Chicago "Herald and Examiner."

Ethel Robinson (Robinson fair at

engagements to make a hurried trip to the Mayo clinic at Rochester for a consultation. Mr. Carewe is affected with acute mastoid trouble.

Carrell and Gosden (Sam 'n' Henry), formerly of the permanent staff at WGN, Chicago "Tribune" radio station, have accepted several weeks from the Keith office, opening next week at Louisville.

Members of the Chicago Drama League, in observance of National Drama Week, have a number of special programs at Little Theatres and over local radio stations.

Bill Lyons, sales manager and secretary of Tom Brown Music Co., is severing connections with that firm to start his own music business. He is replaced by George N. Bundy, formerly with Sellers Instrument Co., Elkhart, Ind.

Great States Theatres have booked the Paden Players (Curley Burns' "Cute Little Devils") in the Coronado, Rockford, for a four-day engagement. Vitaphone is to be installed at this house.

Carrell's theatrical agency is booking the Atlantic theatre Friday nights as a tryout house.

A new feature of the community centre program being adopted at Great Lakes (Public) theatres in Illinois is the serving of coffee at ladies' matinees.

Frank Berger, of Harry Spingold's office, is booking the Admiral as a tryout house on Wednesdays and Fridays.

Johnny Jones, Loew office, is using the Terminal and Midwest theatres as tryout houses on Tuesdays.

F. Renfro has been appointed assistant manager and publicity agent for the Great States Genessee theatre, Waukegan.

Billy Weinberg has booked the Weinberg Revue in the Tiffin theatre to play Thursdays and Fridays for the next six weeks. Joe Miller, local amateur, has been booked for the Capitol by Weinberg for a solid month.

**INDIANAPOLIS**  
By EDWIN V. O'NEEL  
English—George Jessel in "The Jazz Singer" (last half), "Africana" (2d half).  
Indiana—"Serenade"  
Circus—"Gentle men"  
Ohio—"Home Made."  
Apollo—"Old Ironsides."

Fred Stone in "Crisis Cross" booked at English's Feb. 27. Thurston coming to English's March 5.

Winthrop Ames will present Gilbert and Sullivan opera company for limited engagement April 2 at English's.

Keith's opened Sunday under the split-week policy, changing Sunday and Thursday.

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## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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KANSAS CITY	60	SEATTLE	60
LOS ANGELES	60	SYRACUSE	59
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about a city slicker selling banana oil stock to the hamleters, was played flat. Not much fun to it, with the comic repeating each gag three or more times to drain laughs. Lather Brothers, young hoofing team, have an appearance in the tap work that will satisfy the families. Two girl friends in the house, loudly boasting acquaintance with the boys, and the noisier clique for its size ever heard. Lathers returned the compliment with personal smiles.

In next to closing Eva Mandel and pianist achieved legitimate local success with special numbers and humorous reference to the hectic qualities of Mandel. Act showed best on the bill.

Williams' Midgents are reliable family entertainment. One of the lilliputians in a stellar arrangement with acrobatic, vocal and dancing talent all well developed. Two more are efficient acrobats, and the other two men and girl are in activities. Williams and his wife work in the act for contrast and direction.

Business held up fairly well at the Riviera, last half. Johnson and Baker opened with one of those booming acts utilizing seeds of straw and a pair of fair haired Wilton Crawley has added a bit of blackface pantomime, and he might just as well dispense with it. His contortions with lighted oil lamp and his back-bend stepping make him desirable for vaude or picture houses.

High-spotting the program were the Palette dancers with dancing satisfactory; but the big attraction is a colored fantasy of film on the screen in front of which they work. It is reminiscent of a stellar arrangement of a clavivox organ solo. Aesthetic dancing as done by these terpsichoreans is greatly enhanced by the backing of a fair haired Wilton Crawley has added a bit of blackface pantomime, and he might just as well dispense with it. His contortions with lighted oil lamp and his back-bend stepping make him desirable for vaude or picture houses.

Wallace and May, a chap with plenty of personality and a rather angular blonde, have an offering comprised entirely of gib talk that puts them over.

Wille West and McGinty close with their carpenter shop and got plenty of laughs. Picture, "Baby Mine" (M-G-M).

Fred Mann, Sr., owner of the Rainbo Gardens cafe and the Rainbo Hotel-Lal, was critically injured when a taxicab in which he was a passenger collided with another car. In the crash he was thrown against the front tonneau and seriously cut about the head and face. Rainbo Gardens is facing a Federal padlock for violation of the prohibition law.

Home theatre, 460-seat picture

tractions) is making a booking tour of the southern States.

Cleora Miller and Co. have returned from the south, where they entertained at meetings of the Tennessees and Jackson (Miss.) fair conventions.

Bob Wagner (Stevens-With orchestra) has returned from South Bend, where he operated the Tasmio Gardens ballroom for his organization.

A. J. Marshall, owner Castle Farms cafe, Cincinnati is opening a new night club at Dayton, O., to be called the Greenwich Village club.

Great States theatres are closing the recently acquired La Salle theatre at La Salle, Ill., to install a new Barton organ. The house will play straight pictures.

Presentation programs originating at the Norshore (E. & K.) theatre, Chicago, will play the Great States Genessee theatre, Waukegan, on Sundays following the openings at the Norshore, and then return to the Senate and Harding theatres (L. & T.).

Edwin Carewe, picture producer, in Chicago last week, canceled all

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### TORONTO

By G. A. S.  
Royal Alexandra—"The Vagabond King"; next, "Desert Song," Princess-Dark; "Hit the Deck" or "Diplomacy" next.  
Empire—"The Second Mrs. Tanquary" (Kippie Stock).  
Victoria—"Up in Mabel's Room" (Glaser Stock).  
Uptown—"The Student Prince," stage show.  
Loew's—"Latest from Paris," vaude.  
Pantages—"Old Ironsides"—Creator's Band.  
Regent—"Uncle Tom's Cabin" (Indefinite).  
Tivoli—"The Circus" (2d week).  
Hip—"The Last Laugh"—vaude.  
Runnymede—"Seventh Heaven"—vaude.  
Massey Hall—Rachmaninoff.  
Gayety—"Step Lively Girls" (Columbus).  
Palace—"Love"—vaude.

Everything imaginable being rushed into picture houses to try and grab some of the money now flooding the Tivoli, where Tom Daley has "The Circus." Besides "Old Ironsides" Fred Schaefer has Creator's Band at Pan. Jack Arthur has a big show around "Student Prince." Mike Shea has an additional act running with "The Last Laugh," and besides a two-hour picture Leon Victor hands them a prologue with "Uncle Tom's Cabin."

Plans are out for a new 1,400-seater in Fairbank, Toronto suburb.

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to be built by Premier Theatres, Ltd. At present no house in Fairbank.

United Amusement Co. plans to build a 1,500-seater in Sherbrooke, Quebec. Options were taken out on three properties but have since been allowed to expire on three of these.

Leon Victor replaces F. G. Sullivan as manager Regent. Sullivan is sticking with United Artists. Victor represents both Universal and Fox.

The manager of the Rex, Ottawa neighborhood picture house, brought to court under a long forgotten curfew law for letting children into the house after nine. The defense was that a later act overruled the old curfew law. This was a poser for the judge and the case was let quietly drop via the remand route.

The Capitol, Hull, Quebec, has gone over to the control of Don Esquin, who owns the Laurier and Eden there. These three picture houses all give Sunday programs and get a big play from Ottawa across the Ottawa river in Ontario, where Sunday pictures are barred by law. Capitol is a 1,200-seater.

The National Chorus, Canadian musical organization in existence 25 years, is to be dissolved and its conductor, Dr. Albert Ham, retired, according to president Sir Henry Pellatt.

The Mayfair, independent neighborhood house, opened Wednesday. Seats 1,200 and cost \$45,000. West Toronto district.

Sir John Martin-Harvey has recovered from his recent collapse and operation for intestinal disorders, and will rejoin his company in the west. They have been playing "Scaramouche" and "The Cigaret Maker" to fair biz, with Gordon McLeod, a young London actor, taking the parts of Martin-Harvey.

Two applications for permission to conduct dog races in Ontario have been refused. At the same time the government notified race track interests that no reduction in the present taxes would be made. Horsemen claimed they were being taxed out of business. Rates are \$5,000 each racing day, plus a graduated scale from 5 per cent. up on the betting turnover.

Construction of a big amusement pier into Lake Ontario similar to those at Atlantic City is hung up. Elaborate plans had been drawn up

and tentatively passed by harbor commissioners.

Transportation bosses here have asked \$800 to make over Hanlan's Point, outside amusement park permanently in the flop class for the past three years. On an island, there is no means of getting at the park except on ferries. Owned by the city.

### SYRACUSE, N. Y.

By CHESTER B. BAHN  
Wisting—"King of Kings" (road show). Next week "Countess Martha" (1st half); "The Constant Wife" (2d half).  
Loew's State—"My Lady's Fans," presentation, "West Point."  
B. F. Keith's—Vaude, film.  
Temple—Pop vaude, film.  
Crescent—2d, vaude, films.  
Savoy—Palace Burleskers (stock).  
Strand—"The Circus," Vita.  
Empire—"Broadway Nights," Don Alvin presentation.  
Eckel—"The Patent Leather Kid," Regent—"Cheating Cheaters," "Singed."  
Harvard—"Underworld."  
Rivoli—"The Last Waltz," "College."  
Syracuse—"Sorrell and Son," "Very Confidential."  
Palace—"New York."

Loew's new State opened Saturday with a de luxe policy, the first bill embracing "West Point" and John Murray Anderson's Public presentation, "My Lady's Fans." The house has an orchestra of 18 men with Bruce Brummett as guest conductor. Victor Henri Miller, musical director. The orchestra doubles on the stage as the State Serenaders, with Ralph Pollock, Columbia record artist, as guest director. Paul H. Forster is the featured organist, jumping from the Eckel.

The State is attempting something new for this city—three changes in scale. From 11 a. m. to 1 p. m. the price is 25c; 1 to 5 p. m., 35c; 5 to closing, 50c, with logs at 75c. This is highest top for combination entertainment in the city. Keith's having a 50-cent top.

All houses downtown seemed to benefit from the Loew overflow Saturday. On Sunday, however, the Empire, which recently installed a semi-presentation policy, and Temple, playing pop vaudeville and pictures, were undeniably hit. Keith's did an average business; the Strand and Eckel were apparently unaffared.

The Temple installs stock March 5.

R. Morton Floodas, Chicago, has

replaced Paul H. Forster as featured organist at the Eckel.

The Society of Allied Arts, Binghamton, will book productions for Monday nights at the Binghamton theatre. James E. Ryan is the society's general manager. The list of attractions ranges from the George Wintz road show of Zierfeld's "Follies" to Will Rogers, John McCormack and Rosa Ponselle.

A war in the Syracuse concert field looms as a result of the entry of Edmund R. Vadeboncoeur, Sunday editor, Hearst's local "American." Heretofore S. E. Everts has had things pretty much his own way, operating both the Syracuse Music Bureau and the Recital Commission of the First Baptist Church. Vadeboncoeur invaded the concert sphere this week by sponsoring Cantor Josef Rosenblatt in recital Tuesday night. He will follow this by presenting Grace Moore in her first concert appearance March 8.

The Norwich Common Council is scheduled to act April 10 on a petition requesting the abolition of Sunday movies. The city has had Sunday shows for the last four years.

Rev. Dr. Bernard C. Clausen, pastor, First Baptist Church, took a step unusual for a clergyman when he included a notice of "The King of Kings" (Wisting) in the regular weekly church calendar, following that by setting Monday night as "First Baptist Church Night" for the picture.

Harry G. Clark, of the Happy Hour, Ithaca, heads a group of local investors who will erect a new 1,000-seat picture house at 114-116 E. Seneca street, Ithaca.

"The Vagabond King" playing a return engagement here last week, played to only so-so business, feeling the opposition of "Hit the Deck," which followed for the last three days. "Hit the Deck" had a heavy advance sale. Local critics banded it as a near-turkey. The show was heralded as having "a notable cast and large chorus." For the most part, there were nine girls in the ensemble, while the cast, aside from Marion Sakl, failed to reveal a name. The top was \$3.

Upstate is going strong for home talent entertainment. Syracuse had two last week, the K. of C. Music Box and the Community Players' production of "Step on It, Stan," the former at the Temple, the latter at the Little theatre. In Utica last week the Players produced "The First Year," in Rome,

"Mr. Pim Passes By" was given. The Rome Players will do "Seventh Heaven" April 9.

The battle over the estate left by Emma Olga Harrington, actress, slain by an unknown robber in New York last December, will be resumed in Binghamton's Surrogate's Court Feb. 27. Guy Harrington, stock leading man, from whom Mrs. Harrington held an interlocutory decree of divorce at the time of her death, is opposed to his wife's mother and sisters in the legal struggle which at this time centers over the dead woman's residence. Harrington claims it was Rhode Island; the family, Binghamton.

DeWitt Newing's Temple Players open March 5 in "The Barker." The leads the first week will be Warren Wade, Newing's partner and director, and his wife, Winifred Anglin. The company is in opposition to the Wilcoxians, who open April 9 at the Wisting. Newing is former partner and manager of the Wilcoxians; Miss Anglin was the company's first leading lady and Wade its last director.

The two 16m subjects being made for the Consolidated Gas Company and home projection will only be distributed by the Stanley Advertising Co., not made by it, as previously reported. Visigraphic is making the film.



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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.

The Orpheum circuit had an anniversary last week. It has had many, if the years were counted up, but not until it passed the 40th milestone did the Orpheum begin celebrating. One has nobody seemed to think anything about it, though, and the answer is that Monday night, always a jinx, remained the same way. If the anniversary gag was figured on to stimulate business then the idea was a distinctive flop. Three-quarters for the house would be giving it a wide margin.

The bill, just average, with only few elevated spots here and there among the several acts. Bookers cheating on the usual additional one, probably figured it was okay as long as the anniversary thing was in order. One theory advanced was that there was no enough dressing rooms to go around with two big acts on the bill so they had to cut one turn.

Edna Leonard headlined. Here for two weeks. The old-time black-face minstrel brought back a few reminiscences of anniversaries. Edna was spotted fifth and closed the first part. He followed by the good acts, but there was no interference.

Willie Mause gave the show a fast start with his unique bicycle novelty on the "death wheel." With one less experienced it might prove fatal. Mause, however, is master of the wheel and provided some real thrills. In the "death wheel" Edna and York, flashed a little of everything in song, dance and instrumental, but mostly the gal. This kid has "it." The "death wheel" is the brunt of the work, featuring risky stuff with a barrel.

Next, John Bowers and Marguerite De La Motte, film players, presented a comedy plot by Geo-Taki Emmett Rogers, "Dear Doctor" (New Acts). Betty and Jerry walked away with honors here. Betty Browne is a sweet looking blonde and her boy friend is the saucy bean with all the trimmings. It's all about a couple of kids trying to elope.

Running up the second section were Lester Crawford and Helen Broderick, holdovers. Same stuff as the previous week to same results. Ned Wayburn is a comedian who closed the show, doing some 35 minutes and bringing the exit hour to usual. Wayburn has sent bet-ter units than this over the Orpheum. This is a fast show, with scenery, but lacks in outstanding talent. Nobody featured. Work of Shirley Richards stood out. This gal is a looker, handsome, and gives a good account of herself. In all there are eight numbers giving play to Peggy Hanlon, prima; Ethel and Elliott, dance team; John Byam, romantic, and 11 females. Of these the gypsy dance was best. G. Albert Penney, musical director, was in the pit.

Anniversary anything else, it's the same old story.

Figure it anyway, Tom Mix is box office proof. Lately Pantages has been finding it tough to draw the crowds. He has been laying out dough with a free hand and bars no "name" as an attraction, but he's still gambling. With Mix on the screen the output is less and the chances for cashing in more. Pantages knows that and that's why he spreads Mix's billing all over the house and everywhere else. Mix's current flicker is "The Arizona Wildcat." Story of a cowboy, society gal and an eastern gang of crooks. Makes no difference how tough what it is. It's Mix. The folks hereabouts know it and gather for a peek. Monday afternoon, first show, they climbed high. Something that's been a vexatious problem to solve in the past. Below it was capacity. No cheating on the vaude

portion, either. Double headliners were Gilbert and Avery, dance revue, and Joe Freed and Co. of three in a comedy layout. The rest was left to middling, but in toto blended without friction. Joe Freed has been playing for Pantages for a long time. Every once in a while he comes back with something new and gets some laughs. Graduated from the old Columbia wheel, Freed knows how and what to do with his stuff. His current idea is built around the big street—New York. It's all planted for laughs and gets results. Assisting him are Clara Hendrix, "hot mama" type with a sweet note for blues; Mark Thompson and Frank Pickett, straights.

Gilbert and Avery's turn was standard. Noat flash with a trio of falls and a hoofing juve. The team's adagio is still outstanding. Miss Gilbert, thoroughly proficient in her act, gyrates on her toes with technique and accuracy. Bob Avery's spins, kicks and splits are always surefire. The girls offer capable specialties. The boy, too, is okay.

Clifford and Wayne, trio, were openers. Two men and a girl with versatile routines that start off slow, but gathers speed and pep as the show goes on. One of the three are the real thing. Youngest member of the group showed some fast stepping and a violin solo.

Carla and Le Mal, mixed comedy hoke team, dispensed chatter and gags and allowed a couple of fast ones to get by. Comedy quartet and standard, need some new material, doing the same act for years, which has been seen too often. The tramp comic is responsible for most of the "lowly" laughter.

Aesop's Fables filled in on the short subject end.

Plans are complete for the new Towers Academy of Dramatic Art, first unit of the \$500,000 Oliver Craft and Art Center, to encourage and develop talent. One of the features will be Shakespearean theatre, seating 800, and a swimming pool built in the center. Plans of instruction will take in music, police, religious and educational drama, stage and screen drama, make-up, stagecraft, play-writing, painting and sculpture.

The Belmont, operated by Ruth Helen Davis, reverts to one show a night with the production of "The Timber Wolf," with William Desmond, House, formerly was two-a-day with stock.

Dave Thomas, brother of Harry Thomas, producer of First Division Pictures, arrived on the coast and will produce a series of four Jack London features for a national release.

E. George Wood, who put on the last couple of floor shows at Miller's Lafayette cafe, will not continue with the place, where his current production goes out, in about three weeks. Wood had an idea he sold to Miller to open another cafe in San Francisco, and rotate shows between the two establishments. Miller decided not to go through with it. He is now negotiating with William Desmond, House, and Lyons and Lyons to install the next show at the Lafayette.

Mrs. Thomas H. Ince, widow of picture director, is building a new Hollywood apartment house at Franklin avenue and Tamarind street, costing about \$600,000.

Play shop of Pasadena Community Playhouse produced "Veska" Feb. 14-15, with Lule Warrenson in the lead.

Whittier Community Players opened their seventh season, direction Mrs. Claude F. Baldwin, with "Kindred." The season closes May 14 with "Potash and Perimeter."

Robert L. Smith, former newspaperman, director of public relations for the Federal Trust Savings Bank of Hollywood, will

handle publicity and advertising for the C. E. Toberman interests. Toberman is president of the bank, in which Joseph M. Schenck is also interested.

Lucille Elmore, former ingenue with Fred Stone in "Stepping Stones" and "Tip Top," now on the coast preparing to enter vaudeville.

Italian Dramatic Association, management of Salvatore Santile, is rehearsing "La Citta del Sogno" ("The Dream City"), by Alfredo Verlico, to be produced soon at the Gamut Club. Denetrios Alexis, Greek, will play the lead.

Joseph Sill, Jr., in press department at FBO studios for past year, becomes publicity director for the Hollywood Playhouse.

Pictures in production and preparation at the Metro-Goldwyn-Mayer studios are being produced by the following associate producers:

Harry Rapp has "Detectives," Dane and Arthur, with Chester Franklin directing; "Man About Town," Low Cody, Mal St. Clair directing. Rapp also has in preparation "Four Walls," "Excess Baggage" and a dog story, to feature "Flash."

Hunt Stromberg has three in production: "Tides of Empire," directed by Alfred Seltzer; "Under South-ern Skies," with James Flaherty and W. S. Van Dyke directing somewhere in the South Sea Isles, and "Diamond Handcuffs," directed by Joseph M. Carey. In addition Stromberg is preparing "The Belamy Trail."

Bernard Hyman has the William Haines picture, "The Learned About Women," in production and is preparing the next Greta Garbo film, as yet untitled. Ed Mannix is producing the Buster Keaton picture, "Smashup," and Ed Sedgwick directing; and Larry Weingarten is supervising the Tim McCoy western unit.

E. J. Lickley, city prosecutor, ruled that the Windsor Square theatre, belonging to the Ebell Club, was not violating city zoning ordinance. Protest was filed by residents and property owners in the exclusive Windsor Square district, complaining about annoyance caused by noise and light from the theatre. City Planning Commission had intended to hold a hearing on the matter, but Lickley's decision will probably eliminate any.

The Santa Barbara City Council voted five to one for an ordinance to lift the ban on Sunday dancing and to allow dancing to continue until 1 a. m. instead of midnight.

Inglewood Union High School students are producing "Chimes of Normandy," direction Luella M. Hughes, head of the music department. The school recently installed a new \$5,000 stage lighting system.

Another night rendezvous opens shortly in the Christie hotel. It will be called the Hollywood Italian Village, with Joe Tadin, manager, Italian Village downtown, in charge.

Fred Stanhope, author of "The Wooden Kinnor" is here and will make arrangements for the production of his attraction locally. Stanhope contemplates remaining on the coast for about a month.

Negotiations pending, whereby Henry Duffy was to take over the lease of the Hollywood Grand and Davis, have been called off. It is understood that Duffy is now negotiating for another downtown house in Los Angeles.

Edward Clark went to work for the Orpheum Circuit this week at Long Beach with a condensed version of his "Relations."

James Durkin now associated with Sidney Goldtree, producer of "The Married Virgin" (Egan), will direct "The Bridal Bed" for Goldtree, which is slated for an early opening in San Francisco.

Work has started on the new \$125,000 theatre in El Centro, Cal., by West Coast Theatres, Inc.

Alumni Glee Club and senior orchestra of the Lincoln High School presented a new romantic opera, "Pierrette Among the Shepherds."

William Desmond on the stage of the Belmont doing "Slippy McFie" this week. Will follow with "The Rear Car."

Francis X. Bushman, Jr., opened here this week for Pantages with a four-people sketch, including his sister, Leonore. The act will be routed east.

Hal Roach started production on the ninth Stan Laurel-Babe Hardy comedy for M-G-M. It's "The James Parrott directing, with Barnes Cris-

cus Midgets, Anita Garvin and Kay Deslyns in cast.

Al Martin, title writer under contract to Christie studios, loaned to Fox to write titles for their short subjects.

Carl von Heartman, veteran soldier of the Finnish army, and later flyer for the German air forces during the world war, is in an important part in "Hell's Angel," a Caddo production.

Harry Davenport closed with the "Cradle Song" in Kansas City and returned to pictures.

Jere Delaney, comedian, has been signed to play Skid in coast production of "Burlesque." Opens at the Lobero, Santa Barbara, March 2.

The American theatre at Long Beach has changed its name to the "Pike."

Pioneer theatre, San Ysidro, Cal., has been taken over by Bill Rankin for W. H. Baxman.

The Star theatre on San Pedro street, closed some time, reopened by H. T. Hoyt.

"Service for Two," comedy by Marvin Flavin, opened at the Morosco this week, succeeding "Funny Little Thing," which closed after two weeks. In new show are Kay Hammond, Gayne Whitman, Jane Morgan, Marvel Quivey, Harry Gar-ry, Michael Harris, James Bush and Frederick Fynn.

Robert M. Jones, for the past year manager of the Hollywood Play House, has resigned. Jack Winslow, his assistant, has been promoted. Jones will continue as president of the board of directors.

"Sally," this week at the Shrine Auditorium, is the ninth attraction presented by Al Malaikah Temple in its series of 10 musical shows. Dorothy Day has the title role with Ralph Errolle, Charlot Woodruff, Louis Templeman, Bernice Marchon, Richard Powell, John Cherry, George Kunkel and Alexander Gill.

## KANSAS CITY

Latest of the Kansas City Theatre, the Little Theatre organization "Enter Madame," is on a two weeks' run Monday. On account of the Italian dialect demanded of several of its characters, Madame is one that would have caused many directors of local companies to ponder, but the cast selection for this presentation is a most excellent one. As the performances for the second week have been bought by different organizations, the run will be successful financially. Renee Leoni is outstanding as Madame Lisa Della Robia, and her accent is perfect.

The cast is one of the best balanced seen in this organization play house. No little credit for the cast selection and direction is due Her-bert L. Brady, under whose personal supervision the comedy was given. Cast: Gerald Fitzgerald.....Date shaver, Mrs. Flora Preston.....Janet Tamara.....S. O. Fuller.....The Doctor.....Robert W. Smith.....Miss Smith.....Edith Driver.....Mrs. Lisa Della Robia.....L. Pucci.....Ensemble singing by Carl Strommel, Barton Denetrios, Harry Lewis, Louis Crook, Albert Darlington, Lucille Phillips, Maude Kennedy, Mel Gentry, Neal Shimp, Jack Fearful, Mary Turner.

## SEATTLE

By DAVE TREPP  
President—"The Night Stick" (stock).  
Metropolitan—"Hit the Deck."  
Pantages—Duncan Sisters (in person).  
Orpheum—Vaude.  
Fifth Avenue—"A Gentleman from Paris."  
United Artists—"Student Prince" (2d week).  
Columbia—"Surrender."  
Blue Mouse—"Good Time Charlie" and "Vita."  
Winter Garden—"Devil Dancer."  
Strand—"Rough Riders."

The Third Avenue theatre is now playing comedy drama tabs, opening Feb. 14 with Toby Leitch in "In Walked Toby." Top, 30 cents.

The latest Columbia record of George Lipschultz, violinist, has just gone on the market, and is a good seller. Here Lipschultz is playing several weeks on Pan time, and will come to the Mayflower.

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new building, for its proposed opening about May 1, as guest con-ductor.

Local clergy divided on "King of Kings." In the main, the big production won praise as an impressive biblical story.

Jeff Lazarus, publicity head of West Coast theatres, here last week to confer on broadside advertising the Seattle. He will return again for the opening. The first night will be available to theatregoers at usual prices.

R. E. Crabill, Publix representative, is here to assume new duties looking after the four de luxe Publix houses on West Coast. Headquarters in Los Angeles.

Definite date has been settled for opening new Publix, the Seattle, March 1. This is a 3,800-seater and advertised as the "largest and magnificent" west of Chi.

Al Finkelstein and Al Rosenberg announce second run Movietone and Vitaphone at their Egyptian theatre, opening March 10 with "Seventh Heaven."

## SAN DIEGO

By LON JEROME SMITH  
Spreckels—"Laugh, Clown, Laugh."  
Pantages—"Vaude-films."  
Savoy—"The Wasp's Nest" (stock).  
West Coast California—"Cohens and Kellys in Paris," Fanchon and Marco revue.  
Cabrillo—"The Dove" (film).  
Broadway—"Valley of the Glants."  
Superba—"Legionnaires in Paris."  
Pine Ham and Eggs at the Front, Vita.  
Liberty—Stock burlesque.  
California—"Heart of Maryland."  
Buck Egyptian—"The Poor Nut."  
Carter—"The Gorilla."  
Mission—"A Million Bid."

The Duncan Sisters, doing four shows a day at Pantages, packed them in for seven days and jumped the box office figures. The girls did plenty of radioing while here, KFSD featuring them on several programs.

Lionel Barrymore opened here in "Laugh, Clown, Laugh," to a good house but business during the rest of his engagement was hardly above normal.

The Chicken Inn (roadhouse) was padlocked following a raid by local officers.

The La Paloma theatre, recently opened in Encinitas, near here, will play feature films.

Business at the Savoy, playing dramatic stock three years, with practically the same company, shows no signs of falling off.

H. R. Berry, leader of the Ramona band, and wife were injured recently in a three-car collision on the highway near Ocean-side.

Local beach resorts have been hard hit this winter with business way off. The Crystal Pier ballroom is operating only Saturday and Sunday. The Mission Beach ballroom will remain dark until summer.

The new Agua Caliente hotel, nearing completion at Tijuana Hot Springs, will have its opening soon with Horst Welsch and his orchestra featured.

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Belasco (Shubert) — "The Letter" (Messmore, Kendall); Ames, Gilbert and Sullivan Opera Co.  
National (Rampy-Branger) — "Three Musketeers" (Ziegfeld), premiered Tuesday (Feb. 21) night.  
Next, "King of Kings" (film), repeat, one week.  
Poli's (Shubert) — Washington Grand Opera Co.  
Keith's — K-A vaudeville.  
Gayety (United Burlesque) — "Band Box Revue."

**Pictures**  
Columbia — "Circus," for run.  
Next, Fairbanks "Gaucho."  
Earle — "Wife Savers" and presentation. Next, "Serenade."  
Fox — "Sharp Shooters" and presentation. Next, "Come to My House."  
Little — "Blinding Passion" (UFA).  
Next, "Iron Horse."  
Metropolitan — "Missing Link" (Vitaphone). Next, "Old Ironsides."  
Palace — "West Point" and presentation. Next, "Divine Woman."  
Rialto — "Secret Hour" and presentation. Next, "Hunchback of Notre Dame."

Steve Cochran, manager of the National, is already announcing his personally operated stock in April.

Local cop almost "wrecked" police court one day last week when he attempted to demonstrate, physically, the alleged improper dance performed by Jerry McCauley, Gayety burlesque.

Norman Pyle, recently back to the M-G-M publicity after sojourn at Loew's Palace, returns headquarters here though exploiting territory outside.

Frank Baer, former dramatic editor of "Post," is again doubling from the re-write desk to Harold Phillips' dramatic department, latter back to the hospital.

Mr. and Mrs. Meyer Davis will forego the annual southern trip until late in March this year, Havana is to be the stopping place,

with Davis' attorney, Morris Simon, and Mrs. Simon going along, too. Davis has added another hour on at his Le Paradis, keeping it open until 2 every night now.

W. Spencer Tupman, back with Davis, at the piano of the Wardman Park hotel combination, has been hailed into court by former wife in alimony dispute.

Department of Agriculture is continuing to release its educational. Three of them in the past ten days.

Tommy Manahan, tap dancer, recently at the Earle, is now in for eight weeks at Pete Roras' new Madison night club.

## NEW ORLEANS

By **O. M. SAMUEL**  
St. Charles — "Take My Advice" (Sanger Films).  
Sanger — "The Gaucho."  
Liberty — "French Dressing."  
Loew's State — "Chicago" vaude.  
Strand — "Rose Marie."  
Palace — "The Primrose Path" — musical.  
Orpheum — "Four Flushers" — vaude.

The Tulane is currently playing a film sponsored by the American Legion at popular prices. The house has done an excellent business with worth-while shows, but they are few and far between in the south. Over \$13,000 last week for Richard Bennett in "The Barker." In certain speeches Bennett is panning institutions and cities by way of personal press agency. What a great actor Richard thinks he is!

Prominent local visitors include Jimmy Walker, Robert Vignola, Maurine Watkins, authors of "Chicago"; John McGraw and Sid Smith, creator of "The Gumps."

In order to stimulate business the Palace is giving away a Chevrolet automobile every three weeks, and the Crescent has inaugurated a "pay envelope night."

Mardi Gras has attracted the largest quota of visitors in the history of the town. Hotels and restaurants are reaping a harvest. It the show shows are not being helped. The Fair Grounds, which closes his winter season this week, lure them, strangely enough, and perhaps retains more of the visitors' money than any of the institutions around town.

## DETROIT

By **JOE BIGELOW**

Cass (Shubert) — "Blossom Time" (first week).  
News — "Run, Run, Run" (first week).  
Lafayette (Shubert) — "Excess Baggage" opened Sunday for week.  
New Detroit (Whitney) — "Kid Boots" without Eddie Cantor. Sunday opening.

Shubert Detroit (Shubert) — "Peggy Ann" (first week).  
Bonette Playhouse — "Devil in Cheese" (3d week) (stock).  
Majestic — "Pigs" (Woodward stock).

Adams (Kunsky) — "The Circus" (U. A.) (2d week).  
Capitol (Kunsky) — "Devil Dancer" (U. A.) and Gilday Gray.  
Fox — "Washington Fox" — "Sunrise" — Movietone (Fox) (3d week).

Madison (Kunsky) — "Les Misérables" (U).  
Michigan (Kunsky) — "The Divine Woman" (M-G) and "Dancing Feet." Public unit.

United Artists (U. A.) — "The Gaucho" (U. A.) (1st week).  
Oriental (Miles) — "Streets of Shanghai" — Pan vaude.  
State (Kunsky) — "Ladies' Night" — Loew vaude.

Temple (K-A-A-O) — "Publicity Madness" — K-A vaude.  
Cadillac (United) — "High Flyers" (burlesque).

Stock burlesque downtown at Palace, National, Avenue, Loop and Broadway Street theatres.

Unusual occasion Sunday, with all four legit houses having openings that day. Very seldom first-nighters of this village have to worry about where to go.

Walter M. Roles of Chicago was been appointed manager of the Oakland (Butterfield), Pontiac, Mich.

Winthrop Ames' G. & S. at the Cass week March 4.

Practical "padlocking" of the exclusive Continental Club, Windsor, Conn., probably means the end of the club membership racket that has been such a boon to the thirty-three theatre gentry from this side of the river. The club gub, explained heretofore, entitled the holders of brotherhood cards in Windsor clubs to persuade the club to install hefty supplies therein. Decision of Magistrate Smith dampening down the Corinthian will likely serve as precedent. According to the Magistrate, the club's privilege extended

by Canadian law applies only to licensed hotels.

H. H. Hart, manager of the Corinthian, was fined \$1,000 for illegal possession of liquor.

Following the killing of Thomas Ketchel, father of the late Stanley Ketchel, one-time middleweight champion, John Ketchel, son, was held on the charge. Elder Ketchel was 74.

Local office of the Bert Levey circuit has added the Liberty, Cleveland.

KOP, Detroit police department's broadcasting station, will move to Belle Isle. Clearer transmission is sought, as the station's present location amidst steel buildings downtown is believed to cause interference.

The body of a woman found slain near Plymouth has been identified as that of Mary ("Milly") Lowry, former chorus girl. Her husband, Leo Lowry, and two other men are being searched for. Lowry is believed to be in Chicago.

Shortly after discovery of the body it was falsely identified as that of a dancer who had appeared at a stage near by a few hours before. This was later reiterated by Mabel Dugan, local club agent, who booked the stag bill.

Mrs. Lowry has a long police record, with five arrests to her name, thrice on disorderly conduct charges, but never convicted. She was about 35.

For the first time in 42 years the Elks annual vaudeville show, held last week at the Olympia, was opened to the public. Most of the acts in town appeared.

Kunsky's Royal Oak, newest of the circuit's outlying string, opens week of March 4. Straight films.

As George Gershwin sails for Europe March 5 his Detroit concert, originally booked for March 24, has been set ahead to March 1.

Cy Carpenter has succeeded Charles Hammerslough as manager of the United Artists theatre. Carpenter served as assistant to Hammerslough and previously with Kunsky.

Sliver Fenn, popular rendezvous for actors and newspaper men, was raided by prohibition officers Satur-

day night. Charles Salick and Jack Mandel, bartenders, were arrested and padlock proceedings are pending.

Claudia Muzio, here with the Chicago Civic opera at the Music Auditorium, missed her performance in "Il Trovatore" when her mother became ill. Rosa Raisa subbed on short notice.

Rumor current the Book estate contemplates building a large theatre and office building on Washington boulevard, opposite Fox Washington, on the site now utilized as parking space. K-A-O reported in on the theatre end of the deal.

Entire new show goes into the Florentine Room, Addison hotel, this week. Principals include DeLano Dell, Babe Kane, John and Mary Jennings and an eight-girl chorus. "Two Girls Wanted" replaces Slatts Randall's.

## MILWAUKEE

By **HERB M. ISRAEL**

Empress-German stock.  
Gayety-Burlesque (Mutual).  
Alhambra — "Cochens and Kellys in Paris."

Davidson — "King of Kings" (2d week).  
Garden — "Sorrell & Son."  
Garden — "Sorrell and Son."

Majestic — Vaude-films.  
Merrill — "The Lovelorn."  
Miller — "Ranger of the North."  
Palace — "The Main Event."

Strand — "Jelen of Troy."  
Wisconsin — "Love Mart."

Jeanne Eagels in "Her Cardboard Lover" billed Tuesday. Davidson week Feb. 27, has been canceled, with "Two Girls Wanted" substituted.

Cost of rebuilding the Pabst, recently closed as unsafe, has been set at \$50,000, work starting at once under orders of the Pabst Corp., owners of the building. The seating capacity will be increased.

The Miller has installed a stock chorus of Milwaukee girls, students of the Carla Torney school of dance.

Paul Ash, scheduled to appear as guest of honor at the musicians' ball here last week, canceled at the eleventh hour with the dance hall packed with about 4,000. Fifteen bands participated.

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## BUFFALO

By SIDNEY BURTON

Teck—"Countess Maritza."  
Erlander—"Wings."  
Buffalo—"The Dove."  
Hipp—"Rose of Golden West."  
Loew's—"Rose-Marie." Ruth El-  
der in person.  
Great Lakes—"Chicago."  
Lafayette—"13 Washington  
Square."  
Gayety—"Land of Joy."  
Court Street (stock)—"What  
Price Glory."

Resumption of friendly relations between the Buffalo city officials and Ringling Bros. is forecast as a result of the visit here last week of Frank Cook, adjuster for the show. It is reported the show will play Buffalo again this coming season. The row arose out of the claim by Mayor Schwab that the circus officials had interfered with the Mayor's Toy Fund for orphans. The mayor refused to issue a permit, forcing the circus to take grounds just outside the city limits.

Following numerous complaints of orgies in public dance halls, Mayor Schwab Friday ordered Police Chief Higgins to make a complete survey of halls.

Transfer of jurisdiction from the state to the local police department is contemplated. Following assurances from state officials that they would assist the city in stricter surveillance of the situation, legislation will be sought to allow the Buffalo police department to regulate downtown night clubs. The mayor declares that if the legislation is enacted the

closing of a number of clubs will follow.

H. M. Addison of the Great Lakes, Buffalo, has been elected president of the Theatrical Managers' association here, succeeding Al Beck-  
cker, who recently resigned as man-  
ager of Loew's theatre in Buffalo.  
Other officers are William E. Sax-  
ton (Loew's), vice-president, and  
William W. Bradley (Edwood the-  
atre), secretary and treasurer.

## BROOKLYN

By JO ABRAMSON

Teller's Shubert—"The Great  
Necker."  
Majestic—"Winthrop Ames" Gil-  
bert and Sullivan Opera Co.  
Werba's Brooklyn—"Nightstick."  
Cort—"Chicago."  
Strand—"Patent Leather Kid"  
and stage attractions.  
E. F. Albee—"Beau Sabreur" and  
vaude.  
Werba's Rivera—"Women Go  
Forever."  
Loew's Metropolitan—"Gentlemen  
Prefer Blondes."  
Mamart—"The Merry Widow."  
Fulton—"The Lady Next Door."  
Orpheum—"Helen of Troy" and  
vaude.  
St. George—"The Rough Riders."

Tony Canzoneri, featherweight  
champion, is the only pug here-  
abouts to receive a medal from the  
Brooklyn boro president for bring-  
ing home the title. Boro President  
Byrne, in handing the medal out,  
said:

"I present this medal to you be-  
cause you have brought the feather-  
weight championship back to  
Brooklyn. I knew you  
would win because your opponent,  
although he put up a good fight,  
comes from a slow town, and you  
come from a live one." Bass, the de-  
feated lad, hails from Philadelphia.

"The Spider," with John Halli-  
day, comes back to the Teller's Shu-  
bert next week. This show played  
last week in New York last year.  
"Hit the Deck," with Louise  
Groody, is due at Werba's Brook-  
lyn, and "The Play's the Thing,"  
comes to the Majestic. At the Cort  
"The 19th Hole" will open next  
week.

## ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"The Constant Wife" (2d  
half).  
Eastman—"The Patent Leather  
Kid."  
Rochester—"The Blood Ship." Pan  
vaude.  
Regent—"Quality Street."  
Piccadilly—"The Flaming Yachts."  
Fay's—"The Jazz Singer."  
Temple—"K. A. vaude."  
Gayety—"Burlesque (Mutual)."

Nikitas-D. Dipson and John Os-  
borne, Batavia, and James Granadas,  
Olean, the "triumvirate" of the The-  
atrical Utilities Co., Inc., this week  
added the Capitol and Olympic the-  
atres, Steubenville, O., to their al-  
ready extensive chain in three  
States.

## BRONX, N. Y. C.

Avalon, picture house, Burnside  
avenue, opens Saturday.

Nat Waller, formerly at the Daly,  
now managing the Stadium, Har-  
lem, also pictures.

Webster, operated by Joelson cir-  
cuit, has closed for repairs, it's said.  
Report says house may remain dark,  
as opposite has made it tough for  
this veteran film house.

Crescent, also Joelson film house,  
looking for dramatic stock or other  
stage attractions. House has been  
on losing side for long time.

Jerome, closed by fire about a  
month ago, reopened Saturday.

## SAN FRANCISCO

Ackerman & Harris vaude at their  
Union Square, directly across the  
street from the Orpheum, is setting  
a fast pace, and giving the "big  
time" house something to worry  
about. Scaled at 20 cents mats and  
30 cents boxes, Union Square is  
giving five acts of standard A & H  
vaude (changed twice weekly), a  
full length feature picture, a news  
reel and plenty of short films, the  
whole combining a lot of entertain-  
ment. On a three-day basis, with  
extra shows Saturdays and Sun-  
days, the house can come within a  
few dollars of equaling the present  
Orpheum grosses, and the way the  
pay mob is responding, it looks as  
though they may be doing it.

Of the five acts on the last half  
billion stood out. It's a three peo-  
ple colored singing and dancing  
troupe, Helena Justa and Co., there  
being two boys in support. Helen  
Justa is a light brown, with looks,  
figure and personality possessing a  
fine pair of pipes, and she sure  
knows her stepping.

Opening, Orpheum, comedy juggler,  
who doesn't miss a voice. Ken  
Spencer, ventriloquist. Routine well  
laid out but talking indistinct. The  
vocal song for a female saved the act.  
The colored steppers on third tied  
up the bill.

Gary and Baldi, a comedy sing-  
ing and talking act, he as a chauffeur  
and she as a maid. Man has a  
pleasing baritone voice. Closing  
was the Sunbeam Follies, five people  
musical, singing and dancing troupe,  
that offered a lot of "flash" and re-  
vealed good talent. One of the two  
girls is capable of dancing and the  
other gal does some neat toe and  
semi-calc dancing. Screen fea-  
ture, "Out of the Storm."

Henry Duffy will follow "The  
Night Stick" at the President, with  
"The Shannons of Broadway," start-  
ing Feb. 26. Cast includes Pauline  
Lord, Earl Lee, Leah Winslow, Dor-  
othy LaMar, Zeta Harrison, John  
O'Hare, Kenneth Gamut, John  
Junior, Dorothy Spencer and Frank  
Darien.

Henri C. LeBel, organist, who  
opened the new Pantheons here two  
years ago, remaining for several  
months, is back, and today holds the  
unique position of being the only  
featured organist in any of the San  
Francisco large picture or vaude  
houses. LeBel is in for an indefi-  
nite run, but will likely be held here  
by Pantheons until the opening of his  
new house in Fresno, several months  
hence. LeBel is a master of the  
keys. He wears a flaming red smock  
and displays his showmanship by  
the use of constantly changing spot  
colorings.

Kane's Hawaiians, for the past  
year featured over Radio KFO,  
opened an indefinite engagement at  
the Strand (picture). Kane's is a  
15-cent second-run house on Mar-  
ket, adjoining the Embassy.

Luciel Kimel, formerly organist at  
Pantheons, is now similarly organ-  
ist at the new Royal, which T & D  
Junior circuit recently opened.

San Francisco Democrats have  
opened headquarters for "Al Smith  
for President" and plan to send an  
instructed delegation to the Houston  
convention. Plans are afoot to or-  
ganize a theatrical division for the  
New York governor.

Frederick Warde, former Shake-  
speare actor, opens on "The Ac-  
tors of Shakespeare" from Burbage  
to Booth" before St. Ignatius col-  
lege.

KPO (Hale Bros. and S. F. Chroni-  
cle) will broadcast an all-night  
program Feb. 23, designed for East-  
ern listeners-in.

Armanda Chirot, Mexican prima  
donna, after a severe illness, has  
recovered and is at the T. & D.  
Oakland, with her partner, Jose  
Marcado.

Joe Pelange (sax), with the War-  
field stage band, substituted for  
"Tuba" Wolf as master of cere-  
monies during the latter's layoff for  
a week.

Al G. Barnes Circus is first out-  
door attraction announced for San  
Francisco this year, coming early in  
April.

A new marionette theatre opened  
here Feb. 16 at 688 Fillmore street,  
using double bill—Mol'ere's "The  
Doctor in Spite Himself" and a  
tragedy by the William Boardman  
Howard marionettes.

Ackerman & Harris-Oppe's new  
El Capitán, being erected at 191  
and Mission, will seat 3,100.

Mrs. Maria Teresa Hilgartner, 32,  
daughter of Mrs. Schumann, was  
married here Feb. 17 to Dr.  
Charles Marvin Fox, 43, Pasadena  
(Ca.) surgeon.

Ruth Taylor, film actress, went  
"on the air" over KYA during the  
West Coast Theatres hour, and sur-  
prised with her ability to talk.

Embassy, San Francisco home of  
Vitaphone and Warner Bros. pic-  
tures is now the air five nights  
a week. Having stage acts to  
present, Embassy is sponsoring an

hour's program each Tuesday and  
Thursday over KFO, and a similar  
hour each Monday, Wednesday and  
Friday evening over KFRG.

Chick Crapater, former auditor U.  
of C. and the California (West Coast  
Theatres), in Berkeley, has been ap-  
pointed cashier of the local Fox  
Film Exchange.

Paul Nicholson replaced Harry  
Adams in "The Scarlet Woman" at  
the Geary.

Frank Whitbeck's private menag-  
erie at his home in San Mateo Park  
has made several changes. The fa-  
mous duck, Abagail, and her com-  
panionate partner, Deuteronomy,  
created such a storm of protest  
from the neighbors that Frank had  
to move them to another location,  
where they are now "boarding out."  
Recent additions are a Manchester  
terrier and a Roller canary (that  
actually sings).

Little Theatre Players presented  
"The Enchanted Ring," a farce by  
Frederick Stuart Smith, under the  
author's direction, at the California  
club Feb. 16.

A new racket in outdoor adver-  
tising was used with the appear-  
ance of Yehudi Menuhin, violinist,  
when one sheet posters  
were distributed advising the con-  
cert was "sold out." Menuhin's in-  
flated concert here, five weeks ago  
precipitated a riot when the over-  
capacity mob rushed down the  
aisles.

Fred Giesca bought "Broadway"  
for two weeks' San Joaquin val-  
ley tour, following its eight weeks'  
run at the Curran.

State, Fresno, recently acquired  
by West Coast Theatres, opens  
March 12 with Vitaphone and  
Movietone.

Dick Lucas, head usher at the  
Granada, has been promoted to floor  
manager in charge of service at the  
Warfield.

For the third consecutive week  
Orpheum's band are in the  
pit at the Granada, due to stage at-  
traction taking up the entire time  
allotted between features. Two  
weeks ago the Koly and Bill show  
occupied the entire stage. Last  
week it was the Elsie Victor Artists  
and current the Four Marx Bros.  
are providing the entire entertain-  
ment.

## CINCINNATI

Shubert—"Student Prince."  
Grand Theatre—"The  
Cox—"Noose" (stock).  
Empress—"Bright Eyes."  
Palace—Vaude-films.  
Albee—"Man, Woman and Sin"  
and show.  
Capitol—"Sorrell and Son." Vita.  
Lyric—"East Side, West Side."  
Walnut—"Rose Golden West."  
Strand—"Under Tonto Rim."  
Gifts—"Grandma's Boy."

"Oh, Kay" grossed around \$20,000  
last week at Shubert.

Keith interests have added Frankel  
movie houses in Newport, Ky. (across  
river from Cin.), also sev-  
eral theatres in Muncie and other  
Indiana points, of late. Firm has  
engaged A. G. Hetschler, manager  
of Orpheum, Walnut Hills pic-  
ture house, for next 19 years to  
supervise its Gifts, Strand, Walnut  
and Family theatres in downtown  
section.

Coney Island, up-river amuse-  
ment park, starts season May 19,  
with George F. Schout as president  
and general manager. Covered  
dance pavilion, with wood floor  
and to accommodate 2,500 people,  
and several new rides are new fea-  
tures.

Recently padlocked Castle Farm  
has been taken over by the new  
Castle Farm Amusement Co., in-  
corporated for \$250,000 with Charles  
Ginn, Earl and Cecile. Vollmer as  
incorporators. Vollmer is brother-  
in-law of A. J. "Toots" Marshall,  
former operator of suburban cafe,  
who, it is understood, retains an

equity in the new company and will  
continue as manager when padlock  
is lifted. New company links up  
with company formed by Marshall  
to operate Greenwich Village night  
club just started in Dayton Ohio.  
The Dayton Company was incorpo-  
rated for \$200,000.

## OKLAHOMA CITY

By GEORGE NOBLE

Sunday openings of picture shows  
at Temple, Tex., opposed by peti-  
tions. The Star, Tumble, Tex., re-  
cently damaged by fire. Thomas A.  
Pence takes over the Palace, Meke,  
Tex. Nelson & Simpson have pur-  
chased the Rialto and Wellex the-  
atres, Wellington, Tex. E. F. Peters,  
Dallas film man, died recently. Wal-  
lace E. Walthall of this city becomes  
manager of the new consolidated  
Enterprise Film Co. and new State  
Film Co. The Palace, Belton, Tex.,  
damaged by fire. Roy Alken, Pathe  
manager; Sam Benjamin, F. B. O.,  
has been elected director and sec-  
retary of the Oklahoma Film Board  
of Trade. The Queen theatre, Hig-  
gins, Tex., has been sold to Otto  
Whyte, the Majestic, Dewar, Okla.,  
after being closed several years, has  
reopened. Bertha McGee, wife of  
Patrick McGee, manager of the Cri-  
terion here, ill in the hospital with  
appendicitis.

Marjorie Chase, author of "The  
Whiphand," to be produced by  
Shumlin and Streger, has written  
another play called "Winter's Keep."

E. K. Brown, assistant manager,  
Loew's State, New York, is now  
manager at the Manor, New York.

Edward Goodman is managing the  
81st Street, New York, succeeding  
Robert Hawkins, shifted to the  
Riverside, New York, as manager.

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COFFEE SHOP

## MINNEAPOLIS

Metropolitan—Dark.  
Shubert—"Twelve Miles Out"  
(Bainbridge dramatic stock).  
Hennepin—Orpheum—Vaudeville  
and "The Missing Link."  
Pantages—Vaudeville ("Nite  
Club") and "Come to My House."  
Palace—"Alone the Doctor" (Mc-  
Call—Bridge musical tab).  
Seventh Street—Vaudeville (Zer-  
man, Farrar & McBride revue) and  
"Coney Island."  
Gayety—"Hollywood Scandals"  
(United burlesque).  
State—"London After Midnight."  
Garlick—"Old Ironsides."  
Strand—"The Last Command"  
(second week).  
Lyric—"On Your Toes."  
Grand—"The Magic Flame."

In connection with "clown night"  
features every Wednesday night,  
the Gayety (United burlesque) aug-  
ments its chorus to 32, using 16 local  
girls.

Pantages theatre has one more  
picture coming under its contract  
with United Artists. It is "Two  
Arabian Knights," week Feb. 25. F.  
& R. have the United Artists pic-  
tures again.

Jean Oliver has returned to New  
York and A. G. Bainbridge is using  
guest stars in feminine leads for  
balance of season.

## PITTSBURGH

By W. J. BAHMER  
Nixon—"Lulu Belle" (Lenore U-  
rie).  
Alvin—"Oh, Kay" (Julia Sande-  
son).  
Pitt—"Broadway"  
Davis, Harris, Sheridan Square  
and Aldine—Vaude.  
Penn—"The Enemy."  
Grand—"Beau Sabreur."  
Gayety—Stock burlesque.  
Academy—Dixon's "Big Revue"  
(Mutual).  
East End—"Sainly Sinners."

L. K. Sidney, Joe Hiller and  
Nathaniel Finston were here for the  
inauguration of the stage band pol-  
icy at the Penn theatre, which start-  
ed this week. Previously Dave Har-  
man and band were on the stage  
playing for the units. This week  
the pit orchestra, augmented by  
some dance men, making 24 in all,  
took to the stage, with Don Albert  
doing the m. c. and conducting.

Phil Spitalny will be musical di-  
rector for both pit and stage or-  
chestra when the Stanley opens. He  
comes from the Lafayette in Buf-  
falo.

The opening of the Stanley 4,000  
seater, Seventh and Penn, a block  
from Loew's Penn, is announced for  
Feb. 27. The film will be "Gentle-

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DOUBLE ROOM WITH BATH, \$17.50 AND \$21.00 WEEKLY

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men Prefer Blondes" and on the  
stage Anatole Friedland and revue.

Regarding company managers and  
advance agents—Fred Wright with  
"Tommy," Fred Zweifel back with  
"Honeydew Lane," George Florida  
ahead of the Diving show, Al Can-  
by in advance of "Hit the Deck" and  
Tunis Dean ahead of Lenore Urie.

F. F. Smith is here for a visit  
prior to taking the management of  
the new house that Loew opens in  
Indianapolis March 3.

## MEMPHIS

By WALTER D. BOTTO  
Auditorium—"My Maryland."  
Loew's State—"Now We're in the  
Air"—vaude.  
Lycium—"The Last Mrs. Chey-  
ney" (stock).  
Palace—"Man, Woman and Sin."  
Pantages—"My Lady of Whims"  
vaude.  
Majestic—"The Gay Deceiver."  
Prince—"What Price Glory?"

Ernest Emerling is general man-  
ager and press agent for Loew's  
theatres here. Frank Barnett has  
gone to Atlanta.

Ducett & Foster, contractors for  
the Memphis Orpheum Theatre Co.,  
say they will have the new Orphe-  
um theatre ready to open Oct. 1.

Three-fourths of the churches  
here are presenting moving pictures  
on Sunday night free.

## NEWARK

By K. R. AUSTIN  
Shubert—George White's "Scan-  
dals."  
Broad—"The Play's the Thing."  
Proctor's—Vaude—"Open Range."  
Loew's State—Vaude—"Wickedness  
Preferred."  
Newark—Vaude—"Love Me and the  
World Is Mine."  
Brantford—"Flying Romeos"—  
vaude.  
Mosque—"Shepherd of the Hills"—  
vaude.  
Fox Terminal—"Sunrise" (3d  
week)—Movietone.  
Rialto—"The Circus" (2d week).  
Capitol—"Dog of the Regiment."  
"French Dressing."  
Goodwin—"Gentlemen Prefer  
Blondes."  
Empire—"The Noose" (stock).  
Lyric—"Lid Lifters."  
Orpheum—"Headin' Home"—films.

The Mosque with Sophie Tucker  
did nothing remarkable last week;  
"The Circus" at the Rialto disap-  
pointed, while "Sunrise," in its sec-

ond week at Fox Terminal, held up  
fairly well, but, of course, not so  
well as its first week. Big business  
in a week of red-hot competition  
went Loew's State ("The Student  
Prince"), which house good pictures  
are restoring to its former position  
of leadership. Proctor's with seven  
acts for the week, and the Bran-  
ford, where Harry Crull's excellent  
show packed them in. George Glot  
has been such a smash at the Bran-  
ford that he is being retained for a  
third week.

The Sanford, Irvington (S-F), is  
putting in a m. of a policy, adver-  
tised as "The Brantford theatre jazz  
policy." This is the first residential  
suburban house to adopt this form  
of entertainment. Clark Bain is m.  
c., and Ray Nichols' band is in.  
The house changes bill twice a week.

A. Johnny Mack, former manager  
of the Empory, was succeeded by  
David R. Blyth. The Empire Play-  
ers in their second week did not pull  
a profit, but they are well liked.  
Archie Carshaw, daughter of Henry  
L. Marshall, assistant production  
manager Brantford, joins the com-  
pany this week.

## BALTIMORE

By BRAWBROOK  
Maryland—"My Maryland."  
Auditorium—"The Firebrand" (E.  
H. Knopf).  
Ford's—"The Bachelor Father."  
Garden—Vaude and picture.  
Hippodrome—Vaude and picture.

"Our Beters" failed to register  
very strongly at the Maryland last  
week, getting a very mixed notice  
and only fair public support in spite  
of local popularity of Ina Claire and  
the personal praise she elicited from  
reviewers. House reports about  
\$10,000 grossed.

Edwin H. Knopf's second week of  
"The Captive" continued to draw  
good business and with a \$150 top  
Well over \$6,000 was counted.

It is understood that both the  
Philadelphia and Philadelphia or-  
chestras will play four concerts  
each here next season at an in-  
crease in prices ranging from 16 to  
33 percent. This is a result of con-  
ferences between a committee ap-  
pointed by Mayor Huber and the  
orchestras' representatives. The  
new price scale is less than half  
the increase demanded by the or-  
chestras, but will reduce the operat-  
ing deficit by about \$1,100 a per-  
formance.

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Marilyn Jim  
Marlowe Raym'd E  
Marvin & Van  
Mason Eugene  
Mendelsohn Doty  
Meyers B  
Miles Baptiste  
Beaumont Louis  
Blake Francis R  
Brown Maybell  
Byrne Elizabeth  
Campler Joan M  
Carter Maurine  
Clarke Pearl  
Cohen  
Dalton Edgar  
Devlin Joe  
Driver Gene  
Driver Helene  
DuBall Frank  
Dumitrescu Mittu  
Edgins Ray  
Gals & Howard  
Goldsmith M  
Gomes & Gomes  
Goodman Harry  
Grey Justine  
Griffin George D  
Hayes Jimmie  
Hearne Edward  
Iversen Fritzie  
Kay Harry  
Kelly Orry  
Ketterman Eleanor  
LaBanc Marie  
Lee Mildred  
Leonard Leon



ANOTHER  
BROADWAY  
TRIUMPH  
FOR  
SAM FOX

ANOTHER  
BROADWAY  
TRIUMPH  
FOR  
JESSE CRAWFORD

# JESSE CRAWFORD STARLIGHT AND TULIPS

"STARLIGHT AND TULIPS"  
PRESENTED BY A GORGEOUS  
CAST. THE APPLAUSE WAS  
TUMULTUOUS AT EVERY  
PERFORMANCE.

FREE !!  
A SPECIAL ORGAN PRESENTATION OF "STARLIGHT AND TULIPS" HAS BEEN PREPARED. WRITE FOR IT

**Starlight And Tulips**

Words by ALFRED BRYAN      Music by PETE WENBLING

*Moderato*

*Fant.* *VOICE*  
Gilt-ver star-light

brings a gold-en mem-o-ry      Of a gar-den where the te-lips

grew      Where the spell of love, full o-ver you and me

And ev-ry te-lip meant a kiss for you

*REFRAIN (Singing)*

Star-light and tu-lips love-spells di-vice

My lips and your lips each night shed ows

meet-ing, Per-fume of kiss-es, Sweet, or than

vice      Star-light and tu-lips brought

your lips to mine      mine

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A SPECIAL PRESENTATION OF  
"STARLIGHT AND TULIPS"  
THE SEASON'S MOST BEAUTIFUL  
MELODY FOX-TROT SONG GIVEN  
A TREMENDOUS OVATION  
WEEK OF FEB. 10, AT PARAMOUNT  
THEATRE, NEW YORK, PLAYED  
BY JESSE CRAWFORD, WORLD  
RENOWNED ORGANIST, MASTER  
SHOWMAN, AND EXCLUSIVE  
VICTOR RECORD ARTIST.

N. B. — SAM FOX HITS ARE BROADWAY SENSATIONS — DON'T OVERLOOK THESE  
"HUMORESQUIMO" — "WINGS" — "BLUEBERRY LANE" — "FASCINATING VAMP" — "POLLY" — "CHOPINATA"

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# VARIETY

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VOL. XC. No. 7

NEW YORK, WEDNESDAY, FEBRUARY 29, 1928

64 PAGES

## B'WAY'S TOP RENT \$850,000

### AIMEE'S SPIRIT TO GUIDE OWN CEMETERY—BEFORE AND AFTER

**Tombstoneless Plot, with Mrs. McPherson's Resting Place Featured—Plots from \$40 to \$250, Payable on Installments, but Before Passing Out**

Los Angeles, Feb. 28.

Aimee Semple McPherson is going to have the classiest cemetery in the world. It's for her Four Square Gospel Congregation, and there are 2,500 lots ranging in cost from \$40 to \$250.

Mrs. McPherson is going to build on the Burbank cemetery plot, to be known as Blessed Hope Memorial Park, a Chapel of the Angels which will be her own tomb. No tombstones will be permitted.

Chapel of Angels is to be erected in the center of the burial grounds as Mrs. McPherson, when she leaves the world, proposes to continue as the head of the temple workers.

#### Site Prices

Price of graves, starting at \$40, will be those furthest removed from the leader's tomb. Coming up from the imposing entrance, the prices rise by \$10, \$15, \$20 and \$50 leaps until single graves in the consecrated circular plot at the front end of the tract, adjoining the leader's shrine, are \$250. However, Mrs. McPherson's plan provides that all members of Angelus Temple, regardless of price, shall live together, die together and go away together.

In the literature telling of the project is the following: "On the appointed day, those who sleep together will rise together, under direction of Mrs. McPherson's own spirit."

That Mrs. McPherson considers purchase of burial plots in the Memorial Park is illustrated in the announcement, which says: "Prices must always be leased before the opening—and if the demand grows they must also of necessity be increased. A single grave, a family section or a reservation of any size (Continued on page 44)

### George Price Playing Irving Berlin's Life

George Price is putting on a show, written by Crane Wilbur, the story of which concerns the life of Irving Berlin. Price will have a role in the show and Al Todel will be business manager and publicity director.

Todel is reported having an interest in the show.

Rehearsals start March 5.

### 20,880 Bulb Signs

Figures show there are 20,880 electric signs from the Battery to 135th street. Broadway has 1,969 signs; Third avenue is next with 1,155; Eighth avenue has 806; Second avenue, 654, and Seventh avenue, 618.

Restaurants use the largest number of signs, barber shop poles follow with 2,260; automobile salesrooms and garages, 1,125; tobacco, 1,098; tailors and clothiers, 1,060; dentists and doctors, 964; drug stores, 908; theatres, 875.

### FOX HIGH CLASS SUPERVISOR OF CLOTHES

### Mr. and Mrs. Harry Collins in Charge of Special Department

Mr. and Mrs. Harry Collins have been given, under contract, exclusive direction of the modiste department at the Fox studios on the coast. It is a striking innovation in picture production preparation.

Harry Collins is one of the best known and foremost dressmakers in New York, that covering the country. He is an extremist in styles and has been so noted among the elite patronizing his various establishments in past years, when Harry Collins on a gown always meant real money.

With Fox, acting under W. R. Sheehan, general production director who put through the contract, the Collins will furnish the Fox women players with all of their clothes, furs, shoes, stockings, and everything they may wear of the modern modes in picture work. (Continued on page 62)

### HOTEL ASTOR SET AT \$13,000,000

**Renewal Term of 21 Years to Muschenheims—Property Rental of \$650,000 Annually and \$200,000 Taxes—Former Rental \$425,000—Not Highest Valued Hotel in N. Y.**

### WORLD'S BEST SITE

A renewal lease from the Astor Estate has been obtained by the Muschenheims on the Hotel Astor at a rental of \$650,000 annually, for the term. Additionally the hotelmen pay the taxes, amounting to \$200,000, and totaling a rental of \$850,000 per annum.

Broadway's highest rental is reported based on a valuation of \$13,000,000 for the Astor site, at a 5 per cent return. On the former lease held by Muschenheims, also for 21 years and about expiring, the annual rent has been \$425,000.

The Hotel Astor is reputed a profit maker approximating \$2,000,000 each year. It has about 900 rooms and around 40 banquet halls. The latter are an important factor of the hotel's income, with frequently 10,000 or more people meeting the attraction. (Continued on page 34)

### BANKS ON AIR

For the first time conservative banking institutions will enlist radio as a co-operative publicity medium when the Mutual Savings Bank Hour of Music goes on the WEAR network March 9 and every Friday at dinner time thereafter.

Louis Katzman's orchestra will be the attraction. The programs and "time" will stand the Savings Banks' Association of New York State, which is the sponsor, over \$1,500 a week or \$100,000 annually. That includes the supplementary newspaper display space to call attention to the radio broadcast.

### Flopping Speakeasies

Grosses are away off in the Times Square speakeasies. Too many joints one reason. Strictly stag places that won't admit women hardest hit.

### GRAND CENTRAL STATION'S FILMS; 'SHORTS' AT 25 TO 40c—800 SEATS

**A. J. Parker Negotiating With N. Y. C. and Then After Other Big Stations—1-Hour Program on 24-Hour Grind—Railroad Officials Favor Idea**

### Y. W. C. A. Shakeress

Utica, N. Y., Feb. 28.

When Betty Abbott as a principal with the Mutual wheel burlesque show, "Social M. d. s." started to shake it up while singing "How'd You Like to See My Tootsie?" at the Colonial, the natives gasped. Betty was moving pretty fast all over at the time.

Later the home folks about passed out when it was discovered the same Betty formerly has been physical director at the local Young Women's Christian Ass'n.

Negotiations are on between Austin J. Parker, former Associated Press reporter, and the New York Central for construction of a motion picture theatre in the Grand Central station, New York. Following the culmination of this deal Parker hopes to secure rights to operate picture houses in all the large railway terminals throughout the country.

N. Y. Central has accepted Parker's proposal for consideration after having turned down numerous similar offers from chain operators. Picture houses in stations are regarded as opposition to newsstand sales, figuring the novelty and superiority of pictures as a time destroyer.

It is intended to operate a 24-hour grind house, program to run about an hour, made up mostly of shorts, estimating that most of the customers will have trains to catch. These limited film requirements eliminate the matter of supply almost entirely, while also cutting film rentals to a minimum.

The house in the Grand Central will have a drawing population of about 50,000,000 people annually (about 1,000,000 a week) to figure on. Last year, according to official statistics, the Grand Central station handled that many people. Of the total, 43,000,000 were passengers, while 10,000,000 were visitors.

#### Penn Opposed

There are approximately 50,000 visitors to New York daily who pass through the Grand Central. A similar number is calculated for the Pennsylvania station. Pennsylvania Railroad officials have consistently refused to consider picture houses, but it is believed that a successful trial at the Grand Central may bring a change of attitude by the Pennsylvania.

In the case of the Grand Central, railroad officials insist on laying out the plans and building of the theatre themselves, renting the space to Parker at a price reported to be \$14 a square foot per annum. The house will have a seating capacity of from (Continued on page 41)

### OVERSEAS FILM LIKES AND DISLIKES

### M-G-M Salesmen Codify European Tastes by Nations

Conditions in various European countries, as described by sales managers attending the recent M-G-M international sales convention, indicate that Europeans like serious drama on the screen and particularly dislike light comedies, although fond of the slapstick variety.

A summary of conditions as told by various delegates:

#### Spain

Spain has no middle class, so films cater either to those who are poor or rich. Pictures with Spanish themes are dangerous and not (Continued on page 42)

### No Legit Road Bookings Minneapolis, Feb. 28.

Metropolitan has been dark for two weeks and there apparently still are no legit bookings in sight.

Season is setting a new record for the scarcity of its attractions.

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



# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 10.

The bombshell of the week was my publication of the letters passing between the Lord Chamberlain and Ernest Edelman over "The Cradle Snatchers," which Lord Cromer turned down for months, refusing Edelman a reconsideration, and then licensed, some months later, for a rival management, Clayton and Waller.

## "The King Can Do No Wrong"

As Edelman had suffered, possibly, financial losses and in addition was afraid his reputation would be harmed in America where managers might refuse him plays, saying, "You cannot get them past the censor while Clayton and Waller can," he took counsel's opinion as to whether he could sue the Lord Chamberlain for damages.

"No, you have no remedy, even if allegations were brought against a member of the censor's staff, or what charges you make," said counsel. "The Lord Chamberlain can do what he likes. His act was an Act of State and the Crown cannot be sued for his act."

## Problems of Censorships

Edelman gave Lord Cromer assurance that "The Cradle Snatchers" was a very much more wholesome play than "Fata Morgana," "The Vortex" or "Scotch Mist."

"No, I will not license it," said the Lord Chamberlain, "never mind what alterations are made."

Then he did—to someone else.

The critics have been very hard on "Sauce for the Gander," as they call "The Cradle Snatchers" now. They accused it of all kinds of nastiness.

I thought it pardonable farce and said it should run a year. Apparently it won't.

## A Lovable Personality

Tommy Dawe, the manager-agent, who died the other day, will be nearly as much regretted on your side as on ours. Hundreds of Americans knew him, and everybody adored his lovable personality.

He could "pull legs" all night. He liked, for instance, to start George McEllan arguing with Edward Laurillard, and then sit back laughing.

He married Ella Retford, whose personal qualities have made her a very attractive vaudeville performer, and who appeared at your Palace with great success.

## The Loyal Friend

Tommy Dawe mucked along for years as an agent, sometimes flourishing, sometimes broke. Then he met James White, the financier who ran Daily's, and went with him into his last big gamble. It ended in White's suicide and Dawe's death, caused by worry.

During the days of the smash, Tommy Dawe never complained about his own troubles. He thought only of Jimmy.

## Geneva's Tammany Hall

When coming out after "Listeners," Reginald Berkeley's new League of Nations play, at Wyndham's, I saw Gilbert Miller, who introduced me to his wife because she always read me in "Variety," I said, "Gilbert, now I know why Americans won't join the League."

Berkeley, who was formerly a League of Nations official, has written a sensational melodrama with Great Britain as the hero, and the naughty Russians as the villains.

Although you would scarcely follow the bewilderment of the plot, I gathered that Russia is going to make war on Poland, so the Soviet abducts Lord Cecil—that is who it would be—makes him lose his memory with hemp, and then becomes a Polish countess so that Great Britain won't be on Poland's side.

## The "Daily Express" Again

There was loud laughter in the theatre when a "Daily Express" reporter forced himself into the British delegate's rooms at Geneva. I know Reginald Berkeley used to be a leader writer on the "Daily Express," but the audience, not aware of that, thought it was another smack at me, and roared with laughter.

When, in the Tower, the "Daily Express" reporter was found murdered, there was another cheer. If they had murdered some more members of our staff in the fourth act, there would have been a riot of joy, I am sure.

## Edgar Wallace's Musical

In the vain attempt to rival American methods, they are going to extremes nowadays.

"The Yellow Mask." Edgar Wallace's first musical play, stages a jewel theft at the Tower of London and then goes to Chinese tortures. It begins with "The Yeomen of the Guard" and ends up with "The Shanghai Gesture."

It would do well at the Lyceum, the Palladium or the London Hippodrome, while it would have been an ideal show for the New York Hippodrome in the Burnside days. In the Carlton, which has no pit or gallery—I wonder!

## Archie Selwyn Annoys London

These Archie Selwyns and Al Woods are making London managers very angry. They not only come over here and say there is no theatre, but they sell what plays they have at high prices.

For "Coquette," Selwyn asked \$500 a week for Jed Harris and \$260 a week for himself, besides extravagant royalties, while, for "Broadway," he demanded a \$10,000 premium, fifty per cent of the profits and the author's fee, in addition.

Personally, I agree with all the Americans who can get any money out of our dumbbells, who cannot invent, and who cannot plan and who, merely go in for the canned-play business.

## Another "Criticism" Barred

This barring of critics still goes on. When Sir Barry Jackson did "Macbeth" in modern clothes the other night, the editor of the "Out-fitter" could not get a seat!

I thought "Macbeth" dreadful. They had obviously engaged people because they could not act Shakespeare, and then dressed them up like a lot of brass hats.

The Swedish Ambassador complained, the other day, that Robert Lorraine had murdered Strindberg's play, "The Dance of Death." Now, Al Woods complains that Shakespeare has been insulted.

## America Insulted

The "Tin Gods" management report, I believe, that a newspaper was wrong in saying that Archie Selwyn walked out on the first night because America was insulted. If he didn't he ought to have. It was ridiculous.

Irving Marks, who had seen the play in Paris, told me he had only taken Al Woods so they could have "a laugh."

## Neither Selwyn nor Woods stayed for the end. I had to.

## SAILINGS

March 14 (Mediterranean cruise), Mr. and Mrs. Sol Wurtzel (France).  
March 6 (New York to Algiers), Lawrence Schwab, Bobby Connelly (Laurentine).  
March 2 (New York to London), Edna Hibbard, Adrian Roseligh, Georges Romaine (Berengaria).  
March 2 (New York to London), Mr. and Mrs. Samuel Goldwyn (Berengaria).  
Feb. 29 (London to New York), Winnie Lightner (Majestic).  
Feb. 25 (New York to Paris), Valentin Mandelstamm (Paris).  
Feb. 25, (New York to London),

Harry Thurston (English) (Australia).  
Feb. 25 (New York to London), Jack McKee (Olympic).  
Feb. 24 (New York to London), Harold Tillotson (Olympic).  
Feb. 24 (New York to London), Keller Sisters and Lynch (Olympic).  
Feb. 24 (New York to London), Tago Nielsen, Allan Byre, Dave Lewis, F. L. Stronghold, J. J. Letsch, F. Curioni, Roualt LeMat, J. C. Squier, P. N. Brinch (M-G-M sales managers), (Paris).  
Feb. 22 (New York to Berlin), Victor Nordlinger (DeGrasse).  
Feb. 22 (London to New York), Lady Diana Manners (Berengaria).



PHIL BAKER

upon the only occasion he has ever been photographed without his accoutrements according to

## HARRY ROSE

"The Broadway Jester"

PARAMOUNTING

Allen, Cleveland, this (Feb. 25) Indiana, Indianapolis, next (Mar. 3)

## Prominent Dummies

Paris, Feb. 19.

Latest novelty here is a series of display dummies in shop windows cleverly sculptured and tinted to represent well known people.

Thus one recognizes Colonel Lindbergh showing a dress suit and Josephine Baker, the colored singer, setting off costly silks and satins.

## LONDON

London, Feb. 20.

Undaunted by the failure of his last play, "Regatta," (which, after all, find fresh life as a musical), Sutton Vane has a new one called "Go to the Devil," in which Satan himself appears. It is yet to pass the censor. Sutton Vane, originally an actor, will return to the boards in the piece.

"The Unknown Warrior," the play which caused Bernard Shaw to remark, "It's almost worth having had a war to get a play like this," has created such an impression on its production at the Little Arts Theatre Club that it will be publicly shown at the Little Theatre for a fortnight.

Little Tich, famous diminutive comedian, who died at his home in Hendon Feb. 8, was the youngest of 14 brothers and sisters, as a minstrel entertainer in 1880. He was in the first play produced at the London Hippodrome, "Giddy O'stend," and appeared in the earliest revue at the Old Tivoli in 1922. Tich was originally married to a Spanish dancer, who died in 1926, and a year or so ago he married Ivy Tiltton, a music hall entertainer, who survives him, with a young son.

Another Little Theatre is to be added to London's try-out houses. Herbert Jay having acquired the Hampstead Conservatoire of Music, which will be converted into a play-house. Spril Arandale is interested in the management. House will be opened in March, accommodation for 800.

A liberal deal of £20,000 is claimed for "The Yellow Mask," Edgar Wallace's new musical thriller at the Carlton, London's latest theatre.

After many rumors of returning to the London stage, it seems definitely set that Elsie Janie will now come over to stage a one-act novel, "The Elder Brother," has been acquired for production by Harry I. Cohen.

## Albertina Rasch Girl Weds

Paris, Feb. 19.

Miss Carlotti, one of the Rasch girls at the Moulin Rouge, was married to a chorus boy named Symlet in the same show.

Bridgmont is a pianist from Russia, and also sings in music halls.

# AUSTRALIA

By Eric H. Gorrick

Sydney, Jan. 28.

Business very brisk around the theatres at the present time. Muriel Starr is packing the Palace with a rather silly melodrama called "Corneville." "Archie" is still drawing well at the St. James for the Fulmer, and review of "Mercenary Mary" will follow.

Williamson-Tait have a hit in "The Girl Friend" at Her Majesty's. Annie Croft is the star of the attraction.

Several pantos will close, now that the school vacation has ended. Jim Gerald will open a new season at the Fulmer, and Frank Nell will produce American stock plays at the Opera House next week. Gerald sails for America in April.

Irene Vanbrugh and Dion Boucicault opened in "The Letter" last week. English stars are quite a draw in this country, and big business is expected. A splendid cast includes Norman McKinnell and J. B. Rowe. This attraction will transfer to the Criterion next week and be followed at the Royal by Gordon Gray in "Trial of Mary Dugan."

Players for "Mary" list Gwyneth Graham, Brandon Peters, Fred Roland and Iris West. Both "The Letter" and "Mary Dugan" under W-T management.

"A Cuckoo in the Nest" will finish this week at the Criterion and opens for a season in Melbourne. Rufe Naylor has secured a success with "The Film Girl" at the Empire. Bobby Jarvis, Van Lowe, Audrey Lewis and a corking ballet all help.

A sweltering afternoon found this theatre jammed for the Australian premiere of Sonny Clay and his orchestra, assisted by a company of colored dancers and singers. Harry Muller booked the attraction in America. On opening it looked as though the troupe needed a little more rehearsing, but all the tunes offered are brand new here. It would have been better if the boys had interspersed a couple of melodies more cleverly.

Four Covans did nicely with their stepping and Ivy Anderson, soubrette, did fairly well. Dick Saunders, a m. c. proved disappointing in this respect. The colored unit takes up the entire second half of the bill. Vaudeville supplied by Armstrong and Phelps, Hector St. Clair, Cavalcade and Davy Jamieson fills in first half of the show.

## Pictures

"What Price Glory" will finish at the Prince Edward this week to be followed by "The Scarlet Letter."

"Resurrection" still doing nicely at the Crystal Palace.

Lyceum is offering "Cat and Canary," "Swim," and "A film showing the preparations for the flight to New Zealand by Moncrieff and Hood, now lost. Sid Burchall, the stage attraction, "Rose of the Golden West" and "Dearie."

Armstrong and Phelps on the stage twice daily.

Lyceum will close with "Swim, Girl, Swim," and "Cat and Canary." Tilton and West on stage.

"False Shame" still running at the Ady Hall. German-made picture has proved a big attraction for many weeks.

"Ben-Hur" is having a second city release at the Piccadilly.

Empress opening "Rose of the Golden West," "Million Dollar Mystery" and "When a Man Loves."

## MELBOURNE

"Student Prince" is making a heap of coin for W-T at His Majesty's. When played in Sydney for Rufe Naylor the show did not go so well and toward the end of run proved a losing proposition. Beppie De Vries and James Liddy are the featured players.

"Queen High" will quit the Royal after but brief stay. Followed by "The Terror" for W-T.

"A Cuckoo in the Nest" will come into the King's next week after a run in Sydney for W-T.

Fulmer will play a panto at the Princess to good business.

At the Athenaeum "The Alarm Clock" will move out this week after playing a season for the Carrol management.

Ann Suter is star at the Tivoli this week. American girl is doing fairly well. Acts on stage will include Murry, Martine and Sherry, Tom Katz and saxophone band, Christie and Daly, Hazell and Day, and Lorna Lane and Leslie.

Sifty and McCreary playing the Bijou for Euler.

## Pictures

"Seventh Heaven" playing successfully at the Capitol. Commonwealth is the stage attraction.

"Chang" opens at the Athenaeum next week at \$1.10.

"Mockery" is in for a week's run at Hoyt's. Chaney a big pull in this city.

Majestic reports nice business with "Dearie" and "Back to God's Country."

Paramount offering "Swim, Girl, Swim," and "Three's a Crowd."

## News From All States

Leon Gordon will do "The Squall" for W-T during his tour of the country.

It has been definitely decided by W-T to stage a revival of "The Merry Widow" in Melbourne. Beppie De Vries and James Liddy to be featured.

"Rio Rita" will be one of the big attractions at the Fulmer at the St. James this year.

Company now playing "Ree-Marie" will open in Sydney, at a later date, in "The Desert Song" for W-T.

Following the run of "The Film Girl" in Sydney, Rufe Naylor will stage another musical called "Take the Air." Naylor, who has been seriously ill, has now recovered and has resumed the managerial reins of the Empire.

It is reported several directors, previously associated with Naylor, have withdrawn their interests and that a new company will shortly be formed with Naylor remaining as head.

Owen Nares, English star, will play this country for W-T. He will bring a complete company with him.

W-T will stage Puccini's last opera, "Turandot," in Melbourne this year. Complete production from La Scala will be brought out. Maria have been engaged to sing the tenor role.

E. J. Tait, director of Williamson-Tait, has become a speed boy. He has attempted several times to break the record between Sydney and Melbourne—similar to San Francisco and Los Angeles. Damage done by the theatrical magnate to farmers' chickens is simply remedied by handing out passes to the injured party for one of the firm's attractions.

Members of "Cradle Snatchers" will return to America this week after leading a prosperous run in this country.

Ted Clifford, American dancer, has teamed with a man and woman and is now presenting a three-act over the Tivoli circuit.

Louis Bennisson is suing W-T for \$5,000, alleging breach of contract. W-T has replied to the actor's claim by stating that Bennisson appeared on the sixth night of "Road to Rome" at the Tivoli.

W-T discharged Bennisson, who was receiving \$500 a week, but later reinstated the actor at a salary of \$200. "Road to Rome" failed in this country.

Bennisson has returned to America, and his evidence will be taken on commission.

## Picture Notes

It is probable that "King of Kings" will go into the Prince Edward, Sydney, at Easter for an extended season.

Byron Bidwell will handle the production units for Hoyt's theatre, which opening "Rose of the Golden West," "Million Dollar Mystery" and "When a Man Loves."

Some of the big features to be seen here this year include "Metropolis" (Ufa), "His Lady," "The Scarlet Letter," "Chang," "King of Kings," "Wings," "Able's Irish Rose," "The Circus" and "Sunrise."

Providing arrangements can be made with the Musicians' Union, Hoyt's will import 30 musicians, together with 30 local players, for their new theatre, the Regent. Signor Kost will conduct.

Union Theatres will open its new Capitol this year. House is situated downtown, and the site once occupied by Wirth's Hippodrome.

J. Wright has arrived to look after the Paramount interests in this country.

Hans Vadia, who controls the agency here for European pictures, has teamed with a man and woman and is now presenting a three-act over the Tivoli circuit.

First of the company's release will be "The Dancer," which goes into the Piccadilly for an extended run. Other pictures to follow include "The Masked Dancer," "Passions of the Great" and "Rose Cavalcade."

Rumored here that Will Hays will appoint a commissioner to watch American interests in Australia, New Zealand and the Orient.

If this rumor is correct, Australian distribution chiefs will tell Hays to keep his hands off. They resent the idea of foreign interference.



# \$8,850,000 TO BE SPENT THIS YEAR BY RADIO 'TIME' ADVERTISERS

Amazing Total in 1928 to More Than Double 1927  
Broadcasting Expenditure—\$1,103,364 Spent  
Last Year by Radio-Phonograph Music Alone

A comprehensive survey of radio advertising compiled by a radio executive estimates that in 1928 \$8,850,000 will be spent for radio broadcasting "time" by advertisers. This is based on contracts already placed.

This more than doubles the \$3,760,010 spent in 1927 for radio network advertising, figures accurately gleaned from certified reports to the National Association of Advertisers' official organ which annually surveys any and all expenditures for advertising.

In the 1927 composite, the radio-phonograph-musical instrument division spent \$1,103,364 for advertising, with the automotive industry, financial and insurance and foods and food beverage classifications runners-up, all in the over \$400,000 class for each division.

These sums are for "time" alone and do not include the cost of talent which is actually inestimable, although roughly it should cost much again for the permanent and guest star entertainers.

The 1927 analysis of radio broadcast advertising includes the following types of other exploiters: automotive, building materials and foods, products, clothing and dry goods, confectionery and soft drinks, drugs and toilet goods, financial and insurance, foods, furniture and furnishings, jewelry, lubricants and petroleum products, machinery and mechanical supplies, office equipment, paints and hardware, radios, phonographs, etc., schools and camps, shoes, trunks, leather goods, soaps and housekeeping supplies, sporting goods, stationery and books, travel and amusement. The following agencies and agencies have special radio continuity and supervising staffs to care for their accounts: N. W. Ayer & Son, J. H. Cross Co., Barton, Durstine & Osborne, J. Walter Thompson, Lord & Thomas and Logan, and George Batten, Inc.

## Kidding Play Talk From London's Strand

An idea has cropped up here to produce British pictures of stories banned by Will Hays and play them in legit houses, tents and halls in America. The story has some reason attached to it as Marshal Neilan's deal with British Filmcraft is off, and the director will be "The Green Hat," a former hit, with an all-British company. Al Woods is supposedly behind the "Hat" film. Also Fox still holds the film rights to the play, and may be interested in the venture, somewhere.

There was some talk of Tallulah Bankhead playing her original role of Iris—March, but after a trade showing of the celluloid version of "His House in Order," which stars Tallulah, it was decided to select Blanche Sweet (Mrs. Nellian).

If the boys are going after the barred plays for the screen, Woods has another, "The Shanghai Gesture."

**YOUNG CHALIAPIN'S PERMIT**  
Los Angeles, Feb. 28.  
Feodor Chaliapin, 39, of the Russian singer, is waiting action from the immigration authorities in Washington on the question of his deportation. He is under \$500 bond.

Young Chaliapin came to this country on a six-month permit. He has been living in Hollywood and doing some work in pictures as an extra.

Carlton Leased  
London, Feb. 28.  
Clayton and Weller, in association with Moss Empires, have leased the Carlton theatre for 18 months commencing in April.

An option for prolongation goes with the lease.

## PARIS APOLLO HALTS

Variety Hall Suspends Until Autumn—Operetta Goes In

Paris, Feb. 28.  
The vaudeville policy at the Apollo terminates for the present on March 15, owing to previous plans to present operetta in the place.

The project is under contract for two months, with the syndicate holding an option for an additional two months. The promoters are Swiss and they propose to stage a French version of "The Lido Lady." This may be postponed.

However, if the scheme really goes through, and the management of Becker, Arnaud and Lartigue will resume in September.

## "Lady Mary" Witty; Aimed for New York

London, Feb. 28.  
"Lady Mary," coming at Daly's, is a musical reverting to the theatre's traditional all-British productions with the exception of the music, by Albert Sirmy. It's the first serious attempt to build up a London production for presentation abroad and probably will need altering for America. Its Australian locale of the first act wouldn't mean a thing in New York.

The piece has an exceedingly witty book by Lonsdale and Hastings Turner, and shows George Grossmith at his best.

Despite the music the show has set up a record library sale with \$150,000 claimed.

Capacity has prevailed at practically every performance.

## Goodman Gets Chevalier

Paris, Feb. 28.  
Philip Goodman has closed negotiations and awaits legal sanction of a two-season contract with Maurice Chevalier, idol of the Casino.

It is Goodman's intention to star Chevalier in a New York revue, the contract becoming effective in November.

## AMER. GIRLS IN S. AMERICA

Paris, Feb. 28.  
Dollie and Billie, American girls, now featured in the Moulin Rouge revue, will visit Spain in April, prior to sailing for Buenos Aires.

They open there at the Empire in June.

## Reforming Yacht Club Boys

London, Feb. 28.  
With Chick Endor and Billy Mann in England, negotiations are proceeding for the reuniting of the Four Yacht Club Boys again.

George Walsh and Billy Purcell are due to leave New York shortly to complete the foursome booked to open at the Embassy, London, early in March.

## Hylton to Circle Globe

London, Feb. 28.  
Jack Hylton and his band sail Aug. 3 on the Nordland to play a season at Australia and New Zealand which will last until Christmas. He will return home via America and will play a few vaudeville weeks there.

## "5 o'Clock Girl" in Sept.

London, Feb. 28.  
"The Five o'Clock Girl" will be produced by Clayton & Weller in conjunction with Lee Ephraim around September at either the Palace or the Hippodrome, whichever is available.

## Talli Dies

Paris, Feb. 28.  
Word has just been received here of the death in Milan of Filigie Talli, eminent Italian actor in that city. He was 70 years old.



## WILL MAHONEY

Sam Marx in "New York Amusements" said: "Will Mahoney is sensational. Critics are going to discover him. They're going to rave. Gilbert Seldes will write a book about him. He's a dancing fool with a glib tongue and personality plus. If you don't like him, you are the supreme egotist."

Direction  
RALPH G. FARNUM, 1550 Broadway

## L. C. C. Strongly Set Against "Cavell" Film

London, Feb. 28.  
London County Council has banned the showing of "Dawn," Arch Selwyn's intended film for America, until it has viewed "and passed the picture."

If so passed, the feature is still only available for London showing at theatres with nothing else on the program. If not passed, Herbert Wilcox asserts he will screen the film to the British and foreign press, members of Parliament and will appeal for their verdict.

Last September representations were made here by the German Ambassador to Sir Austen Chamberlain before production started. It is believed that Pauline Frederick, originally cast for the "Nurse Cavell" role, was tipped as to the future trouble if the film were made. At that time Miss Frederick pulled out on a planted story regarding the necessity of an English actress playing the part.

Although the dailies are almost 100 per cent in favor of showing the picture, the government feels so strongly it may be anticipated that the Home Office will take strong action on any attempt to exhibit the picture anywhere in Great Britain.

## London Sadistic Shocker Marked Good for U. S. A.

London, Feb. 28.  
"The Man With Red Hair," opening at the Little last night, is London's first literary shocker. Adapted from Hugh Walpole's novel, it is unfortunate that the play has sadistic tendencies.

Charles Laughton's interpretation of the madman is a piece of brilliant acting and uncanny skill. Although a short play, it is otherwise a good proposition for America, with Laughton and James Whale in the cast.

## Waring's Sailing Date

Waring's Pennsylvanians open April 2 at the Stanley, Philadelphia, for two weeks, making the third consecutive year that the stage band act has played Holy and Easter weeks at this house. The Waring's are at the New Stanley, Pittsburgh, the following week and sail April 28 on the "Lele de France" for 12 weeks at the Ambassadeurs, Paris.

Up to April 2, the Waring's are K.-A. touring in the metropolitan houses, finishing three weeks at the Palace last week.

## Edith Day in "Show Boat"

London, Feb. 28.  
Edith Day is the only principal in the current Drury Lane show who has been signed for the succeeding attraction.

This will be "Show Boat."

## Scored in London Cafe

London, Feb. 28.  
Barrie Oliver, assisted by Betty Bolton, opened a four weeks' engagement at the Cafe Royal and scored.

## LYING-IN HOSPITAL PARIS PLAY'S LOCALE

Another Has Basis in Reveller's Imagined Seduction

Paris, Feb. 28.  
The usual average of risky themes is upheld in the newcomers to the Paris theatres in the last ten days. One deals with a business man who goes to a maternity hospital where his stenographer is a patient, and finds his unmarried daughter there. Another carries through three acts a staid man who wakes up the morning after a niery dinner, to learn that a young woman had been outraged during the party, and imagines that he is the guilty man.

Love's Harvest

"Fruits d'Amour" is the title of the play first mentioned, the work of Lucien Descaves staged at the Theatre des Arts with Arquillere, Evrard, Mmes. Madeleine Carlier, Grumbach and Luder in the cast. It had a very promising start.

A wealthy contractor proud and self-made, seduces his stenographer, but undergoes punishment when he finds his own daughter about to become a mother in the lying-in hospital where the secretary is a patient. At first he is furious, but when he is made to see the situation in which he himself stands, he goes to the other extreme, endowing the hospital and arranging for the marriage of his daughter with a young man in his employ, the father of the child having disappeared.

At Sarah Bernhardt

"Le Passage de Venus," by Georges Berr, did but fairly at the Theatre Sarah Bernhardt, produced by Isola Evrard. The title of the house contributed to an indifferent reception, perhaps. A staid and studious astronomer attends a banquet and for the first time in his life drinks too much. Next morning he learns from the newspapers that a woman has been strangled and because of certain details of time and place, he is led to believe that he is the criminal. Young neighbors, who are concerned in an intrigue of their own, help along the delusion, but in the end the self-accusing student is proved innocent to his own satisfaction. Andre Berley impersonates the astronomer, Felix Gall, a youthful student; Christiane D'Or, the victim of the assault, who, by the way, does not know who her assailant was and is disposed to be pleased in imagining it was the astronomer. Alice Tissot plays the astronomer's wife.

"Mrs. Cheney," Hit

"L'Honnete Mrs. Cheney (French version of "Mrs. Lesclapart"), was produced under very favorable auspices at the Theatre Daunou. Louis Verneuil made the French version of the Frederic Lonsdale original. In the cast are Augustine Lerche, Jane Renouard, manageress of the little house; Simone Sandre, Juvenet, Paul Amiot, Fernand Gravey, Cousin and Janvier.

Firemen of Moulin Rouge  
"Le Pompiere du Moulin Rouge," which was announced for the Scala last year, appears at the Eldorado instead. Marcel Simon is author as well as star. The piece made a mild impression, partly due to poor casting.

It tells of an innocent youth who is mistaken for the lover of a vaudeville actress and takes to a fireman's uniform to escape the wrath of her real sweetheart. All this leads to absurd adventures, but the entanglement is straightened out. In the cast are Marcel Vallee, Bengilia, colored comedian; Suzanne Berni and Gaby Basset.

Youngsters' Play

"His Majesty's Atanase III," play for children, was offered Saturday at the Chatelet, signed by Mouzey Eon and Alexandre Fontane. Fair prospects for success. Piece depicts an imaginary revolution in a mythical time, with usual ballet and spectacles. In the cast are Biscot, the picture star; de Garcin, Mady Berry and Jeanne Boute.

Besides these ventures the Comedie Francaise revived Alphonse Daudet's and Adolphe Belot's "Sapho," with Cecile Sorel, the famous role created by Jane Hading many years ago at the Theatre Gymnase. The piece was last staged at the Comedie in 1912.

## 2 AMERICAN SINGLES ON ALHAMBRA BILL

Irene Franklin's Multiple Dates for One Week—Cecil Cunningham Not Donating

London, Feb. 28.  
After a three weeks' absence, Cecil Cunningham has returned to the Alhambra (vaudeville) for another fortnight. She shares top honors with Irene Franklin.

Miss Franklin had a quiet week at the Alhambra, doubled for Jose Collins at several shows at the Coliseum, did a private performance for the Duke and Duchess of York and appeared at the press club dinner to the Lord Mayor. Following three weeks in the provinces, Miss Franklin, returns to the Alhambra for another two weeks.

Miss Cunningham, also at the press club dinner, is booked for numerous private entertainments and is being solicited for a return to the Trocadero (cabaret) as well as other cafes. But Cecil doesn't lose sleep without a commensurate titillation.

The booking of the Misses Franklin and Cunningham on one bill indicates that Stoll is going out for bigger programs. The circuit has previously never had two such expensive headliners on a single program.

Besides this, Stoll's current bill at the Coliseum includes, in addition to Lean and Mayfield, Jane Dillon, Handers and Milliss, Harry and Burton Lester (all Americans) with Jose Collins, Bransby Williams, Will Hay and Fred Sylvester (English) also appearing.

## Lean-Mayfield's Hit

London, Feb. 28.  
Cecil Lean and Cleo Mayfield proved a novelty at the Coliseum (vaudeville) yesterday, when they opened.

Their closing number was not loud enough to be heard all over the house at the matinee, but this was changed to a comedy finish at night and materially strengthened their success.

## "OH KAY" LEAVING

London, Feb. 28.  
"Oh Kay," breaking even at His Majesty's the last few weeks, is likely to terminate March 17, providing the management can find a successor.

The latter will either be a straight Shubert play from America or "The Yellow Mask," moving over from the Carlton.

## ADAGIO TRIO SCORES

London, Feb. 28.  
Myrio, Desha and Barte, adagio trio, recently in the New York picture houses, opened last night at the Kilt-Cat restaurant and scored strongly.

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# STANLEY MERGER TALK SHIFTS TO PUBLIX--FOX QUIET JUST NOW

Possible Control of 1st Nat'l If Stanley Amalgamates with Paramount-Publix—Phila. Concern Declares Reduced Dividend and Changes Directors

Despite reports, inspired or otherwise, there are no negotiations on at present between the Stanley and Fox, looking toward a merger of the former into the Fox theatre group. Conferences on the subject in New York some weeks ago, as reported at that time, were attended by the bankers. When they failed of any purpose, the matter was not revived.

Instead there seems to be a decided rumor to the effect that a shift of Stanley's merge proposals has been made to Paramount-Publix. Just to what extent this may go is not mentioned. It is anticipated that a "publix deal" with Stanley, Publix, through Paramount and First National stock holdings, added to those held by Stanley (25%), that the merger, if it occurs, would also pass First National into the Paramount control.

It is said that Fox is content to patiently wait in the Stanley's future, somewhat indifferent as to the outcome but with the opinion that if there should be a Stanley juncture it will be on favorable terms to Fox. That Fox's star theatre manipulator, Harold B. Franklin, returned to Los Angeles without again taking up the Stanley subject seems to settle all questions as to Fox-Stanley coalition at least up to Franklin's next visit to New York. That will occur, it is said, the end of March.

**First National Speculation**  
Stanley's declaration of a reduced quarterly dividend last week, of 75c instead of the customary \$1. contradicted the story that it might altogether pass its quarterly payment. The dividend is payable April 2 to stockholders of record March 24. Building operations will be resumed by the Stanley Company in Philadelphia this week, from report.

## Reorganized Board

Philadelphia, Feb. 23.  
Mrs. Jules E. Maestbaum, widow of the late head of the Stanley Co. of America, was elected to the board of directors of the Stanley Company Friday, along with E. C. Jameson, Lessing J. Rosenwald and Louis J. Kolb. They succeed Frank W. Buhler, Alfred W. Fleischer, Lewis Sablosky and Morris Wolf. Simon H. Fabian, of the Fabian theatre interests, became director and president of the Stanley Co. succeeding A. R. Boyd. The reseat of Al Boyd on the board is foreseen through Boyd's resignation as film buyer for the Stanley, houses having been placed some time ago. Boyd's open friendship with Paramount executives leads to the opinion he may go with that organization.

This addition to the directorate is in line with Irving Rosshelm's regime. Rosenwald is of the Sears-Robuck Chicago mail order family; James and Kolb represent insurance and banking interests. Of the retiring quartet of directors, Wolf, who is an attorney, will be retained in an advisory capacity. The reorganization of officers of the Stanley Co. is a forerunner to an anticipated reorganization of business operations, plans for which may be set by the end of this week.

It places Moe Silver, formerly assistant to Moe Mark in the Boston office, in the newly created post of supervising managing director of the entire circuit. Buhler formerly held a position that most nearly approached Silver's position. Rosshelm, Joe Levenson and Silver are at work on a schedule of divisional assignments which will place certain duties in charge of certain executives with an immediate responsibility in each division. This is Rosshelm's idea to tighten up the Stanley business plan. Buhler continues as general manager, as do Fleischer, Sablosky and Wolf.

Of the new directors, Jamieson is president of the Globe & Rutgers Fire Insurance Co. and Kolb is a

## NAMES COOGAN'S MA IN ALIENATION SUIT

Mrs. Corabel Bernstein Asks \$750,000—Husband Is Jack's Mgr.—Wed 10 Years

Los Angeles, Feb. 23.

A long brooding peevish of Mrs. Corabel Bernstein, wife of Arthur Bernstein, took form when suit was filed for \$750,000 damages against Mrs. Lillian Coogan, mother of Jackie Coogan, charging her with alienation of Bernstein's affections. Rumors that Mrs. Bernstein was out to do dirt have been current around Hollywood for some time.

In addition to the action for damages, Mrs. Bernstein names Mrs. Coogan as co-respondent in a divorce action. Arthur Bernstein is Jackie Coogan's business manager. It is charged in Mrs. Bernstein's complaint that she knowingly facilitated the marriage of her son to a train between Chicago and New York. Mrs. Bernstein separated from her husband last September, after 10 years of married life. There are no children.

M. E. Silberberg, attorney for the Coogans, characterized the case, so far as Mrs. Coogan is concerned, as ridiculous. He also mentioned the presence of Jack Coogan, Sr., on all the occasions complained of by Mrs. Bernstein. Charges will be contested.

Charles W. Cradick, attorney for Mrs. Bernstein, has figured out the dollars and cents angle as affecting Bernstein by listing community property between \$250,000 and \$300,000 in value and Bernstein's personal income of \$3,000 a month. Alimony of \$1,000 a month, \$3,000 for court fees and \$10,000 for Mr. Cradick is asked.

## Ducking Verdict Against Fox Upheld on Appeal

Albany, N. Y., Feb. 23.

A picture actor, or employee, who suffers illness as the result of immersion in water during the making of a film has a right to workmen's compensation in New York State. This was definitely established when the Court of Appeals last week denied a motion of Fox Films to appeal from the verdict of Appellate Division, which upheld an award of \$4,850.67 to Paul Madden. Madden fell into the Hudson River while making a picture near New York in 1922 and as a result developed pneumonia and finally tuberculosis.

Every effort of Fox and the insurance corporation, represented by Attorney W. W. Dimmick, to overturn award on law and facts has been defeated. Court of Appeals, in denying leave to appeal, assessed \$10 costs and disbursements for printing record against Fox et al. An actor named Paul Madden recently died at Saranac Lake and is believed to be the man who received the compensation award.

## Clemency Petition for Macdonalds in Canada

Toronto, Feb. 23.

Appeal to the governor general of Canada to commute the death sentence to life imprisonment for Doris Palmer Macdonald, former extra and bit player for First National, will be heard this week. Doris and her husband, Leslie Adams, were charged with the murder of a woman's outfit from Chicago are circulating clemency petitions here, but met refusal when they sought the signature of the dead man's widow.

Mrs. Macdonald told reporters from U. S. dailies that she formerly played in New York and St. Louis cabarets and was booked on the Orpheum circuit before she was picked up for jumping a hotel bill in Omaha. This led to the Canadian murder charge.



## ROSCOE AILS

Just signed a Keith-Albee tour. "Edna" of "Variety" said: "Roscoe Ails new act has everything. Great comedy, knockout dancing, whistle-able music. Katie Pullman never danced better. Ralph Fenton, Doris Ellsworth and band entertainingly lead to Roscoe's famous schuffle dance, a cannonading finale brought cheers."

## PROTESTANT FILM SERIES

20 2-Reelers on Biblical Text—\$5 Rentals

Religious Films, Inc., organized in Delaware about three months ago and having offices in New York, intend sending a producing unit to Jerusalem in June for the purpose of making a series of two-reel pictures based upon Biblical texts. Wilfred North, former director for Vitaphone, will head the unit.

The project is Protestant in purpose and personnel and is being financed by a group of Protestant business men on an accumulative stock issue redeemable in five years. Rev. L. Eugene Wetting, an Episcopal minister of Oradell, N. J., is president. Board of directors includes Haley Fleke, Walter Lang, Clay McClure, Alfred Walker, Mrs. Ruth Blazer, Percy Moore, Rev. Harry St. Clair Hathaway, Rev. Randolph Ray, Rev. Richard Freese, Rev. Peter R. Deckenbach and Rev. Augustine Elendendorf.

In order to avoid the pitfalls of denominationalism, all scripts for the pictures will adhere absolutely to text. Ministers of various sects can place their own interpretation on the events pictured. It is planned to produce 20 subjects in the first series, five based on the Old Testament, 15 on the New.

The Protestants are reported desirous of modernizing their preaching technique and are looking to the motion picture as a means of capturing the imagination of young people. The contemplated pictures are intended primarily for use in Sunday schools and mid-week prayer meetings.

A flat rental of \$5 for a two-reel subject will be established. Religious Films, Inc., will arrange the financing of a screen and projection machine where necessary. They favor standard size stock and do not contemplate going into the 16 mm. field.

## SHEEHAN BACK TO COAST

Winnie Sheehan is due to leave New York today (Wednesday) for Hollywood.

## WEATHER FORECAST

Washington, Feb. 23.

Information secured at the Weather Bureau gives the following outlook for the territory west of the Mississippi: Fair Wednesday (29) except for some rains in New England and the north portion of the Middle Atlantic States with near normal temperatures. Thursday (1st) increasing cloudiness followed by rain Friday on which night the weather will be somewhat colder at the end of the week.

# KENNEDY ESTIMATES ONE YEAR TO REHABILITATE PATHE-P. D. C.

Bankers Advance 2½ Millions to Pathe for Production—FBO Studio Site May Be Sold—Moved to Metropolitan—Pearson Still Remains With Pathe

## CHARLES RAY IN COURT OVER \$1,500

Play Producer Got Summons—"Yen," Stage Play, Cause of Police Court Action

Wearing a tired look and anxious to have the court proceedings over, Charles Ray, screen actor, stopping at the Woodstock Hotel, appeared in West Side Court to answer to a summons charging him with unlawfully withholding \$1,500.

Ray was haled to court by Edward Gray, producer, of 1587 Broadway, who told reporters that he had produced for Ray a stage play written by the latter called "Yen." The play, Gray said, was Ray's first attempt. The play dealt with a yen for drugs, Gray stated.

The producer said that Ray came to him Jan. 20. Jan. 24, he said, he posted a \$500 bond with Equity to assure Ray of "Yen's" production. Soon after he posted the bond Gray stated, Ray asked him to release him from the contract. "I told Ray that I had substantial friends and that he had no need to worry," said Gray. "However, he urged me to release him from the contract. I returned his manuscript and then sought the return of my \$1,500."

"Being unsuccessful I went to the Magistrate's Court and obtained the summons," said the producer.

## Settlement in Court

Ray came to court attired nattily in a blue pencilled suit, and carrying a cane. He heard several court cases before his was called. When called Ray appeared before the Magistrate, William C. Dodge. The complainant had not thus far shown. An attorney asked for a few minutes adjournment. Ray greeted newspaper scribes, "Oh, they don't know what it is all about."

Ray with a tired look on his face. Twenty minutes later Ray's attorney and Harry Saks Hechheimer, attorney for Gray, were closeted awhile. The case was again called and Hechheimer told the court that the matter had been dismissed. The case was then dismissed. Ray's attorney had nothing to say to the reporters.

The play was turned over to Chamberlain Brown. It was produced in Cleveland and Paterson, N. J. Gray told the reporters that the play collapsed with a loss of \$7,000.

## OLYMPIAD FILMING

Exclusive Rights at \$200,000 Starts Rôw in Holland

Paris, Feb. 23.

Action of the Netherlands Committee in closing for the exclusive picture rights for the forthcoming Olympic games with a Swiss syndicate for \$200,000, has met opposition.

Protests have been made by representatives of the Dutch people who hold that the sporting event should remain open for filming and no exclusive privileges should be granted for a set price.

## LLOYD HAMILTONS APART

Los Angeles, Feb. 23.

Lloyd Hamilton, screen comic, and Irene Dunton, his former lead, a woman, have separated after seven months of marriage.

The rift was admitted by Mrs. Hamilton, although she refused to comment on whether divorce proceedings will be instituted. Since the separation, Mrs. Hamilton has been living with friends.

It is said that Joseph Kennedy has estimated it will require his continuous services for one year to rehabilitate Pathe-P. D. C. This is reported, not contingent upon Cecil B. DeMille's acquiescence to the Kennedy reign. It will be with or without DeMille, from accounts, with DeMille contemplated as pliable in the reorganization of Pathe through his friendship with J. J. Murdoch, Pathe's president, and a desire to act in harmony.

Kennedy is reported due coast-bound about March 10. One of his immediate objects will be to decide if he will sell the present FBO studio site, adjoining Paramount's, to the latter. Should the FBO head conclude to take the profit, the chances are that he will move the FBO plant to the Metropolitan studios, where Pathe-P.D.C.-DeMille is now at work.

Pathe productions are provided for through an advance said to have been made of \$2,500,000 for that purpose by the Pathe bankers, Blair & Co. of New York.

**Possible Short Combine**  
A report that shorts will be discounted by Pathe next season is scouted by those in the Pathe know. More likely, they say, that Pathe may take over a couple of the new short makers, probably referring to Paramount and Metro-Goldwyn-Mayer. There is no denial that Pathe has been badly dented this season by its loss of film department by the opposition.

Elmer Pearson is still with Pathe, with the same rumors persisting concerning his tenure there.

**K-A-O-Ing Kennedy**  
An announcement of Keith-Albee-Orpheum buying in on FBO was sent out Sunday with a special effort behind an ordinary story of no great significance even in the trade. To be sure, the city editors into the story's run, it started with a file, mentioning Mr. Scandosa's hope that a news story shortly to be released would get full space, etc., then a personal letter referring to the wire and then the story, two solid pages, plenty padded.

Wires been impressive to New York's city editors. Usually they are notices of a nite club opening. The story as printed sounded like an echo of Joe Kennedy taking over the Pathe management for a trial term to insure Joe against getting nothing out of it but work and worry. The K-A-O- people are going to place him on their board. That leaves Mr. Kennedy with his FBO, Gen. Elect, and R. C. A. included, plus his volunteer duties. The keep Pathe from being mixed up in the red.

**If Luescher Erred**  
That the announcement coming from the K-A-O press department mentioned Kennedy, only, without noticing E. F. Albee, sounded like instructions from Palm Beach. Although it also failed to mention, after telling some nice stuff about Joe, that he's the father of eight children, which means more to the glory of pictures than if DeMille agreed to cut down production costs.

It's the first press notice sent out of the Keith-Albee offices in 10 years falling to mention E. F. Albee. If Mark Luescher's error, he's in for an awful bawling.

## U Short on Shorts

Los Angeles, Feb. 23.  
Due to a shortage on Universal's program of westerns and short subjects, it will be necessary to open the studios April 15.

These units will be under supervision of Wm. Lord Wright.

## ACADEMY'S APRIL DINNER

Los Angeles, Feb. 23.

Academy of Motion Picture Arts and Sciences will give a dinner April 11 for delegates to the convention of the Society of Motion Picture Engineers.

Invitations will also be tendered to all members of the American Society of Cinematographers, as well as Academy members.



# BROOKHART HEARINGS ON

## SALES MANAGERS DON'T FALL FOR KENT'S NO-SALESMAN TALK

**Paramount's General Sales Manager Called Secret Meeting—Proposed All Film Salesmen Be Dispersed With—No Change Occurring in Others**

Sidney Kent's secretly-called meeting last week of the largest distributors' general sales managers has resulted in a perfect blank, from accounts, for Kent's objective. That was for all the distributors to disperse with their film salesmen.

Kent's argument is said to have been that the known film brands are now strongly established within the trade, and that an opportunity was present for a decided economical movement with the suspension of sales solicitation in person.

Some report that Kent got the quiet ha-ha from those assembled, with the general sales managers present quickly deducing their own angles. It is not reported if anyone signified acceptance or rejection on the spot.

Whatever might have been said at the meeting, it was stated later that the salesmen wholesale dismissal scheme had flopped. One said they have had to use salesmen to sell film in the past, and that being a pretty good way to make certain of selling, it would be continued, *indof.*

## PERSONAL APPEARANCES OF STARS BY "TALKER"

**Norma Talmadge First on Vita for Jersey City Stanley Opening**

Los Angeles, Feb. 28.

Personal appearance of a picture star via Vitaphone is the latest racket to crop up in Hollywood. Norma Talmadge gets the honor of being the first to do the stunt by making a one-reel Vitaphone subject to be used in place of her personal appearance at the opening of the new Stanley theatre, Jersey City, next month.

Stanley-Fabian wanted Miss Talmadge to come on for the opening, and when this was found impossible, someone suggested that Vitaphone be used. Miss Talmadge appears in front of a black velvet drop delivering an address of welcome to the audience, besides utilizing the beauties of the house and the capabilities of the management. The speech runs about five minutes.

Film producers and stars who get innumerable requests for personal appearances at theatre openings all over the country will undoubtedly go for this Vitaphone personal appearance proposition. Cost of making the Vitaphone reel is much cheaper than the transportation and time lost in attending the opening in person.

## NITE CLUB 2-REELERS

C. C. Thomas, with offices in the Metropolitan studios, New York, expects to start work on the first of a contemplated series of 12 two-reel comedies dealing with night clubs and cabarets.

Mark Hellinger, the "Daily News" night club reporter, is supplying the scripts. Thomas will direct.

## Walter Hagen's First

Los Angeles, Feb. 28.

Scenario staff at Tiffany-Stahl studios is now preparing an original story titled "Green Grass Widows" for Walter Hagen's first starring picture.

Hagen is the golf champion recently engaged for a series of pictures by Tiffany-Stahl.

## COUZENS OF MICH. USES FORD SIMILE

**Rembusch of Ind. Goes After Dept. of Justice—Dept. Replies in Answer to Variety's Questions—Samuelson of N. J. Accuses Trade Paper Bias at Opening Sessions in Washington Monday—Haste in Ordering Hearing Keeps Some Witnesses Away**

O'REILLY, CHAIRMAN

Washington, Feb. 28.

Petitions for and against the Brookhart bill are running second only to the motion picture bill in reference to the Lanfank Sunday closing bill. On the latter, by actual count, 65 petitions condemning the Lanfank proposal arrived in one day. Brookhart petitions seem to be about equally developed, indicating both sides are working.

Locally film exchanges and salesmen are circulating theatre owners against the bill, while at the same time selling them film.

Several senators have introduced editorials on the Brookhart bill into the record. This morning's hearing brought more committee members and capacity in onlookers in contrast to Monday's slim attendance of both committee and spectators.

Tuesday's A. M. Session Tuesday morning the session opened with interest apparently growing in the committee as Senator Fess, O., Norris, Neb., Dill, Wash., Robinson, Ind., made their appearances in addition to Couzens and Watson. Sidney Samuelson, continuing, cited the oft repeated story of the alleged woes of the independents under block booking terminating in the suggestion from Brecher and himself that the only out was to sell pictures on merit.

Senator Watson wanted to know what would become of the poor pictures and was informed that they would go to the same place a tailor's ill fitted suit would go, the maker taking the loss, not the buyer.

The producers were charged with insisting on block booking and blind contract signing because they did not know whether their pictures would be good when completed and not because of it being the only way to sell. This brought an insertion in the record of a statement from Charles Pettijohn, quoting figures from Sidney Kent, Paramount sales manager, that of the 7,500 theatres buying Paramount's product but 8 per cent of these bought pictures in block 100 per cent. Pettijohn said that when Kent testified he would present "facts and figures that would not only shock the committee but the industry."

Others that Pettijohn indicated would testify before completion of scenes included Schiller, Leew's, C. E. Williams, pres. Nebraska, and Iowa Motion Picture Theatres Owners, and Ned Deplint of First National, although when questioned Pettijohn stated he might only put Kent on the stand and close for the producers-distributors.

**Forced Pictures**

Continuing with his testimony Samuelson, New Jersey, got into the record what he said he and the balance of the trade lost upon as pictures that were forced upon them. These included Ed-Wynn's "Rubber Heels," "Beau Sabreur," "Chicago," and Eddie Cantor's. As for the latter, he added that after seeing one of his pictures, Cantor returned to the stage.

When asked to cite Samuelson was questioned as to his \$300,000 suit against the Producers-Distributors and film boards. He admitted the suit and stated he did not intend to drop it.

(Continued on page 12)

## Old Gag With Twist

The star of a sex picture playing around Los Angeles to "men only" is the wife of a former publisher of picture fan magazines. The wife went through a series of assaults and undresses for the picture, finally appearing pretty much in the nude.

After seeing the film, the former publisher is said to have written the producer disapproving of the length of the screen kisses of his wife.

## PREDICTS INTERNAT'L FILM TRADE WAR

**Count De La Roziere, in N. Y., Wants French Picture Outlet and Conference With Hays**

Declaring that an international film trade war is imminent and that he is here to make a complete survey with the ambition of this being a fundamental step towards averting it, a French count is now in New York. He is Frederick Carlot de la Roziere, director of Societe Generale de Films, Paris.

Roziere, described as an emissary from film powers in England and Germany, as well as France, talked freely at the Manhattan Club. He said that the matter of securing an American release for one of his company's pictures is secondary in his current mission.

Observing that Spain and Russia are the only European countries which so far have not adopted a film quota law, the Count predicted that unless the United States reflects what he said is the good will extended our films in Europe, that within the next five years not a single American-made picture will get beyond any European dock.

"If we cannot get pictures into this country I give you my word that France and England will take the lead in preventing any American films being marketed on their side of the water."

Roziere admitted in the same breath that fully 90 per cent of European product is unfitted for American screening.

"This is because there is no co-operation from America," he stated. The Count declared that before his return to France his investigation, which will be confined to New York, will include a series of conferences with production and distribution heads and Will Hays.

## Pawnee Bill as Center Of Historical Film

Los Angeles, Feb. 28.

A promotion has been effected here whereby Pawnee Bill, otherwise Major Lillie, will become a screen actor for one picture.

Promoter's plan is to make a western along the lines of "The Covered Wagon," starring Pawnee Bill.

They claim they have already raised sufficient money to begin the production, but one of their representatives is now in the east endeavoring to get a release before beginning work on the picture. They contemplate expending about \$200,000 on the production.

## "Abie" at \$2

Paramount has apparently side-tracked "The Wedding March" until next fall and is concentrating upon "Abie's Irish Rose" as its next \$2 picture in New York.

A suitable left house is being sought. If secured, the long run stage record holder will make its celluloid bow here early in April.

What is to become of the multiple reel Von Stroheim special is not known, although it is believed that this will now go over until fall.

## ROXY \$5,500,000 AS FULL GROSS FOR 1ST YEAR

**Ann. Week March 10—Highest Week \$144,267, Lowest \$83,000**

First anniversary of the Roxy theatre will be celebrated week of March 10. At that time the house will show an estimated gross figure of just short of \$5,500,000 on its inaugural year. This is reached by allowing the house a gross of \$95,000 for the next two weeks.

Attendance figures will approach 6,000,000 with the theatre showing its high week at \$144,267 ("What Price Glory?"), and a low week of \$83,000.

The high day record was achieved last week, Washington's Birthday, when \$29,463 was the total. This tops the previous day record by about \$1,300, and was accomplished with the usual five shows. The biggest week day is recorded at \$19,308, while an off day here is considered \$7,700, with the low week day mark put at around \$7,000.

Besides the splurge show for the birthday, Tito Ruffo will be the feature of that week's Sunday morning concert (March 11). "Dressed to Kill" (Fox), will be the screen leader for the week.

House scale for the Roxy is: Weekdays, matinees, 50 cents; orchestra and balcony, \$1.10 up to 6 p. m.; weekday nights, balcony, 75 cents; orchestra, \$1.10; loges, \$1.65.

Night prices prevail all day on week-ends and holidays.

The average admission on attendance and gross figures nearly \$55. per person.

## '40,000 Miles With Lindy'

Metro-Goldwyn-Mayer will turn loose next week a three-reel special titled "40,000 Miles With Lindy-bergh."

Picture follows the flying Colonel from the time he left San Diego last spring until he reached St. Louis, after a record tour on the other side of the Canal.

It is stated the film is not entirely newsreel stuff, opening footage being given over to the early stages of aviation.

## "TONES" JUNGLE FILM

Series of Cameras and "Mikes" in Jungle—Also "Name" Talker

Movietone (Fox) has a couple of big feature films in preparation, one an actual African jungle film with a special secret expedition now in Africa. The other is a full-length talker, a la Al Jolson's "Jazz Singer," with a "name" secretly guarded but touted as important as the Vitaphone stars.

The jungle expedition has arranged for a series of microphones to be hooked up in the African woods, synchronized with a battery of automatically-grinding cameras which, day and night, will shoot thousands of feet of film of everything of natural life that comes into the wide-range focus of the series of lenses. A specially constructed truck to silently generate the "juice" for the microphone recording of the sounds of the beasts and the birds is a feature of the expedition.

## Wanger's Operation

Walter Wanger is reported just about leaving a hospital in New York, after undergoing a delicate but minor operation, of much importance to himself.

There's a touch in it if Mr. Wanger can be induced to go into details.



# "CIRCUS" AVERAGES \$29,500 AGAIN; L. A. TOURIST TRADE 30% OFF

Bancroft at State Tops Dix at Met, \$23,000 to \$22,400  
"Four Sons" Tumbles \$2,000—"Sorrell" Beats  
1st Week—Jolson Fading—Biz Generally Off

Los Angeles, Feb. 23. (Drawing Population, 1,450,000.) Panic seems to be on a holiday last week with most of picture houses not even charging extra tariff, and still trade was none too brisk. Army of unemployed appears to troop each week of the railroads are bringing in 30 per cent. less tourists than last year.

Grauman's Chinese and Biltmore about the only houses to realize the off trade. Biltmore, though light afternoons, is doing first rate at night with "Wings" while "The Circus" at the Chinese gives evidence of going at least 20 weeks.

United Artists got a fairly good break on second week of "Sorrell and Son" by jumping \$600 ahead over the first week, which was poor. Dix's "Sporting Goods" disappointed at the Metropolitan, not coming up to the average gross done by this star's pictures. A row of a stage show and a holiday, but house fell almost \$1,000 behind Loew's State. On the latter site was "The Show Down," with George Bancroft. This player is quite a local favorite, and having a good stage show to add the week was okay.

Milton Dollar's second week of "The Student Prince" skipped about \$5,500 below the opening stand but was able to show black on the ledger. Carthy's "Circle" dropped about \$2,000 below the first week of "Four Sons," none too good sign as to the success of this production at \$150 top. "The Jazz Singer," in its eighth week at the Criterion, gave strong indications of waning with "Patent Leather Kid" underlined for Feb. 23 on two-day policy.

Dove's "I Wasn't Cut out any too much ice at the Egyptian, though house played to nominal profit. "If I Were Single" was not strong at the Boulevard.

Estimates for Last Week  
Grauman's Chinese (U. A.) "The Circus" (U. A.) (1,958; \$50-\$150). Ace picture striking best average for any picture ever shown in town; fourth week around \$29,500.

Carthy Circle (Miller-W. C.) "Four Sons" (Fox) (1,500; \$50-\$150). No sensation with such buyers; second week an even \$22,500.

Biltmore (Ehringer) "Wings" (Par.) (1,651; \$50-\$220). Sixth week almost \$17,000 great.

Criterion (W. C.) "Jazz Singer" and Vita (W. B.) (1,600; \$50-\$150). Has shot its bolt locally; next to final week \$6,800.

Loew's State (W. C.-Loew) "The Showdown" (Par.) (2,200; 25-39). Follow up on "Underworld" for Bancroft cashed in on star's prestige; better than \$23,000.

Metropolitan (Pub.-W. C.) "Sporting Goods" (Par.) (3,595; 25-75). Dix off despite good supporting "Sorrell and Son" stage show; only \$22,400.

Million Dollar (W. C.-Pub.) "Student Prince" (M. G.) (2,200; 25-39). Second week with stage show; about, but okay so far operation was concerned; \$13,650.

United Artists (U. A.) "Sorrell and Son" (U. A.) (2,100; 25-110). Second week better than first; \$15,600.

Boulevard (U. A.) "If I Were Single" (U. A.) (2,164; 25-50). Holiday and Gene Morgan brought this one to \$7,500.

Egyptian (W. C. U. A.) "The Dove" (U. A.) (1,800; 25-75). Just fair with holiday tariff thrown in; more expected; \$8,600.

## "ENEMY," \$38,500

Pitt About Normal—Aldine, \$12,400  
"Sabreur," \$13,500

Pittsburgh, Feb. 23. (Drawing Population, 1,000,000.) Practically all houses did normal business last week despite bad weather Wednesday and Thursday. The Penn bettered normal with "The Enemy," and had a fair business on its last week for stage attractions, feature film being "Beau Sabreur." New Stanley opening takes the Grand's place as the main house, operated by Stanley in this town. The Grand will retain its orchestra.

Second week of "The Jazz Singer" at the Olympic held up picture going into a third. Aldine with "The Forbidden Woman" was about as usual.

Estimates for Last Week  
Aldine (Loew) (2,000; 25-35-50)—"Forbidden Woman" (Pathe) and vaude. Around \$12,400.

Cameo (U. A.) (1,600; 30-40)—"Cohens and Kellys in Paris" (U. A.). Farewell Week did best third week house has done in long time.

Grand (Stanley) (2,700; 10-50)—"Beau Sabreur" (Loew) and presentation. Average business, \$13,500.

Olympic (Stanley) (1,200; 25-50)

## "SINGER," "COHENS-KELLY" DO WELL IN DENVER

\$10,000 and 3d Wk. for Jolson  
—U Comedy \$6,800 and Stays  
—Dix Big at \$19,500

Denver, Feb. 23. (Drawing Population, 400,000.)

Tumbling prices and holdover business marked the past week. The city's Jewish population contributed no small amount of pennies to Al Jolson's second strong week at the Aladdin and "The Cohens and Kellys." Both films have entered extended engagements, which can only mean that there must be some doing left in the open spaces. Jolson started its drive against Public by going into continuous, daily and Sunday, with tickets at 15, 25 and 35 for male and entire main floor and balcony. Sixty nights. Entire main floor and balcony listed at 60c. Sundays. Three vaude shows daily, with grind from 1 till 11 p. m. This is either going to make it tough for the opposition or throw Orpheum way out of line.

With Orpheum prices dropping, the vaude shows, musical stock, follows suit. Mats are 10 and 20 weekdays now, for three shows and picture, and 10-20-30 at night. Four shows on week-ends, with reserved seats on weekday mats and first night bill. Emphasis is only musical on Curtis street trying to get by with a bid for patronage.

Estimates for Last Week  
Aladdin (Inde) (1,500; 35-50-75). "Jazz Singer" and Vita (W. B.).

Waterbury (Inde) (1,500; 35-50-75). Battered and worn, going like wildfire; all house first week broken at around \$10,000 first and second weeks; one more to go; best previous mark by "Better Ole," which stayed three weeks here, a marathon in Denver.

American (U. A.) (1,500; 20-30-40). "Cohens and Kellys in Paris" (U. A.). Brought in the crowd, broke into line; around \$2,000 for months; jumped to \$6,800; management scattered paper all over town.

Loew's State (W. C.-Loew) (1,500; 20-30-40). "The Showdown" (Par.) (2,200; 25-39). Follow up on "Underworld" for Bancroft cashed in on star's prestige; better than \$23,000.

Metropolitan (Pub.-W. C.) (3,595; 25-75). Dix off despite good supporting "Sorrell and Son" stage show; only \$22,400.

Million Dollar (W. C.-Pub.) (2,200; 25-39). Second week with stage show; about, but okay so far operation was concerned; \$13,650.

United Artists (U. A.) (2,100; 25-110). Second week better than first; \$15,600.

Boulevard (U. A.) (2,164; 25-50). Holiday and Gene Morgan brought this one to \$7,500.

Egyptian (W. C. U. A.) (1,800; 25-75). Just fair with holiday tariff thrown in; more expected; \$8,600.

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# TOR. SPURNS "PRINCE"; SHEARER TOPS, \$14,000

After Being Held Out 3 Yrs.,  
"Last Laugh," \$10,700—  
"Command," \$12,000

Toronto, Feb. 23. (Drawing Population, 700,000.)

An all-round jump of 10 per cent surprised all the wise boys last week. Unemployment is a factor expected to throw the picture houses into a nose dive, but the drifters heading into town have enough coin to take in the flickers and are show hungry.

Tom Daley dropped \$2,000 to \$12,000 on the second week of "The Circus," but this is practically capacity and the line-up was still two blocks long at times. Chaplin picture held over again with chances of a fourth week. English film, "Battle of the Falkland Islands," next. A special second performance of the "Circus" was given for the prime minister and governor of Ontario on Friday.

Loew's took its accustomed position at the top with \$14,000 for "Latest From Paris," while Fred Schaefer was spending a lot more money to get a few dollars less with "Old Man and the Sea." The Grand Band, 60 strong, at Pantages. Norma Shearer, always a big draw here because she's a Canadian girl, laid out a picture that almost seemed to mean something. Stage show up to average and result best in five or six weeks.

"Milk and Honey" landed in a tough spot with everything but the world series in competition. Started out to an all paper invitation to see the picture and go nowhere near a house, but built steadily from week to week to show \$9,000. Not bad for two-a-day in this 1,400 seater.

Campaign cost plenty and will make a play for the picture. "Last Laugh" got into Ontario after being barred three years for no other reason than that it was German. Dances and vaudeville around at the Hippodrome and reached almost \$11,000 by playing to a strictly downtown crowd. Lack of picture, plenty mentioned in all reviews, frightened the upstairs trade away. Stage show fair.

Jack Arthur fell just short of \$10,000, which got worse than an even break at the hands of the critics. Stage show fell below average standard but both picture and vaude showed improvement Saturday when Clemens' "Prefer Blondes" came in.

Band back on the stage and Bobby Jones trying out as master of ceremonies.

Earlier statements had it that Vitaphone was not coming into Canada and that "Jazz Singer" would run a routine picture. Warner Brothers' picture, however, will appear here during the present season although the house to be so equipped as not yet chosen. "Jazz Singer" is held up pending Vita phone arrival.

Estimates for Last Week  
Loew's (2,300; 30-60). "Latest From Paris" (U. A.). Second week in town at \$14,000; jump of over \$3,000 from previous week; feminine patronage very strong and matinees bettered previous week.

Pantages (F. P.) (3,400; 30-60). "Old Ironsides" (Par.). Never here as a road show; with Creators' end all stage got \$13,700; best bill and gross in city.

Tivoli (F. P.) (1,400; 30-60). "The Circus" (U. A.). Second week for Chaplin showed \$12,000, practically a record for the city.

Hip (F. P.) (2,600; 30-60). "Last Laugh" (U. A.). In 1924 Ontario was closed for three years; "Last Laugh" decided this one could not be shown because it was German; war ended in 1928 up here and result is good; stage show fair.

Regent (U. A.) (1,400; 30-60). "Uncle Tom's Cabin" (U. A.). Opened poorly despite thorough campaign. Filled together by midweek and closed a big hit; gross was \$10,700.

Uptown (F. P.) (3,000; 30-60). "Student Prince" (M. G.). Billed for third; "Battle of Falkland Islands" (British) next.

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# Holiday No Riot for Boston; State, \$26,800

Boston, Feb. 23. (Drawing Population, 850,000.)

Jubilant at the Metropolitan because Gene Rodemich is coming home. Gene has been very strong with the femmes.

For past week "The Secret Hour" and "Roman Nights" on the stage played to fair houses at the Met and dropped from heights of early winter. Out at the State "Man, Woman and Sin" put in a lot of "Rain" fans, and Richard Herndon's revue, "Merry Go Round," was good theatre. Holiday helped business throughout the city. "West Point," at the downtown Orpheum, didn't cash in on holiday trade but played a good week.

"Jazz Singer" and Vitaphone was okay and staying on. The Olympia, Scollay Square and Fenway picked a winner in "Patent Leather Kid" and saw some heavy business. The New Boston played "Silk Legs," which wasn't such a hot drawing card, but Hardeen, magician, pulled some business.

Estimates for Last Week  
Metropolitan (Publix) (4,000; 50-60). "Secret Hour" (F. P.).

State (3,500; 35-50). "Man, Woman and Sin" (M. G.).

Orpheum (3,500; 35-50). "West Point" (M-G) and vaude. Did \$22,000.

## Below Normal Business, And Topeka's Alibis

Topeka, Kan., Feb. 23. (Drawing Population, 85,000.)

Below normal business accompanied below normal temperatures and below normal bookings last week. Many public houses, except the Shelby's, Norman and Constance at the Novelty (vaudeville). The pair only did two vaude, but were declared the best the town has seen this season.

Only surprise of the week was the consistent good business of Les Miserables on its second run. Picture didn't do a whole of a business when road-showed at the Grand, but picked up when it came back as a straight release to the town.

Road-show bookings of pictures have had their day here. Management of the Grand, where such are booked, now only giving them three days instead of a week. Even in three days, "King of Kings" had plenty of seats to spare. Patrons are complaining because, when they differ, the picture and vaude fail to start any stamped in this town; fairly satisfactory at about \$9,000.

Estimates for Last Week  
Grand (1,400; 75) (National). Waddell Players in stock with "Bobby Burnit." Not holding up strong and this, their fifth run here, not predicted to be a record one; company lays off Wednesday for "Broadway," about \$2,300.

Novelty (1,100; 40) (Crawford). "The Student Prince" (M. G.). More than the rest of the offerings; only one real act, the Shelby, dancers; just over \$2,200.

Les Miserables. (3,500; 40) (National). On straight release, was about the only upset from the dope; good business on second run; just under \$1,900.

"Honey-moon Madness" (first hawk). Harmless comedy and did corresponding business, and "Sporting Goods" (F. P.). Half, but did draw on Dix name; weeks' total, \$2,600.

Cozy (400; 25) (Lawrence). "Cradle Snatchers" (Fox). Half, pulled on the strength of Fazenda; last half, "Brass Knuckles," a dud; total, \$800.

The Imperial is getting better pictures and did quite a business with "Wife Savers." Princess repeated "The Desert Song" with same company as first week; gross went out first part of week. Gross went to around \$22,500. His Majesty's (legit) went dark for third successive week with no sign of any future bookings.

Estimates for Last Week  
Capitol (F. P.) (2,700; 40-45). "Student Prince" (M. G.).

Palace (F. P.) (2,700; 60-65). "Sorrell and Son" (U. A.). Fine picture; but feminine interest cut by vaude, which reacted on attendance; \$12,000.

Loew's (3,200; 45-75). "Valley of the Giants" (F. N.). Milton Sills pooled and shared attraction with Odviva and shared attraction with Imperial (K.-A.) (1,900; 35-80). "Wife Savers" (Par.). Plenty of laughs; stand-out from pictures usually run here.

Strand (U. A.) (800; 30-40). "Le-gionnaires in Paris" (F. B. O.). "Woman Who Did Not Care" (Col.). "Alas the Desert Song" (Reno) (Pathe). All together, \$4,000.

# "KID," \$18,000 2D WK.; "ENEMY," FAIR, \$9,000

"Jazz Singer" Still Baltimore's  
Eighth Wonder—New's  
\$9,000 Big

Baltimore, Feb. 23. (Drawing Population, 850,000.)

Business was spotty last week, the advent of Lent being felt generally, but being offset somewhat by Washington's Birthday. Several houses came through with good grosses, but the average was below par.

Outstanding was "The Jazz Singer" at the Warner-Met. Last week was the eighth. The two undoubtedly establishing a record for this town.

Downtown revealed spotty returns for "The Student Prince" at the Century, turned in a satisfactory but not sensational week, while "Patent Leather Kid," a holdover at the Stanley, got a good but not remarkable second week.

"The Enemy," at the fortnight run Valencia, got off to an indifferent start in Chicago, holding over at the Rivoli, reported business satisfactory. "Sharp Shooters," at the New, came through with an exceptional week, partly due to Van Hoven's public and drama.

Two combination houses, Garden and Hippodrome, had satisfactory but not outstanding weeks. "Beau Sabreur" at the uptown Parkway, just average.

Estimates for Last Week  
Century (Loew) "Man, Woman and Sin" (M-G.) (2,074; 25-60). Excellent public; good picture; fetching title, plus screen personality of Gilbert, gave this one momentum that it held until after the holiday, with advent of Lent, business eased off; plus good impression of stage band, under new leadership of Ted Claure, house turned in close to \$19,000, above average, but not outstanding.

Stanley (Stanley-Crandall). "Patent Leather Kid" (F. N.) (3,600; 25-60). Started second week lamely, but picked up and finished strong; stage acts added for holdover week, film going the first week unaccompanied; about \$18,000.

The Valley (Loew-W. A.). "The Enemy" (M-G.) (1,500; 25-60). Additional newspaper campaign, including an effective literary hook-up, failed to give picture necessary momentum for opening week; heavy title, anti-war propaganda theme and lack of sufficient feminine matinee appeal factors in indifference; picture and vaude failed to start any stamped in this town; fairly satisfactory at about \$9,000.

Sharp Shooters (Fox) (1,800; 25-60). Hard counter to downtown average and turned in good week for moderate-sized house; extra press ads aided; about \$8,000; exceptional here.

Rivoli (Wilson Amusement Co.). "Chicago" (Pathe) (2,500; 25-60). Returns apparently justified the holdover; but the one not remarkable, but reports consistently satisfactory, holiday aided.

Garden (Schanbergers). "Four-Hushter" and K.-A. vaude (3,200; 25-60). "The Siren" and K.-A. vaude (3,200). E. K. Nagel's unit show headed stage end of the bill; same picture is remarkable here; last spring; picture drama; well liked; ahead of previous week, but not outstanding.

Metropolitan (W. B.). "Jazz Singer" and Vita (W. B.) (1,400; 25-60). Eighth-wonder of local picture game; jumped \$1,400 ahead of sixth week with holiday; ahead of "Don Juan's" endurance record in this house and end now indicated; about \$11,500.

Parkway (Loew-W. A.). "Beau Sabreur" (Loew) (1,000; 15-35). Downtown run; about exhausted this one; business at this uptown stand; just average; around \$8,900.

Estimates for Last Week  
Capitol (F. P.) (2,700; 40-45). "Student Prince" (M. G.).

Palace (F. P.) (2,700; 60-65). "Sorrell and Son" (U. A.). Fine picture; but feminine interest cut by vaude, which reacted on attendance; \$12,000.

Loew's (3,200; 45-75). "Valley of the Giants" (F. N.). Milton Sills pooled and shared attraction with Odviva and shared attraction with Imperial (K.-A.) (1,900; 35-80). "Wife Savers" (Par.). Plenty of laughs; stand-out from pictures usually run here.

Strand (U. A.) (800; 30-40). "Le-gionnaires in Paris" (F. B. O.). "Woman Who Did Not Care" (Col.). "Alas the Desert Song" (Reno) (Pathe). All together, \$4,000.

Cozy (400; 25) (Lawrence). "Cradle Snatchers" (Fox). Half, pulled on the strength of Fazenda; last half, "Brass Knuckles," a dud; total, \$800.

The Imperial is getting better pictures and did quite a business with "Wife Savers." Princess repeated "The Desert Song" with same company as first week; gross went out first part of week. Gross went to around \$22,500. His Majesty's (legit) went dark for third successive week with no sign of any future bookings.

Estimates for Last Week  
Capitol (F. P.) (2,700; 40-45). "Student Prince" (M. G.).

Palace (F. P.) (2,700; 60-65). "Sorrell and Son" (U. A.). Fine picture; but feminine interest cut by vaude, which reacted on attendance; \$1



# ROXY DID \$29,463 ON HOLIDAY; GOING TO \$121,000 ON FULL WEEK

"Four Sons" Starts to Capacity at \$2, \$14,000, at the Gaiety—M-G-M's "Crowd" Move to Astor Is Called Smart—Paramount Did \$73,750

Allowing that George Washington was good to his country, let it be said that the first man to actually say, "I do not choose to run" is still much appreciated. Verily, George far outran Abe for 1928. Feb. 22 and "Washington we are here" was the password at the Roxy, where \$29,463 was the actual deposit between well known a. m. and p. m.'s. It's the one day top for that house, or any picture house.

Other houses along the street also cleaned plenty on the holiday. M-G-M got a lot of Broadway attention with the decision to move "The Crowd" from the 35c Capitol to the Astor for \$2. The newspaper space used in announcing the unique move may have eaten heavily into whatever profits \$80,000 brought at the previous week. The street admitted it a "smart" move if continuing to believe that a rescuer was "way overdue at the second for "Enemy." The 86-minute picture won't be long at the 45th street house, however, as "Trail of '88" is due there March 13, although "The Student Prince" is not likely, but probable.

The Paramount's first "Take a Chance Week," "The Love of Mary" (1,800; 35-50) behind the masked billing, didn't particularly feel the pre-Lenten business flare. At \$73,750 the ace public house was slightly behind the previous week. Neither could "Shepherd of the Hills" at the Strand take advantage of the turn in the tide. Doing \$26,000 was \$100,000 short of "Leather Kicks" second week. Going over \$29,000 on the holiday gave the Roxy \$121,000, the first time in history it has been up around \$120,000.

**English-Made's Run**  
Colony took the gambler's chance by holding in "Hunchback of Notre Dame" (1,980; 25-50) with the Chaney release. The British-made naval film is doing what it can at the small camera, and right. For the second week "Battle of the Falkland Islands" eased by \$7,300. Now in its third week, it will stay a fourth.

Jannings, in his fifth week at the Rialto, showed the first signs of easing up in dropping off \$3,300, to \$30,900. Gloria and her "Saddle" took \$9,400 at the Roxy, while \$34,750 is a good third week figure, but not exceptional in lieu of Wednesday's coin influx.

Some of the most silent attractions were swelled by the mid-week populace entertainment bound. "Four Sons," at the Gaiety, was close to \$14,000, capacity, and made a new high of \$19,300. Not so "Drums of Love," which has had a sorry stay of it at \$2. Griffith film departs this Saturday after six weeks of steady business. Understanding is that when this picture comes back to the Rivoli at pop prices it will have a different bill.

"Enemy" did its final show Friday and "Uncle Tom" was unable to catch many of the joy crowd at \$7,600. "Simba" had a total of \$12,000.

**Estimates for Last Week**  
Astor—"The Enemy" (M-G) (1,800; \$1-82). Retreat from Moscow finally ended \$12,000; made way for "The Crowd" (M-G-M), which moved down from the Capitol and caught \$5,000 on its second week; "The Student Prince" (Paramount) (2,000; 25-50) up the street at pops; move caused a lot of inside talk and was admired; "Enemy's" off business factor, however, didn't get it to reach here until March 30, due to unavoidable delays; if so, will give "Crowd" three full weeks.

Gaiety—"Battle of the Falkland Islands" (Arties) (649; 35-50) (33rd week). Enough interest in Britain's navy to bring better than \$7,300 on second week; picture holding over for fourth week; playing film bunch much interested in its run at this house.

Capitol—"The Crowd" (M-G) (4,200; 35-50) (11th). Good notices from dailies, but mixed comment by patrons; heavy newspaper ads for announcement of continuation at Astor; picture held \$80,200, increase of \$13,800 over "Rose-Marie."

Carroll—"Simba" (997; \$1-82) (6th week). Has made steady, if lingering fortnight, beyond original intention; may leave next week but no definite decision on that as yet; \$12,000.

Central—"Uncle Tom's Cabin"

## MARDI GRAS GAVE N. O. GOOD MONEY

Not Bit of Red Along Entire Line for Once—Saenger, \$23,100

New Orleans, Feb. 28. Mardi Gras was responsible for the biggest picture week of the winter. Saenger did above \$23,000. Loew's State came pretty close to establishing a record for all time when it passed \$20,000. Not a splash of red last week.

**Estimates for Last Week**  
Saenger (3,568; 65)—"The Gaucho" Fairbanks came into his own here with his latest effort; \$23,100. Loew's State (3,218; 60)—"Chicago." Local holiday period got \$20,400.

Orpheum (2,400; 75)—"The Four Plushers." Visitors helped Orpheum along with the other houses. Theatre rented for one day; \$9,200. Palace (2,300; 40)—"Glorious Path." Clara Bow biggest feminine draw in New Orleans; \$6,200.

Strand (2,200; 50)—"Rose-Marie." Picture not so forte, but crowds sent it to \$5,600.

Liberty (1,800; 50)—"French Dressing." Along route of parades, Liberty did \$4,700.

Tudor (800; 40)—"The Dove." Helped through location and surprised town when drawing \$2,800 to this house.

**"BLONDES" FLOP**  
Los Angeles, Feb. 28.

"Gentlemen Prefer Blondes," which opened at the Million Dollar Feb. 23 for a three weeks' engagement, flopped so badly opening day it will wind up after one week.

"Legion of the Condemned" substitutes.

**Davis Winding Up**  
Los Angeles, Feb. 28.

Owen Davis has artivordly here to finish his contract with Paramount. He is doing originals.

(U) (922; \$1-82) (17th week). Holiday and no doesn't seem to make much difference here; \$7,500.

Colony—"Hunchback of Notre Dame" (U) (1,980; 25-50-76). Held Chaney release for second week, but hardly successful at \$5,900; stage shows going back here this Saturday.

Criterion—"Wings" (Par) (836; \$1-82) (25th week). Went up a little, but not enough to cause comment; steady and satisfactory at \$15,900, approaching six months' run.

Paramount—"Love" (M-G) (598; \$1-165) (14th week). Easing along easily; clinch upon minding its own business and with plenty to do at \$10,000.

Gaiety—"Four Sons" and Movie-tone (Fox) (808; \$1-82) (33rd week). Practical capacity at \$14,000; continuous b. o. times matinee and nights; apparently getting much drop-in-trade.

Liberty—"Drums of Love" (U.A.) (1,234; \$1-82) (6th week). Hasn't made much headway; \$7,500. Saturday; \$8,000 liberal estimate; supposedly coming back to Rivoli with substitute for tragic ending.

Paramount—"Joyful Chance Week" with "Love and Learn" (Par) (4,400; 25-50-75-90). First stunt of kind here and results just over \$7,750, slightly under preceding week.

Rivoli—"Sadie Thompson" (U.A.) (2,200; 35-50-75-90) (34th week). Took decent \$11,650. Joyful Wednesday's recess, but \$7,750 deemed good.

Rialto—"Last Command" (Par) (1,900; 35-50-75-90) (6th week). Went into first red since opening; \$30,900, indicative of enough power for two more weeks.

Roxy—"Girl in Every Port" (Fox) (7,600; \$2-165). Joyful week of it at \$121,000; holiday hung up day record of \$29,463; but didn't hold picture over; total figure is \$150,000 over previous week; getting ready for first birthday week March 10.

Strand—"Shepherd of the Hills" (P.N.) (2,900; 35-50-75-92). Stayed dormant through b. o. flurry around it; far from hot at \$26,300.

Warners—"Jazz Singer" and Vita (W.B.) (1,360; \$1-82) (21st week). Crept back to again took at \$18,000.

## MARX BOYS BOOST GRANADA INTO \$30,000

Is \$10,000 Jump—Warfield, \$21,000 With Wolf Away—Jolson Also \$21,000

San Francisco, Feb. 28. (Drawing Population, 750,000) The expected happened. With proper exploitation and publicity and a substantial screen feature to back them, Marx Brothers brought a new lease of life to the Granada last week. Topped their Los Angeles engagement at the Metropolitan by better than \$3,000. It was the biggest week the Granada has had in months and bettered the preceding week by fully \$10,000.

The Student Prince, the main stem was the spirit of "The Jazz Singer," which grossed close to \$1,000 better than its opening week. Figuring the small seating capacity, the Embassy is running ahead of anything else on Market street.

Warfield had a satisfactory week, though not as big as the Granada. This may be attributed to "Rube" Wolf being away on a vacation for the week. Second and final week of "The Student Prince" at the California held up well. Picture might have been held for third week to a small profit, but two weeks generally better than one.

Another good week for "The Gaucho" at the St. Francis. General comment favorable on the week, and third week less than \$4,000 below the second. One more week to go and then "Ramona." Showmen are agreed that at this house and on Washington's Birthday cut down holiday business 20 per cent. At that, it was big all over town, with every picture doing well.

**Estimates for Last Week**  
Granada—"French Dressing" (Par) (2,785; 35-50-55-90). Marx Bros. played at this house and pushed it to within a few dollars of \$21,000; looks at this point like easy eight weeks.

Californian—"Student Prince" (M-G-M) (2,200; 35-50-90). Business held up consistently; second and last week close to \$15,000; very satisfactory.

St. Francis—"The Gaucho" (U.A.) (1,375; 35-50-90). Fairbanks has strong b. o. appeal and customers liked it; figure at \$21,000, and one more to go.

**HOLIDAY SAVES MIL; "SORRELL," \$8,800, H. O.**

"Helen" Disappoints, \$5,500—Town Likes "Dove" and Roland, \$18,000

Milwaukee, Feb. 28. (Drawing Population, 65,000)

Washington's birthday and holiday prices brought what a snowstorm and cold wave the balance of the week. "The Student Prince" slid out of the Davidson after two weeks and the house went back into legit. The Wisconsin took down plenty with "The Love Mart."

Gilbert Roland threatens to give Gilbert, Goldman and the other lads a run as far as local girls are concerned. Roland has been here for \$18,000, and the girls sigh when they see him.

Universal's new "Cohen and Kelly" brought the Alhambra back from the depths, while "Sorrell and Son" did well enough at the Garden to hold over. "Helen" did \$5,500, but the girls expected to wow them, but failed to register on the unimaginative flapper brains. Those who didn't read the book didn't like it, and the girls drift and the Strand didn't get the shekels.

The Merrill with "The Lovelorn" failed to get any stampede either, though the story ran in serial form in a local daily, a matter that did help Sorrell.

**Estimates for Last Week**  
Alhambra—"Cohen and Kelly" in Paris" (U) (1,800; 30-50). Jumped up a bit to lift off some of the red written in the past few weeks; did \$15,000.

Davidson (Brown), "King of Kings" (Pathé) (1,600; \$1-82-50). Could have stayed third week if pushed; close to \$15,000 second week.

Garden (Brin), "Sorrell and Son" (U.A.) (1,200; 25-50-75). Little house hit again; aided by record closing of serial in local daily and

## CHARLIE BEATS SYD BY \$7,700

\$25,000 Palace's Record—Fox, \$27,000—Capitol Big

Washington, Feb. 28. (Estimated White Pop., 750,000) Past week presented a study in contrasts, grosses running from \$5,500 to \$27,000. Palace (Loew) with "West Point" and Public presentation (Manhattan Steppers) had its Saturday and Sunday records smashed. Same thing happened to the Washington Birthday former record, which had been finished the week to a gross above anything ever recorded in the 10 years of the house. This is the second time that picture of this nature has run up a big gross here. "The Midshipman" got plenty, too.

Another starter was the big pick up at the Fox, with intake of an additional three to four thousand over previous credited to the stage end. Picture, "Sharp Shooters," about usual standard and liked. House presents permanent chorus and ballet and is in this field by itself.

Chaplin got business at the Columbia with the new better turn over eight times daily (five on Sunday) to a knockout figure for scale and capacity.

United movement at the Earle. Spotty business, though, and not satisfactory. One week up and then down. Met staff was none too joyful with Syd Chaplin in the "Telephone." Business here was a real contrast and a bad break for the Met. Brother Charlie was just two blocks away.

Rialto still struggling with Negri in "Secret Hour." Opening last Saturday for current week with return of "Hunchback of Notre Dame" gave best Saturday in several weeks.

"Old Ironsides," current at Met, got good start and introduced to the town a new time commercial pages of the papers have been used for spread advertising. Quarter pages in all of five dailies.

**Estimates for Last Week**  
Columbia—"The Student Prince" (U.A.) (1,232; 35-50). Management appreciates chance to run eight daily; almost \$17,200; very big.

Earle (Stanley-Crandall)—"Wife Savers" (Par) (2,300; 35-50). Palace got cream through playing this opera in for a week annually all helping materially; many musical comedy names last week; above \$27,000.

Met (Stanley-Crandall)—"Missing Link" and Vita (W.B.) (1,518; 35-50). One of 20 odd pictures bought with each expected to go for runs; Syd Chaplin bucking brother up here in playing good hit title; too; may be \$9,500 and out for "Old Ironsides."

Palace (Loew)—"West Point" (M-G) (2,500; 35-50) (2,363; 50). Riding on top the world with 80 percent of the customers repeating without even checking up on the picture, good hit title; broke previous record held by "Flash and the Devil," which drew without help from stage; current week more than \$25,000.

Rialto (U.)—"Secret Hour" (Par) and Erma Powell revue on stage (1,378; 35-50). Picture did little, but slight improvement over previous week; possibly \$5,600.

Merrill (Midwestco)—"Lovelorn" (M-G) (1,200; 25-50). Couldn't catch on, despite heavy plugging and \$2,000 in advance; \$5,000; house barely reached \$6,000.

Miller (Midwestco)—"Ranger of North" (M-G) (1,400; 25-50). Stage band and dog pictures draw at this house; hit title; \$18,000.

Palace (Orph)—"Main Event" (Pathé) (2,400; 25-50-75). Vaude bit item here and picture didn't make much headway in same class; close to \$18,000.

Strand (Midwestco)—"Helen of Troy" (F.N.) (1,200; 25-50). Picture didn't catch enough; read book; around \$5,500.

Wisconsin (Midwestco)—"The Love Mart" (F.N.) (2,500; 25-50-75-90). Stage show drew but much can be given names in picture; both Dove and Roland mean much to local fans; return of Richter, organist, helped, too; above \$19,000.

## DUNCANS JUMP PAN \$12,500 TO \$21,000

5th Ave., \$15,100—"Student Prince," \$9,000—Blue Mouse, \$8,000

Seattle, Feb. 28. (Drawing Population, 475,000)

The new 3,800-seater, the Seattle opens Thursday, and somehow the past week was rather slow for record purposes. Maybe the opening will pep things up. Not only the show business but things have been a little better generally.

A bright spot the past week was the Pantages, where the Duncan Sisters (in person) opened strong last week. The picture had been in previous week house did \$5,600. Menjou's b. o. appeal in "A Gentleman from Paris" was not crushing, and "Student Prince" also was well-liked but held merely fair during its second week. Much plugging for "The Last Command," opening next week. United Artists.

Columbia had nice pleasure in "Surrender," but the big ammunition is next week with "The Circus." Chaplin hasn't been here for months.

**Estimates for Last Week**  
Fifth Avenue (W-C) (2,700; 25-60)—"A Gentleman from Paris" (Loew). A smooth goods and liked, while it was rather slow for record, come change for a week; fast stepping presentation minus usual bevy of gals and costumes; \$15,100.

United Artists (U.A.) (2,100; 25-60)—"The Student Prince" (M-G). Not bad for second week, but not a second week picture for Seattle; \$9,000.

Columbia (U.) (1,000; 25-50)—"Surrender" (U). Fair bit and music a feature; \$6,000.

Blue Mouse (Columbia) (950; 25-75)—"Gentle Time Charlie" and Vita (W.B.) and Movietone (Fox). Another pretty good week; \$8,000.

Pantages (1,500; 25-55)—"The Little American" (Fox). Picture didn't mean a thing with Duncan Sisters in lights; girls terrific at \$21,000.

Orpheum (2,700; 35-75)—"Bare Knees" (Pathé). Picture a little stronger than usual; big ahead of last week, which was low mark of season; \$12,500.

President (Duffy) (1,650; 25-31)—"The Nightingale" (Duffy Players). Liked and b. o. good; \$4,850.

**"ROSE-MARIE," \$14,000**

Leads Portland, Ore.—"Lightnin'" Next at \$13,000—"Love" Out 2d Week

Portland, Ore., Feb. 28. (Drawing Population, 510,000)

Business at most of the picture emporiums was not especially up. Oriental, which for the past few weeks has been hitting the top, did \$14,000. "The Student Prince" Picture was not given exploitation or publicity. Newness of house has worn off, too.

Cross-Mat at most of the Broadway did not get the kale expected, although it clicked profitably. Liberty improved over past weeks with "The Student Prince" (M-G). Appeared at the house as a return engagement. "Pleasure Before Business," Irish-Jewish comedy, did not mean a thing.

Universal Columbia sailed along to excellent business with "Alias the Deacon" and Nadj Rossetti, operatic star. Rivoli was forced to pull "Rose-Marie" (M-G). Picture a satisfactory first week's business and was scheduled for a second week. It played four days of the week, with "Old Ironsides" replacing.

**Estimates for Last Week**  
Broadway (W.C.) (2,000; 25-40-60)—"Rose-Marie" (M-G). Picture just all right; Fanchon and Marco's "Lampshade Idea" and Ollie Wallace assets to bill; \$14,000.

Leads (Tebbetts) (2,700; 25-35)—"Lightnin'" (Duffy). House needs more exploitation. Srodkas Band and Glean Shelley, organist, okay; \$13,000.

Liberty (Fox) (2,000; 25-40)—"Pleasure Before Business" (Col). Picture didn't mean a thing; Gene Dennis, mental marvel, on stage, helped house from going in "red"; \$8,000.

Pantages (Pan) (2,000; 35-50)—"Seventh Heaven" (Fox). Second week; picture has been completed a first time in months; picture has been held for more than a week; around \$12,500.

Rivoli (Farker-Fox) (1,210; 35-60)—"Love" (M-G). In three-day run of second week cashed to about \$4,500; "Old Ironsides" (Par) followed and held over.

Universal (U.) (1,000; 35-50)—"Alias the Deacon" (U). Brought house good profit; Nadj Rossetti, stage favorite, clicked okay; "Gold Rush" (Fox) (1,000; 35-50)—"Music Box" (Henry Duffy Players) (1,300; 25-50-81). "Cradle Snatchers" (A. riot; turnstiles kept busy all week; picture showed over \$6,700, about \$6,000).

Hollywood (Fox) (1,600; 15-25-35)—"Wild Geese" (T-S). Picture brought house fair take for four days; around \$3,000 for run.







# 342 INDIE FILMS FOR 28-29

## \$5,000,000 TIED UP IN DEAD STORY MATERIAL ON COAST

**\$10,000,000 Annually Invested by Studios for Scripts—Producers Becoming More Conservative—Want Originals from Trained Writers**

Los Angeles, Feb. 28. Picture producers have more than \$5,000,000 tied up in story material, the bulk of which, for a number of reasons, will never reach the screen. In addition to this, there is considerable money invested by individual directors, stars, small independent producers and play brokers who have purchased outright, or have taken options on screen rights, to published works, originals and stage plays.

If all money now tied up in screen rights were loaned out at six per cent, the revenue to be derived would be astounding. Yet, in the subsequent use of a story, interest on the investment, or cost of that particular story, is seldom thought of in fixing the story charge to the production.

**Film \$25,000 12 Years Ago**  
As an instance, one film producer purchased the rights to a well-known stage melodrama about 12 years ago for \$25,000. After many years and as many conferences, it was decided the script was unsuitable because of its underworld background. Consequently, the play was shelved, only to be revived this year when the underworld type of picture came into demand. When the price of the story was charged off to production, the producer failed to add the interest of the original cost, which would have amounted to \$18,000, or a total of \$43,000 for the rights. Proving that stories in stock are a liability and depreciate in value the same as any piece of machinery.

Only in rare cases does a recognized story increase in value after its peak of popularity has been reached. So, considering an approximate total of \$10,000,000 invested annually in story material, a loss of \$600,000 over the same period is affected by this investment.

**Fearing Story Shortage**  
Years ago when the picture business became alarmed over a visionary shortage of popular works, many producers plunged into the market and gobbled up all available works outright or at option. After the storm, many found that what they had purchased did not conform with the ever-changing cycle of public demand, causing stories to be shelved until such time as they would be more suitable for production.

Paramount and M-G-M are believed to be the largest holders of dead stories. First National, Zahe DeMille and Universal follow, while Fox, rated as the most conservative story buyer, is holding the least amount of dead stories in comparison to their volume of production. Joseph M. Schenck is possibly the largest individual holder of stories and will, in time, produce them or sell at bargain prices to other producers.

Producers are becoming more conservative. They are demanding originals from trained screen writers assigned to do a certain type to fit the producer's immediate need. These stories are not the work of one writer, but often come from a staff working with the director.

### Costello Girls' Trip

Los Angeles, Feb. 28. Dolores and Estelle Costello have left for a short trip to Havana, accompanied by their mother.

The girls are expected to return next month when the Warner Brothers studio reopens.

### Goldwyns Sail March 2

Samuel Goldwyn sails Friday (March 2) on the "Berengaria" for Europe to scout the Continent for a leading man for Vilma Banky. Mrs. Goldwyn (Frances Howard) accompanies her husband.

## WAMPAS GETS \$5,400 FROM FROLIC IN L. A.

Los Angeles, Feb. 28. Wampas Frolic, in the Ambassador Auditorium, Feb. 25, grossed only \$23,000 with expenses \$14,000. The Wampas share of the \$9,000 net was \$5,400 with the Motion Picture Relief Fund beneficiary of the remaining \$3,600. As a result of the poor box it is expected the Frolic of 1928 will be in San Francisco.

The 13 new Baby stars of 1928 were officially presented to the people of Los Angeles at the event. They are Gwen Lee, Lina Basquette, Lupe Velez, Ruth Taylor, Molly O'Day Sue Carol, Alice Day, Sally Eilers, June Collyer, Flora Bramley, Dorothy Gulliver, Audrey Ferris and Ann Christy.

An all-star entertainment was put on under the direction of John Le Roy Johnson, with Leo Forbstein, musical conductor at the Million Dollar, functioning in the pit. Forbstein also directed four orchestras which provided the music for the dancing.

The proceeds of the frolic this year are divided so that 40 percent goes to the Motion Picture Relief Fund of the Association of Motion Picture Producers, with the balance used for the insurance fund of the Wampas, which allows \$1,000 free insurance a year for each year that a man has been a member of the organization up to a maximum of \$7,000. The Wampas has 120 active members who participate in the insurance plan.

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Years ago when the picture business became alarmed over a visionary shortage of popular works, many producers plunged into the market and gobbled up all available works outright or at option. After the storm, many found that what they had purchased did not conform with the ever-changing cycle of public demand, causing stories to be shelved until such time as they would be more suitable for production.

## Grandmother's 2d Protest Of June Mathis' Will

Los Angeles, Feb. 28. The will of June Mathis, scenario writer, who died suddenly in a New York theatre last year, is again being protested here by her grandmother, Mrs. Millie Hawkes. According to the will, the grandmother was to receive a life interest in half of the estate, more than \$100,000. The other half going to the girl's husband, Silvano Balboni. The latter offered the will for probate, but the grandmother contested it, desiring to inherit outright instead of on a life interest.

Court set aside the will and informed Mrs. Hawkes that under the inheritance laws Balboni would receive everything. Now, Mrs. Hawkes has filed a petition asking that the will be reinstated and admitted to probate. Judge Crall, in Probate Court, set a hearing for March 23. Meanwhile, Mrs. Hawkes is being taken care of by Balboni.

## U. A. Studios Re-Start

Los Angeles, Feb. 28. United Artists studio intend to resume general production March 1 with Norma Talmadge starting on "The Woman Disputed," Henry King directing.

Following will be the new D. W. Griffith picture, "Battle of the Sexes," scheduled for March 15, with a possible cast of Jean Harlow, Belle Bennett, Mary Philbin and Phyllis Haver.

## PRODUCERS HAVE IMPOSING LIST

**More Than in 8 Yrs.—FBO Leads With 56—Columbia and Tiff.—Stahl Each 36—Gotham 30—General Belief Is Cruze Will Help—Raising Production Cost**

**SIXTEEN AT \$100,000**

Los Angeles, Feb. 28. More pictures, and of a better grade, will be made for next season release through the independent market. Present indications point to more releases slated for the independents than at any time during the past eight years.

Independent producers and distributors are busy lining up deals for the coming season, with all practically figuring on raising production cost to meet the demand for films that can hit the secondary first runs in the large cities.

Invasion of the independent field by James Cruze has some of the boys worried, but the majority feel his entrance into the independent market will help bring that branch of the business back to the place it belongs. Cruze will make 20 pictures a year for five years and will personally direct four of these at a production outlay of \$100,000 each. The other 16 pictures will be supervised by Cruze and will run around \$50,000 each.

**Cruze's Exchange Deal**  
The Cruze deal with independent exchanges provides for a substantial cash deposit upon signing of contract, and cash advances on each picture as delivered by the producer to the exchange. The contract further provides that the producer cannot cancel the contract with the exchange unless the latter is in default on the contract, with all exchange deals covering a period of five years.

The exchange, however, has the privilege of canceling the deal by giving 90 days' notice to the producer. Harry Sherman is handling distribution for Cruze and has already signed contracts with three territories, although a general campaign has not yet been launched.

**The Lineup**  
Columbia Pictures and Tiffany-Stahl, both graduating from the state right market because of their control of all exchanges, are each listing 36 pictures for next season. Columbia's average production cost per picture is about \$30,000, while Tiffany-Stahl will make 'em for about \$50,000, with perhaps 12 of the program listed as specials and going to \$100,000. FBO is not definitely set on quantity but will likely produce its usual 56 at an average production cost of \$45,000.

Gotham, headed by Sam Sax, leads the list of the strictly independent producers and distributors. (Continued on page 46)

## Fay Wray in Court Over Agent's 25 Pct.

Los Angeles, Feb. 28. Fay Wray is playing a big court scene this week before Judge Warner. Miss Wray declares excessive and wants voided her present arrangement with Edna Schley, casting agent, who has been receiving 25 per cent of the film actress' salary.

The contract between Miss Wray and Miss Schley was signed in 1924 when the former was under contract to Universal. Since then Miss Wray has played the lead in Eric Von Stroheim's "Wedding March," with Pat Powers, sponsor of that lengthy effort, transferring his contract with her to Paramount. Miss Wray started at \$500 a week, with a \$250 increase on each picture.

She is now receiving \$1,250 weekly and wants to be freed of the 25 per cent commission angle under her five-year contract with Miss Schley.

## Ind. Films by Cost

Number of independent films as scheduled by count and cost for 1928 is as follows:

\$100,000.....	16
75,000.....	24
50,000.....	40
45,000.....	58
30,000.....	28
15,000.....	20
25,000 to \$50,000.....	30

This list totals 222 of what may be termed "high cost" pictures with the "low cost" tabulation, not listed in this box, figuring 88. The remaining 32 films to be accounted for in the full 342 are of miscellaneous production cost with no figures announced.

## RAYART'S 20 FEATURES; NO WESTERNS, NO SHORT

Los Angeles, Feb. 28. Ray Johnston, president of the Rayart Pictures, is on the coast making final arrangements for next season's program. It will include 20 features, eight from stories, eight from originals, and four specials that will have unusual exploitation value.

Rayart will not release any westerns or short subjects on their 1928-29 program.

Trem Carr has been appointed to act as supervisor of the new season's product with Percy Pembroke, Duke Worne and Harry Brown directing. Production headquarters at California studios.

## Request Release Given Girl Who Played Russian

Los Angeles, Feb. 28. Pathe-DeMille has released Sonia Karlov from her stock contract. Miss Karlov has been idle and under salary since Dec. 1.

This is the girl who assumed the Russian cognomen accent and appearance after being unable to crash pictures under her real name of Jean Williams. She was placed under contract by Felix Young, picture agent, at the time, and the latter, unaware of the masquerade, sold her on contract to Cecil DeMille. When Lina Basquette recognized her as Jean Williams, former "Follies" girl, Miss Karlov revealed her true identity to DeMille, who laughed at the gag she had put over.

When the publicity broke about the masquerade, the film company did not take advantage of it by casting her in a picture. After a number of weeks Young asked for her release, claiming she should not be kept off the screen indefinitely.

## PICTURE'S 2D DEATH

Rudolph Berquist, cameraman, Killed in Auto Smash

Los Angeles, Feb. 28. Rudolph Berquist, 42, cameraman with Fox for years, was killed in an automobile collision at Santa Monica boulevard and Palm drive. He was rushed to the Good Samaritan Hospital, where he died.

Berquist was working as chief cameraman with Arthur Rosson on Madge Bellamy's current film, "The Sport Girl," at the time of the accident. He was driving in a studio car with William Pummell, assistant director to Rosson, when the crash occurred. He leaves a wife and three children.

This is the second death which has happened on this picture. A week ago Rosson lost an electrician who was killed in a fall from a set.

## DANE'S NAME AND PAPERS

Los Angeles, Feb. 28. Rasmus Karl Thomsen Gottlieb, otherwise known as K. R. Dane, has filed application for citizenship in this country.

At the same time he was given permission by the U. S. District Court to use his film name for all purposes.

## KYNE STORY STOPPED BEFORE TOO LATE

**Al Rogell Advises M-G-M Censorship Dangers in "Tide of Empire"**

Los Angeles, Feb. 28. Running afraid of censorship conditions, M-G-M, after putting three days on "Tide of Empire," a Peter B. Kyne story, suspended production after an expenditure of around \$15,000.

Before the picture was put into production Al Rogell directing, informed the M-G-M officials that the story might be distasteful to the Spaniards and Mexicans, as it was a yarn dealing with the hate of these two countries for the Americans. It is a story of early California and several of the characters in it were Spanish menaces. Rogell, however, was instructed to proceed shooting the picture.

With the daily reports which reached Louis B. Mayer and Hunt Stromberg after three days of shooting, it was decided M-G-M might save themselves several hundred thousand dollars by discontinuing the production, as it had had experiences with other pictures which had run afoul of censorship methods with four reported to be on the shelf and impossible to distribute.

Rogell had been borrowed for six weeks from Charles Rogers at First National and will be unable to direct the picture when it is named, as the story is being rewritten by Paul Bern, Waldemar Young, Rogell and E. Richard Schayer.

Rogell will stay for the balance of the three weeks on his contract working on the story and then return to the Rogers organization, for which he is to make a picture immediately.

Joan Crawford and Norman Kerry were playing the leads in the picture. Miss Crawford has been withdrawn and will start in "The Dancing Girl," Harry Beaumont directing. Kerry will continue when the new picture is begun about April 15. The balance of the cast were paid off and dismissed.

Allan Dwan, who has been with Allan Kane, will direct the new version.

## Mrs. Larry Semon Wins Suit Against Her Father

Kansas City, Feb. 28. Jury in the circuit court at Sedalia, Mo., awarded \$7,500 to Dorothy Dawn, wife of Larry Semon in a suit on a note against her father, Melvin Igenfritz, formerly of Sedalia, but now living in Los Angeles, Tex.

The legal action was peculiar in that the note was given in 1911 when the actress was a minor. It was contended by Miss Dawn and her mother, Mrs. Nancy Dorothy Smith, of Los Angeles, that the note was given in a separation agreement between the defendant and his former wife for which he was to be relieved of the support of his wife and child. His defense was that the note was given Dorothy through her mother to take care of her education. He said he had not the money at the time, but educated. He had never made payments on the note, he said, because he was never able.

Statute of limitations does not affect a minor, and the suit was brought by Mrs. Semon as soon as she became of age.

## Monte Blue Abroad

Los Angeles, Feb. 28. After Monte Blue returns from the Tahitian Islands, where he went for M-G, he will go to Europe.

He is expected back next month.

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# FEDERAL ACTION MAY BE TAKEN AS OUTCOME OF CHICAGO LOCKOUT

**Department of Justice Reported Having Completed Investigation—Violation of Sherman Anti-Trust Law May Be Charged—Chi Film Board Refused Local Exchanges Permission to Furnish Indies With Pictures, Obliging Houses to Close**

Washington, Feb. 28. Department of Justice is set to take action on the Chicago exhibition strike, and the refusal to sell films to the houses not participating. It is said, for violation of the Sherman anti-trust law.

Col. William J. Donovan, assistant to the Attorney General, is, and has been for several days, out of town. It is known that he has conducted an extensive investigation of the Chicago affair.

With the Chicago Film Board of Trade alleged to be implicated to the extent of issuing the order to withhold films to those not participating in the strike, a tie-up is seen between this phase and the sudden decision of the Senate Interstate commerce committee to start hearings on the Brookhart bill aimed to stop block booking and to investigate the entire industry, as Senator Brookhart has stated.

**Rushed Hearings**  
Decision to open hearings here yesterday (Monday) was reached two days previously, hardly time enough for notifications to be sent out. Those close to Mr. Brookhart say this sudden rush was to get the hearings over, if possible, before action was taken by the Department of Justice.

**Strike a Lockout**  
The Chicago strike of late last summer was more properly a lockout. It was instigated by the Orpheum Circuit in Chicago, fell in with by some of the local picture managements, and resulted in a complete rout of the managers. It was claimed as the most decisive victory for union labor in this country for years.

During the period of the lockout independent picture houses in Chicago wishing to remain open for business found themselves unable to secure films. This inability was said to have been thrown on the Chicago Film Board of Trade to exchanges not to supply any theatres with reels.

It is this latter phase which has been under investigation by the Department of Justice.

## Dolores Del Rio Wins Cup; Gives Dir. Credit

Los Angeles, Feb. 28. Dolores Del Rio, a Wampas Baby star in 1926, won the Wampas achievement cup at the Annual Wampas Frolic. Trophy was awarded Miss Del Rio for having accomplished the most in films during 1925 and 1926.

Votes were cast by the public during a 30-day radio broadcasting questionnaire, with more than 20,000 film fans in on the poll. There were 26 contestants in the race.

In accepting the cup, Miss Del Rio gave credit to Edwin Carewe, her producer, manager and director, as being responsible for her success.

## Fox's Social Party

A most enjoyable film affair was held by the Fox Athletic Club in the Roosevelt Hotel Saturday night. Features were the "Fox Snooze," conceived and produced by Truman H. Talley, and "Cut It Out," stage panorama of music, songs and dances.

About 2,500 were present.

## SCENES ON ADRIATIC

London, Feb. 28. Harry Hoyt leaves here Thursday for the Adriatic coast to shoot exteriors on his first picture for Film Enterprises Co.

Hoyt is to make three features for this firm.  
Griffith With Caddo  
Los Angeles, Feb. 28. Raymond Caddo, former Paramount star, has signed a three-year contract for Howard Hughes, to be featured in a series of comedies to be made by Caddo Productions for U. A. release.

## SITTING OUT CONTRACT

**E. C. King Drawing \$1,000 Weekly at FBO as Others Perform Duties**

Los Angeles, Feb. 28. Edwin C. King, vice-president and in charge of technical production at FBO, is said to be sitting out the balance of a one-year contract at \$1,000 weekly, following his refusal to take a settlement. King was originally brought here two years ago.

About a year ago, William LeBaron came to the Coast, was made vice-president in charge of production, with King having his duties transferred to business administration. Three months ago Charlie Sullivan was brought here and shortly afterward elected vice-president, taking over the business duties of the studio. It was figured at the time that if King would waive his contract, Sullivan would be elected as vice-president in his place. When King balked, Sullivan was given the title of president and is now functioning as business head.

**DeMille Buys Contracts; Josephson Quits March 1**  
Los Angeles, Feb. 28. DeMille studio is endeavoring to diminish the number of contract writers and executives. In many instances the firm has been buying up contracts.

Julian Josephson, considered this lot's star scenarist, leaves March 1, having taken a settlement on his agreement which, free eight months to run. He will head lance.

## Goodman's 16 Westerns

Los Angeles, Feb. 28. Barney Goodman, independent producer, will make two series of westerns, eight in each, for state rights.

Goodman just finished a series and is returning from New York where he completed arrangements to make the additional.

He will use the California studios as his producing headquarters.

## STUDIO PAINTER'S SUICIDE

Los Angeles, Feb. 28. Paul J. Turner, 32, former studio painter at FBO, committed suicide by jumping from the 10th floor of the Guaranty Building in Hollywood.

Turner was recently discharged at the studio and according to police reports had not been working since. A widow and four-year-old son survive.

## CAMERA DELEGATES

Los Angeles, Feb. 28. Joseph Dubray and Charles Rosher will represent the American Society of Cinematographers at the 46th annual convention of the Photographic Association of America at Louisville, Ky.

Dubray and Rosher will carry various picture camera equipment to demonstrate various phases of photography.

## TALLY IN EUROPE

Truman Talley, editor of Fox News and Varieties, goes abroad March 10, but on which ship he has yet to decide.

Talley will be gone eight weeks, during which time he will visit Fox cameramen and make changes in his routine. He will cover the entire Continent while away.

In his absence J. E. Durst, associate director, will supervise the Fox news and shorts.

## HERBERT HALE WRITING

Los Angeles, Feb. 28. Herbert Hale, for a number of years with Sam H. Harris in New York, has established himself here as a comedy material writer. He is specializing on stuff for picture people making personal appearances in vaudeville houses.

## U Studio Cut Includes Laemmle's Relatives

Los Angeles, Feb. 28. With shutdown and economic moves at Universal, Henry Honigson, general manager, and Walter Stern have been cutting the payroll to a minimum. This is being done under Carl Laemmle's instructions and three of the latter's nephews have been dropped.

Julius Bernheim, who has been production manager of several units, and was general manager of the studio at one time, is off the payroll. The other two nephews are Bob and Gaston Wyler, both assistant directors.

Other relatives of Laemmle have been given four to five week layoffs during the shutdown, and are to return at less salary when the studio reopens.

Universal has been decreasing its staff in New York and will discontinue its road show department this Saturday.

## Studio in Confusion As Lawler Is Pinched

Los Angeles, Feb. 28. The Paramount lot was thrown into plenty of confusion and excitement when Deputy J. E. Kelly came for Harry Lawler, read him a warrant, amounting to a fugitive warrant. Kelly spotted his man in a corner of the studio and started for him as Lawler made a desperate dive through a plate glass window of one of the offices.

The sheriff in pursuit opened fire with his gun into the air in an effort to stop Lawler.

Everyone on the scene began to dodge and run and a near riot was on.

When the excitement subsided and Lawler was safe in the hands of the officer, the latter explained that Lawler was charged with having jumped a \$1,000 bond in connection with a forgery count.

Lawler had obtained his position on the recommendation of a state official at the studio.

## Conway's Tinting Work

Los Angeles, Feb. 28. Jack Conway, formerly of Variety, has been quite busy lately tinting pictures.

He is just finishing "Honor Bound" for Fox and next week will go over to the FBO lot to tint two more. His first one will be "Sally of the Seascalls," featuring Beanie Love, and the next, "Backstage," Ralph Ince production, formerly called "Notion."

"Backstage" is probably but the working title, as a picture under that name is now on release by Tiffany.

## MET STUDIO'S INDIES

Los Angeles, Feb. 28. Metropolitan studios, now leased by Pathé, is being diverted into a regulation leasing plant for independent producers. Two companies have just completed the usual seven-day variety productions at this studio, and three more indie companies are now negotiating for space.

This in addition to James Cruze, believed to start soon on a series of state right features.

## LANGDON ON F. N. LOT

Los Angeles, Feb. 28. Harry Langdon will make his next picture on the First National lot. He had practically completed negotiations to move over to Metropolitan studios.

Langdon figured he could save on production cost by moving, but received price concessions from Richard Rowland, of F. N., to stay in the same yard.

## YOUNG LAEMMLE'S INVENTION

Los Angeles, Feb. 28. Carl Laemmle, Jr., has invented a device to carry regulation picture cameras through difficult spaces desired.

It is an improvement over the present day cumbersome camera trucks and trolleys used to obtain freak shots.

## Nationality Films Growing

Moving pictures by, with, and for different nationalities appears to be a new development. Within the last couple of weeks two companies have been in production in New York, one by an Italian group, another by a Greek unit.

In both cases the principal figure has been promoter, producer, director, scenarist and star. Ercolo Montagna, president of the Riviera Film Corp., appeared in "A Boy of New York" as his own star under the name of Bruno Valley, and Paul Telegan, president of Paul Telegan Productions, is now shooting at Cosmopolitan a Greek picture based on the Pygmalion legend. Telegan, like Montagna of the Italian group, is an ex-performer from vaudeville, new to the picture game.

It appears the nationality propositions are put over with the co-operation of the foreign language press, the capital and screen aspirants coming from the readers thereof. The matter of distribution of the completed negative is rather hazy.

## JACK WARNER QUITTING?

**Turning Over Production to Zanuck —Vita Has "Nanette"**

Los Angeles, Feb. 28. With the announcement in local papers that Darryl Zanuck is now general manager of Warner Brothers studios, reports are current that Jack Warner, who has been executive head of W. B. out here, is retiring as a picture producer. Zanuck, former scenario writer on this lot, was appointed assistant to Jack Warner about a year ago.

It is understood that Jack Warner wants to be relieved of production duties and is turning the studio over to Zanuck to operate. Warner, just returned from Europe, announces arrangements to have three picture made in both England and Germany to comply with the quota and also that he has bought Vitaphone rights for "No. No, Nanette."

## Charles Bros. Pictures

Los Angeles, Feb. 28. M. N. Charles and John M. Charles have organized an independent producing concern to be known as Charles Bros. Pictures. They will make a series of six features for the state-rights market, with headquarters at the Metropolitan studios. First two to go into production will be "Flapper Ann," by Cora Harris, and "Four Bells," by Charles Rayne. Bruce Mitchell will direct starting March 5.

The Charles boys were formerly identified with the Hercules Film Co.

## First "Gag" Woman

Los Angeles, Feb. 28. William DeMille has engaged Beth Brown to act as gag woman on "Tenth Avenue," which he is directing for Pathé-DeMille. Miss Brown is the first woman to be engaged solely for suggesting gags and comedy for a picture while in the making. She was formerly a "Follies" girl.

## 3RD TITLE CHANGE

Los Angeles, Feb. 28. Title on Milton Sills' present picture for First National has been changed for the third time. "First It Was 'The Hawk' then 'Night Birds.' Now it's called 'The Hawk's Nest.'"

Production has just started under direction of Benjamin Christensen.

## MANKIE'S NEW CONTRACT

Los Angeles, Feb. 28. Herman Mankiewicz, head of Paramount Author's Council, will remain with the organization for another three years.

Company insisted that Mankiewicz take an extra three-year contract instead of permitting them to exercise options on his services every six months as they do with other title writers.

## ONLY TWO INTERIORS

Los Angeles, Feb. 28. Konrad Vercovick, Gypsy novelist and author of "The Bear Tamer's Daughter," Edwin Carewe's next for United Artists, may come here from New York while the picture is being made. According to the script, there will be only two interiors in the entire production.

## Directors' Association Officers

Los Angeles, Feb. 28. Officers of the Motion Picture Directors' Association for the ensuing year are Henry Otto, director; James Horne, assistant director; Fred Nibemeyer, technical; Frank Cooley, treasurer; Francis Powers, secretary; Reginald Barker, William Beaudine, J. Reeves Eason, Phillip Rosen, Roy Clements, George Irving and Neville MacGregor, trustees.

## PUBLISHERS AFTER FILM NOVEL RIGHTS

Los Angeles, Feb. 28. Alexander Grosset, senior member of Grosset and Dunlap, publishers, New York, is here negotiating with picture producers for novelization rights to coming road show attractions.

Herbert McMahen, publicity director for Pathe-De Milla, is the author of three such screen novels published by Grosset and Dunlap. These are "Orphans of the Storm," "Ten Commandments" and "King of Kings."

Average sale in America of a novel adapted from a picture is quoted as from \$3,000 to \$5,000, but "Ten Commandments" has exceeded the 200,000 mark. This has convinced the publishers that the demand for such literature is climbing, possibly accounted for by improved methods of distribution. Therefore, distribution of screen novels were confined to book stores, but since the larger chain drug and department stores have started to handle the new form of novels, sales have increased more than 150 percent. Special exploitation by the film producers and publishers, when the particular picture is being played in the store's town, has done its share to help.

Two ways for a producer to cash in on national distribution of a novel are after first between publication tieup and the other a three-way royalty on the sales of the book, the other two parts of the royalties being divided between publisher and author.

Foreign rights to screen novels are secured before the publishers with the provision that a small royalty be paid only to the author.

## Fox Releases Rex King But Holds Onto Name

Los Angeles, Feb. 28. The big fuss Fox made over its successor to Tom Mix has ended up as a flop. Rex King, a young cowboy whom they backed as surefire for a series of westerns, was released after eight days' work on a picture to have been known as "Wild West Romance." After \$5,000 had been spent on production it was decided to scrap the film and look around for another cowboy.

This new cowboy will also be given the working name of Rex King. R. L. Hough was directing the picture which was scrapped.

## Technicolor's Own Films

Los Angeles, Feb. 28. Technical Pictures Corp. plans production of feature pictures in Technicolor. The firm is now searching for suitable story material.

The company has been making two series of color short subjects for national distributors.

The short subjects will be continued when the feature program is launched.

## HONEYMOON ACCIDENT

San Diego, Feb. 28. Leon D'Ussau, superintendent of production at F.B.O. studios, and his bride were severely cut and injured in an automobile accident here Sunday afternoon. They are confined to the Scripps Memorial Hospital at La Jolla. They will recover.

Accident was the climax to a week's honeymoon trip.

## List of Canadian Houses

Washington, Feb. 28. Department of Commerce now has list of motion picture theatres in Canada.  
Code number is BE-1380. List may be secured by addressing the department and referring to that number.



# PARAMOUNT HARD HIT BY INDE EXHIBS, \$337,000 ANTI-TRUST VERDICT IN TEX.

**Case Tried for Four Days Before Jury in Federal Court in Dallas—Stinnett and Charninsky Alleged Put Out of Business by Paramount's Methods—Asked \$450,000 Damages—Appeal Expected—First "Trust" Trial Judgment of Kind**

Dallas, Feb. 28. A jury before Justice F. O. McKinney, in the federal court here, 55th district, returned in less than an hour after a 4-day trial a verdict of \$337,000 in favor of Stinnett and Charninsky, local indie picture exhibitors, against Famous Players-Lasky (Paramount), in an action brought by the exhibitors last February, under the Anti-Trust law. The plaintiffs alleged they had been forced out of the exhibiting business by methods of the producer and distributor. Though the defendants were represented by counsel, no defense was submitted. Defendants' lawyers placed all of their lengthy arguments upon an attempt to reduce the exemplary damages, including the lost profit plaintiffs claimed. Exhibitors testified they had suffered through the restraint of trade practiced by F-P-L, and were unable to secure first-run pictures. The plaintiffs stated a combination headed by Paramount had been created against them, crushing them in business in every way, with this claim dating back from their testimony, to the time Harold B. Franklin was at the head of the Famous Players' theatre department. Correspondence was introduced written by Franklin to various people.

John Moroney was the attorney for the successful exhibitors. He is the lawyer who won for another exhibitor in Austin, Tex., about a year ago in an oppression suit. It is expected that Paramount will appeal. The full amount of damages demanded, \$150,000, was allowed with the exemplary damages cut from \$300,000 to \$137,500.

**Sweeping Effect**  
This is the first open court anti-trust decision gained against Paramount-Famous Players. Its effect is anticipated to be sweeping, especially as the verdict is upheld on appeal. Local attorneys who watched the trial seem agreed the judgment will stand.

Plaintiffs conclusively proved they were forced out of business at their Capitol theatre by the methods of Paramount, and the witnesses substantiated the claim of a combination formed against them by Paramount to prevent the Capitol securing first runs and other attractions. It eventually forced Stinnett and Charninsky to sell their theatre.

Witness after witness called by the plaintiffs testified to the inability of the independent exhibitor to secure new or first-run films.

Should the final result of the suit open the place to the independent exhibitors, say Stinnett and Charninsky, they will build a 2,500-seater in this city and resume business.

**The Boss Case**  
The last recorded "trust" damage action brought against Paramount was known as "The Boss Case," with an exhibitor, "Boss of Oklahoma," starting it in that state. As it approached a trial date about two years ago, a settlement was reported in Variety, with Boss reputed to have received \$90,000 in cash from Paramount. That report was not denied at the time, with the understanding it had been a pleaded settlement—none of the parties to reveal it. Variety's information was most reliable. The action was later withdrawn from the calendar.

The successful counsel, John Moroney, impersonally speaking after the verdict, said:

**Testimony**  
"It was proved that in the summer of 1924 and since that time the Paramount theatres in Dallas have tied up most of the leading pictures available for first run in Dallas, either by contracting for them or by stalling the film exchanges along until the pictures became old and lost a large part of their exhibition value. That left the independent theatres without first-class product, although the number of films tied

up by Paramount theatres was much more than they could use or expected to use.

"The entire nature of the film business was destroyed, including the Players organization and the film boards of trade, so that the court and jury could understand the facts shown in connection with the plaintiffs' case.

"Defendants were the Paramount Exchange here and several subsidiary corporations which operate the Paramount theatres in Dallas.

"It was brought out that in March, 1925, Franklin wrote a letter to the plaintiffs in which he said that he understood they were planning to install Pantages vaudeville, and he advised against it, stating if they carried out their intention it would be well to consider the result of a 'ruthless, destructive competitive situation'; that in May, 1925, plaintiffs bought five United Artists pictures which Franklin complained about, and that in the summer of 1925 Franklin directly threatened plaintiffs that he would see to it that they got no more good pictures for their theatre.

"It was shown that, on account of these threats and the picture tie-up in execution of them, the plaintiffs were forced to sell their theatre at great sacrifice.

## Before and After

Before being molested they were making a net profit of \$40,000 a year and had five years to run on their lease.

"Among the witnesses called by plaintiffs were Joe Luckett, of United Artists; L. B. Remy, of Fox; Karl Hobbeltzelle, of the Interstate Circuit; and several others on minor points.

"The jury retired for only an hour, in which they elected a foreman and found for plaintiffs on six special issues and arrived at the damages. It's the largest verdict unqualified damages ever awarded in this section.

"Illustrating the picture tie-up during these years, it was shown that Franklin bought the Warner block of pictures in the summer of 1924 and never played them, and that a year later he offered them to an independent theatre here. It was also testified to that in some instances films of leading exchanges were tied up and have never seen a first run in Dallas, and that this was a national policy of the Paramount organization."

## Bud Barsky May Go

### Back to Own Films

Los Angeles, Feb. 28. Roy Fitzroy, better known to the industry as Bud Barsky, made an announcement today that he would produce and supervise six Jack London stories. Four have been made, but the balance was held up by assigning Fitzroy to supervise "House of Scandals," directed by King Baggot and "The Scarlet Dove," now being directed by Arthur Gregor.

In the meantime preparations are being made to film the two remaining London pictures titled "Stormy Waters" and "The Sea." John Adolf and Edgar Lewis are assigned to direct. Upon their completion, Fitzroy will terminate his present contract with Tiffany-Stahl and possibly return to his old standby as independent producer of state right pictures.

## DELAY CORINNE'S "WOMAN"

Los Angeles, Feb. 28. Production on "The Divine Woman," Corinne Griffith's next for First National, has been set back to April 1 instead of March 1. Walter Morosco, husband of M. Griffith, and who will supervise production, has selected Marie Dressler for a featured role and is making several tests for a male lead. John Seitz, cameraman under contract to M-G, has been borrowed to film the new picture. Frank Lloyd is scheduled to direct.

## Geo. O'Hara Filling In

Los Angeles, Feb. 28. Hard times in pictures mean nothing to George O'Hara, screen actor. Finding few roles for a leading man at \$800 a week, he promoted himself as a scenario writer at M-G-M and is writing the continuity for Lew Cody's untitled film which Mal St. Clair will direct.

O'Hara is getting about \$250 a week for the writing job, but he figures that's better than waiting until production starts full force again.

## U Puts 'Broadway' and 'Mating Call' on Market

Los Angeles, Feb. 28. Universal has placed the picture rights to "Broadway" and "The Mating Call" on the market. Universal has purchased the screen rights to "Broadway" at a reported figure of around \$100,000, an original plan to make a special at a cost of \$600,000. "The Mating Call" is a novel by Rex Beach.

Under the new production plans of Universal no Jewels will be made costing over \$500,000. "Broadway" is practically ready for production under direction of Harry Polard when the studio reopens in April.

## SWITCH EVE SOUTHERN

Los Angeles, Feb. 28. After rewriting "The Scarlet Dove" in an effort to create a part for Eve Southern, Tiffany-Stahl abandoned the idea when a better part for their contract player is sorted itself in pictures. Make the Vice, an original by Tom Terrell, which will both direct and act in the picture.

"Dove" is now in production with Josephine Borlo playing the lead, and Arthur Gregor directing.

## SIMMONS OFF "TELEGRAPH"

Michael L. Simmons, picture editor of "The Morning Telegraph," is leaving the sheet, to become eastern secretary editor for Gotham and Luman.

Lon Young, whom Simmons succeeds, is to produce films independently.

# BRONX ARCHITECT OPENING OWN HOUSE—NO ONE WANTS IT

**Territory Over-Seated—Avalon, Seating 1,750, held Out Too Long for Bidding—No Bidding Happened After House Was Completed**

Admission by theatre operators that the Bronx is becoming over-seated was vouchsafed with reluctance of any to take over the new Avalon, picture house seating 1,750 on Burnside avenue near the Grand Concourse. The house opened Saturday in possession of I. L. Crausman, its architect.

Crausman, who has designed many local picture houses, secured the site some time ago and decided to build himself. Offers were made for the theatre during its construction but Crausman decided to hold off until its completion to let the various circuit operators in the borough bid among themselves.

The house completed, the local theatre operator decided to lay off, figuring I. L. Crausman and the Jerome Consolidated Amusement Enterprises house, both nearby, too much opposition.

Crausman decided to open it himself and made a deal with the Stearns Bros., who have the Metro, Congress, and Daily, for "Grand showtimes." The picture for "Grand attraction." Crausman does not yet know where he will get his pictures to keep his new house open, but is more concerned with somebody to take it off his hands.

## U. A.'s Demands May Keep "Circus" from K. C.

Kansas City, Feb. 28. Unless United Artists makes concessions, or some of the local theatres change policy, there is little chance for "The Circus" being seen here. It is understood the picture will not be released for a showing under two weeks and at a b. o. price of less than 50 cents.

The Midland, which has first call on U. A. product, charges the price required, but shows pictures for a single week only. The other Low house can hold a picture indefinitely, but has an established top of 35 cents.

"The Circus" was offered the Liberty, which can make its prices fit and run a picture until unconscious, and was just about ready to take it when a guarantee was demanded, and all negotiations were declared off. To date the Chaplin is not set for a local showing.

## SAM GOLDWYN'S DENIALS

Los Angeles, Feb. 28. Sam Goldwyn, whenever leaving the Coast, is always bound to issue what he considers a vigorous denial to any rumor his press agent can think of.

When Goldwyn left here for Europe his press agent sent out a statement, which began: "As he boarded the train en route to Europe, Mr. Samuel Goldwyn issued a U. A. picture to a cabled story, 'vigorous denial to a cabled story emanating from London that his two stars, Ronald Colman and Vilma Banky, had signed contracts with British film producers.'"

According to the Goldwyn press agent, the dispatch declared that the Goldwyn players were at the head of a half dozen film celebrities who were deserting Hollywood for British studios, and that Charles Chaplin was among them.

Mr. Goldwyn, noted for his brevity of speech, declares: "If there is any raid, I am not contributing to it."

Goldwyn also in the statement makes it known that Coleman and Banky were unknown when they left England and Hungary, respectively, three years ago, and that he is sending them back to their native countries as famous stars.

Los Angeles, Feb. 28. In addition to the present erection of a \$250,000 administration building for Samuel Goldwyn on the United Artists lot, a stage with 50,000 square feet of floor space is being built for the exclusive use of the Goldwyn unit.

It will be used to produce six individual Ronald Coleman and Vilma Banky pictures this year.

## NO U EXEC. CHANGES

Scenario Dept. Ready 6 Scripts for May 1 Shooting

Los Angeles, Feb. 28. Carl Laemmle declares there will be no changes made in the company's present executive personnel when the studio reopens May 1.

Scenario department, in charge of Edward Montagne, is preparing the following stories with writers and directors assigned: Earl Snell, writing "Blue Heaven"; Nat Ross directing "Grease Paint," is being written by J. Grubb Alexander; Matt Taylor is working with Harry Pollard on "Cohens and Kellys in Turkey." Pollard to direct; Charles Kenyon is adapting "Girl on the Edge." Ed Stimson to direct; Jeanice Van is preparing "Why Announce Your Marriage," no director assigned, and John J. Cimber is writing continuity for "The Geizer." William Wyler's second feature for U.

These will all be ready for production May 1.

# WEEKLY STUDIO SURVEY CHECKS 43 FILMS

**36 Features, 3 Westerns, 5 Comedies, 4 Vita Units—Half Studios Dark**

Los Angeles, Feb. 28. Studio activity for this week shows 36 features, 2 westerns, 5 short comedies, and 4 Vitaphone unit productions, and 12 of the 24 studios dark.

Paramount heads the list for activity with seven companies working and five more scheduled to go into production March 5. Pictures now in production at this place are "She Wouldn't Say Yes," Clarence Badger directing; "Three Sinners," by Rowland V. Lee; "Easy Come, Easy Go," by Frank Tuttle; a George Bancroft picture, Joseph von Sternberg directing; "Quick Lunch," by Charles Reisner; "Super of the Galaxy," by Hobart Henley, and "Gun Shy," by F. Richard Jones.

M-G-M has seven features and one western in production, including "Diamond Handcuffs," John McCarthy directing; "Detectives," by Chester M. Franklin; "He Learned About Women," by Sam Wood; "Polly Preferred," by King Vidor; "Under Southern Skies," by Robert Florey; "Man About Town," by Malcolm St. Clair; "Tide of Empire," by Al Rogell, and a Tim McCoy western being directed by Nick Grinde.

Fox has five features and two short comedies in production including "Four Devils," by F. W. Murnau; "Hammam's House," by John Ford; "The Red Dancer from Moscow," by Rouil Walsh; "Thief in the Dark," by Al Ray; "The Sport Girl," by Arthur Rosson, and the two untitled comedies.

Pathe-DeMille has five features in production, one on location in New York. They include "The Goddess Girl," by B. DeMille; "Tenth Avenue," by William DeMille; "Man Made Women," by Paul Stein; "The Last Cab," by William A. Howard, and "The Cop," by Donald Crisp.

First National has three features in production and is preparing to start five more around March 1. Pictures in work are "The Yellow Lily," by Alexander Korda; "The Hawk's Nest," by Benjamin Christensen, and "The Butcher and Egg Man," by Richard Wallace.

**"Poverty Row"**  
Columbia, the only active plant on "Poverty row" this week, has the usual quota of three pictures in production, including "Broadway Daddies," directed by Fred Windemere; "After the Storm," by George B. Seitz, and "The Desert Bride," directed by Walter Lang.

Warner Brothers has one feature working, with preparations on for a series of five to start March 15. This is in addition to the four Vitaphone units operating all the time. FBO and Metropolitan studios have but one feature working, "Notices," a Ralph Ince production, at the FBO plant, and "Hell's Angels," a Howard Hughes production, for United Artists release.

Tiffany-Stahl has two features working, including "The Scarlet Dove," directed by Arthur Gregor, and "Ladies of the Night Club," by George Archinbald.

Universal City is quite dead with a padlock on the front door, but space is being rented out to other companies. Working here are "The Circus Kid," being directed by Howard Hughes, for Gotham, and "Code of Scarlet," Ken Maynard western, for F. N., with H. J. Brown directing.

Hal Roach studios, the only short comedy producers active at this time, have three subjects in production.

Studios found dark and inactive when this survey was made include Mack Sennett, Christie, Educational, Tec-Art, United Artists, Stern Brothers, Richard Thomas, Mission, Chaplin, U. M. Dalley, Sunset and California.

Bess Meredith's Scenario

Bess Meredith has joined the M-G-M forces and will do a scenario for Fred Niblo's production. It will be a sea story.



# MAE MURRAY

RETURNS TO CALIFORNIA AFTER FINISHING A  
SENSATIONAL TOUR WITH HER

## "MERRY WIDOW REVUE"

OVER PUBLIX CIRCUIT OF THEATRES

**BREAKING  
ALL PREVIOUS  
HOUSE  
RECORDS!**

### VARIETY

Wednesday, February 22, 1928

#### MAE MURRAY'S RECORD

Chicago, Feb. 21.

Mae Murray broke all previous records at the Chicago theatre for four shows daily and five on Saturday and Sunday.

Miss Murray could have bettered both Whiteman and Lewis' record gross by doing five during the mid-week.

Wednesday, February 15, 1928

VARIETY

7

**\$62,100 BIG FOR MAE MURRAY  
AT CHICAGO; "GAUCHO," \$26,000**

"Wife Savers" Helps Hold Oriental to \$39,000—  
"Blondes" Opens Good, \$18,000—"Jazz Singer"  
Nearing End—Monroe Off, \$3,400

Chicago, Feb. 14.

Playing to 'sensational business' throughout last week, Mae Murray on the Chicago stage completely outclassed other loop attractions with \$62,100. The house record is \$63,400.

Note: Miss Murray played only four shows daily; previous house record is for five shows daily

Wednesday, February 22, 1928

VARIETY

7

**"CIRCUS" STARTS CHI TALKING;  
"PRINCE," \$36,000; NEAR RECORD**

Chicago Got \$48,000, Drop of \$14,000 Under Mae Murray's Draw—Oriental, at \$43,000, Disappointing With "Quality Street" and Plug

Chicago, Feb. 22.

MISS MURRAY WISHES TO ANNOUNCE THAT SHE DOES NOT WISH TO DISAPPOINT ANY THEATRE MANAGERS WHO MIGHT BE LOOKING FORWARD TO HER APPEARANCE IN THEIR CITY, BUT IT IS NECESSARY FOR HER TO MAKE THREE PICTURES BEFORE RESUMING HER TOUR

THANKING EVERYONE  
FOR THEIR COURTESY  
AND CO-OPERATION



# BROOKHEART HEARINGS ON

(Continued from page 5)

tend to bring it into the hearing. Immediately the committee became interested and wanted details but this was postponed at request of Senator Brookhart to enable Mrs. A. E. Kearns, Philadelphia, of the National Conference of Parents and Teachers to appear.

## Censorship Out

Testifying as morning session closed, she stated that block booking was the basis of fostering vulgar sex pictures on public. Incidentally Canon Chase, the censorship advocating reformer, put in his appearance though receiving little encouragement as Senator Watson repeatedly told witnesses the question of censorship could not come into the hearings.

## Hearings' Opening

High-lighted by a bitter attack on the Department of Justice by Frank Rembusch, of Indiana, and a like scolding of the trade press for "its failure to disseminate real news," from Sidney Samuelson of New Jersey, the independent exhibitors opened their fight yesterday to secure government regulation of the industry through the passage of the Brookhart bill.

Senator Watkins, Ind., chairman of the interstate commerce committee, and two of its members, Couzens, Mich., and Metcalf, R. I. (only three present, though Senator Gooding, Idaho, was present for a few moments), were told by Rembusch that had the independents received a square deal from the department of justice they would not now be asking Congress for help.

Rembusch charged Col. Wm. J. Donovan, assistant to the attorney general, of sitting on the investigation for five years and doing nothing. He also charged that in "whitewashing" the Film Boards of Trade the department "gave me the greatest shock of my life." To back this up he cited how an investigator named Eugene Martin, after spending months in his territory, had informed him (Rembusch) that

the whole thing "was an awful set up." Martin's report, said the witness, was ignored and "he, the agent, was transferred to California."

All of which developed following the presentation by Leo Brecker of New York, of the same charges voiced at the trade conference last October, the same charges as made for several years—the inability of the independent exhibitors to buy choice pictures and their desire for an open market. Or, as Mr. Rembusch put it, a return to the time "when producers and distributors were not in the exhibiting end."

Senator Couzens brought in the Ford simile that has been cited on previous occasions. The Michigan senator failing to see, and so stating, why a Ford agency could not be taken away by the manufacturer if he desired to open his own agency. It was Brecher's answer to this that developed the monopoly phase with the committee indicating a desire to let the proceedings to the department of justice, until the charges came from Rembusch against that department.

## Samuelson's Open Charge

Samuelson's charge against the trade press came with his assertion that Brecher and Rembusch had overlooked the real issue—the public. He stated that the producers—distributors controlled everything including the trade press with the consequent failure in the part of that press to give any real news.

He failed to amplify on this statement, going directly into another charge against the producers, stating that they "even set the price of admission of his theatre." This included the trade press with the committee who, demanding proof, were shown contracts with M-G-M for "Ben-Hur" and "The Big Parade" wherein this stipulation was stated to be incorporated.

Senator Brookhart opened the hearings with a statement as to the purpose of the bill. The senator stated he was glad to get the hearing, even if it was on such short notice as to prevent some of his witnesses from being present. Later Senator Watson assured him that though starting without notice the hearing would continue until all testimony was secured.

Senator Brookhart stated that the film industry was controlled by a few men. That these men had eliminated the independent producer and were not out to do likewise with the independent exhibitor.

## False Propaganda

It was charged by the senator that much false propaganda had been circulated against his bill. In answer to this he stated that it was not his intention to bring government control or that the federal trade commission, in whose control the bill placed the industry, should settle all controversies or that it should set prices. He stated that the sole purpose of the commission would be to act as does the interstate commerce commission, namely, to set standards to be adhered to. Film boards of trade were characterized as "kangaroo courts" by Senator Brookhart, who added that though three exhibitors were named, the "industry was so dominated by the Hays organization that these exhibitors were hand-picked."

## Give Charlie Ride

He also took Charles C. Pettijohn, general counsel for the Hays organization, to task for going out into his state and "lining up some 32 exhibitors out of 1,500 and having that small minority adopt a resolution condemning the bill."

Though Senator Watson cited the usual procedure permitting those favoring a measure to appear first, Pettijohn was here permitted to make a statement praising the film boards in which he cited statistics

on the results obtained through arbitration. He told Senator Brookhart "he was a better senator than he was a picture man." Pettijohn told of the new contract developed last week in Chicago, and filed in the record a "galley proof" of that contract.

He informed the committee that the government should control everything that needs controlling, but that he did not think the picture industry did. He informed that the committee forget the Brookhart bill get together with a group from each faction and bring out a remedy, other than government control, that would adjust their differences. No inclination evidenced from the three senators present to act on the Pettijohn suggestion.

Independents, following the hearing, gave expression to their disapproval of Pettijohn's "maneuvering himself in for a statement before they got their case on the record." The independents felt that his proceedings, as have all others in all previous public airings of the difficulties within the industry, by accusing Pettijohn of "half-truths," and following this up by citing incidents in the statement of the producer's counsel that were "blatant facts."

Brecher's statements to show the "set ups" in the film boards and the monopoly of pictures to the detriment of the independents led to the series of questions from Senator Couzens that kept the New York exhibitor from giving his prepared statement terminating in the Ford analogy. For a time it left the Michigan senator stating his question was not being answered.

## Arguing

The old question as to who started the producers into the exhibiting end popped up during Brecher's and Pettijohn's statements, the former claiming the Pettijohn contention that First National started it by the exhibitors combining to make pictures was all wrong, Brecher stating that F. N. was organized to meet the exhibition move of Famous Players.

These controversial points brought an observation from Senator Watkins to the effect that there seemed to be a difference of opinion. Later during the Rembusch statement the senator stated that his interest had been aroused and that he would like to go over privately with the witnesses several phases of the industry.

This request followed a general discussion of Indiana conditions, from whence half both the Senator and Rembusch, came. Led to the point by Senator Couzens during the monopoly discussion Brecher stated there was "no trust but that the inter-relationship was such that all producers favored the others to the detriment of the independent."

## Couzens' Attitude

The questions of Senator Couzens indicated to observers that the biggest task ahead is to convince the committee, who state they know nothing of the picture industry, that that industry is any different than, as the Senator put it, the Ford automobile.

Senator Couzens stated that "he must be dumb as he couldn't see the difference particularly as his analogy in citing the Ford car was based on the fact that that particular make of car was as much in demand as any picture ever could be."

"Congress," added the Michigan Senator, "could not force Mr. Ford to sell his cars at auction or to a competitor of his own agency, no matter when he established that agency or as to the amount of money that was invested by the competitor should he have formerly even been the agent."

The morning session Monday was terminated at this point. After a brief statement from Mr. Brecher, when the committee resumed in the afternoon, the monopoly and Department of Justice element developed. This was precipitated by Senator Brookhart informing the committee that though he had requested action by the department, including an opinion on his bill, he had not yet received word from them nor heard of any action.

Mr. Rembusch, in opening, likened the present condition "as a civil war within the industry." He characterized the opposing factions in this "civil war" as "the privileged exhibitor" against the "unaffiliated under-privileged exhibitor."

Starting out to answer the Pettijohn printed "memorandum re Brookhart Bill" Rembusch presented but little of his prepared statement. He did state, however, before interruption by the committee, that though Pettijohn belittled the copyright phase he wished the

films weren't copyrighted. "That would be one way out," said Rembusch.

## Government Regulation Preferred

Rembusch informed the committee that "government regulation, in fact any kind of regulation, was better than Hays regulation."

He stated that he had informed the Department of Justice that a uniform contract was but the beginning of the monopoly of the industry by the producers-distributors.

This launched his attack on the department and Col. Donovan, during which he stated that he had gone to the office of Mr. Donovan and was there told that "water once gone over the mill stayed over as far as the department was concerned." He added that Col. Donovan had informed him further that the department's investigation was completed and that the producer-distributors were within their rights.

Sidney Samuelson, who followed, was testifying when the committee adjourned, just prior to which adjournment he stated the competition on Broadway was ruining the market for the exhibitor on Main street.

Among the independent exhibitors present at the hearing, in addition to Rembusch, Brecher and Samuelson, were Sol Raives, N. Y.; Fred Wehrenberg, Mo.; Moe Harwitz, from G. W. Redmann and F. J. Wood, all of Ohio; N. Friedberg, Pa.; and J. L. Shulman, Conn.

## Donovan's Statement

Questions put to Col. Donovan at the Department of Justice, following the hearings as to whether or not he desired to answer Mr. Rembusch brought forth the statement that the department could not touch the issue during the five years complained of because it was before the Federal Trade Commission.

Asked for a reply to the Rembusch charge of whitewashing the producers-distributors, Col. Donovan stated that when the Indiana exhibitor came to the department that an attempt to secure facts from Mr. Rembusch brought no results. The Colonel added that all he could get was generalities.

Questioned further as to what official action the department might take on the anti-trust action in Dallas, where a verdict was given Ray Stinnett and St. Charninsky, with damages totaling \$337,500, due to the charge that Paramount had put these men out of business, Col. Donovan stated that as yet the case had not come to his attention. He promised a statement after going into it.

He also stated that when the full report on the investigation of the industry now being conducted by the department was in, that he would then act.

## Brylawski's Status

Always lacking the status of the industry, whenever gathered together, guessing as to his true status, Julian Brylawski still further complicated the situation yesterday at the opening of the hearings on the Brookhart bill to stop block booking.

During the trade conference in New York city last October Mr. Brylawski, affiliated with the producers-distributors through his connection with the Stanley Co., sat with the affiliated group but spoke for the unaffiliated.

Yesterday he sat with neither group but at the press table as representing one of the trade journals.

Brylawski is looked upon as an out and out chain man by the genuine indie exhibs. His associations in a business way run to chain connections.

## O'Reilly as Chairman

Charlie O'Reilly, past president of the T. O. C. C., was elected chairman of the Congressional Committee of exhibitors (yesterday) Monday,

to represent the independents in the hearing on the Brookhart bill. O'Reilly left New York Tuesday.

## National Plan

"The Theatre Owners' Chamber of Commerce has under contemplation a plan to launch a movement for the Brookhart Bill in as many state legislatures as independent exhibitor leaders can be found to cooperate."

If the Brookhart bill is not adopted as a federal regulation, it is thought probable that the independents will carry out their proposed measure.

It seems likely that the bill will first be introduced in the New York state legislature to set an example for exhibitor organizations throughout the country.

## \$10,000 Fight Rights

Los Angeles, Feb. 25. Tom Whitte, former casting agent and now holder of the film location privileges at Catalina Island, paid \$10,000 for the picture rights to the fight between George Godfred and Paolino Uscuden.

If Uscuden wins, the foreign rights are figured very valuable by Whitte.

## DE MILLE'S MODERN YARNS

Los Angeles, Feb. 25. Lenore Coffee, contract scenario writer for C. B. DeMille, now writing original for DeMille's next special. DeMille will make two more modern stories following "The Godless Girl" before attempting another period costume picture.

## TOUGH TIME WITH STORMS

Los Angeles, Feb. 25. Production on "Under Southern Skies" now being made by J. R. Flaherty and W. S. Van Dyke in Tahiti, is reported nearly completed in spite of many tropical storms. Company left Hollywood early in January and is working under supervision of Hunt Stromberg, who receives a daily report by radio at the M-G studios.

# BENNY MEROFF



THE LEADER

Now at Marks Bros. Marboro and Granada Theatres Chicago Ill.

**ED LORRY**  
Master of Ceremonies

**SKOURAS BROTHERS**  
**AMBASSADOR**  
ST. LOUIS, MO.

**HELENE HUGHES**  
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Featured with FANCHON and MARCO

**ARMANDA CHIROT** SOPRANO  
AND  
**JOSE MERCADO** BARITONE

THE BEST SINGERS ON THE PACIFIC COAST  
13 MONTHS WITH FANCHON and MARCO

AN OUTSTANDING HIT FOR WEST COAST THEATRES

**FRANK JENKS**  
"Handsome Funny Face" and the Band

NOW—CALIFORNIA THEATRE, SAN JOSE

**TREEN and BARNETT**

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

FEATURED BY FANCHON and MARCO

**GINO SEVERI**

MUSICAL DIRECTOR  
CALIFORNIA THEATRE, SAN FRANCISCO  
Direction: WEST COAST THEATRES, Inc.



# FEBRUARY

## A Short Month But Long on Accomplishment

1<sup>st</sup>3<sup>rd</sup>5<sup>th</sup>8<sup>th</sup>10<sup>th</sup>13<sup>th</sup>18<sup>th</sup>20<sup>th</sup>22<sup>nd</sup>24<sup>th</sup>26<sup>th</sup>29<sup>th</sup>

—William Fox purchases the motion picture rights to "The River," the new novel by Tristram Tupper, which is proving a "best seller" everywhere.

—With the two tremendous sound-proof Movietone studios nearing completion at Fox Hills, California, Winfield Sheehan announces that J. G. Blystone soon will start work on the first complete audible feature "Mother Knows Best," based on the novel by Edna Ferber.

—"Park Row," the new building at the Fox West Coast studios to house directors, authors, scenarists and title writers, is formally dedicated with Will Hays and other notables.

—Plans for an international theatre building program announced by Clayton P. Sheehan, foreign manager of Fox Films, on the eve of his departure for South America.

—Despite a general curtailment of production throughout the industry eleven companies are working at top speed at the Fox studios turning out big attractions for next season, including F. W. Murnau's "The 4 Devils," Raoul Walsh's "The Red Dancer (of Moscow)," and John Ford's "Hangman's House."

—"Four Sons," John Ford's latest road-show special, opens indefinite engagement at the Gaiety Theatre, New York, and settles down to an immediate standing room routine at every showing, making it one of the biggest screen successes in 10 years.

—Winfield Sheehan announces the signing of Charles Francis Coe to assist in the direction of his two great stories, "Me—Gangster" and "The River Pirate," just purchased by Fox for next season's release.

—William Fox announces record plans for having four \$2.00 attractions running simultaneously on Broadway: "Sunrise" at the Times Square, "Four Sons" at the Gaiety, "Mother Machree" at the Globe, and "Street Angel," which will open in March at another legitimate theatre.

—"A Girl in Every Port" Victor McLaglen's first starring vehicle, breaks the world's record for a single day's box office receipts at the Roxy, New York, when it grossed \$29,463.00 on Washington's Birthday.

—Margaret Mann captures Broadway by her personal appearances and is hailed as a new star for her work in a single picture, "Four Sons."

—Alfred E. Green completes his biggest film undertaking, "Honor Bound," based on the sensational novel by Jack Bethea and featuring George O'Brien, Estelle Taylor, Leila Hyams, Tom Santschi and Sam De Grasse.

—"Dressed to Kill," Irving Cummings' satirical melodrama of the masquerade of the underworld, featuring Edmund Lowe, Mary Astor, Ben Bard and Charles Morton, completed at Fox West Coast studios and heralded as Lowe's greatest characterization, notwithstanding his marvelous performance in "What Price Glory."



## the One Great Independent



# BY REQUEST

of hundreds of exhibitors and thousands of Saturday Evening Post movie fans, Carl Laemmle again presents Victor Hugo's

# HUNCHBACK of NOTRE DAME with LON CHANEY

*because there's no picture on earth like it!*

with  
**PATSY RUTH MILLER**  
**ERNEST TORRENCE**

Directed by  
**WALLACE WORSLEY**

Millions who have never seen it are clamoring to see it now! Millions who have already seen it are clamoring to see it again! Unprecedented advertising and exploitation has been piling up since its first record-breaking showing on Broadway, New York. It's the one big picture which can never be forgotten. Surefire every time you show it—in any season—in any city, village, town or hamlet. Get your booking for it in—quick. IT'S A UNIVERSAL PRODUCTION.

## Cash in NOW

on the tremendous popularity of

## Emil Jannings

by booking the greatest picture he has ever made

## The Last Laugh

*Directed by F. W. Murnau*

the picture that received more and finer notices than any motion picture ever made, bar none. Emil Jannings in "The Last Laugh" on your marquee means profits right now that you never dreamed of. All prints in finest condition, brilliant advertising material and publicity matter that can't be beaten because every word of it is true. Write, wire or long distance phone your nearest exchange. It's red-hot. Get "The Last Laugh"—and get it today! It's a UFA Production from the story by Carl Mayer presented by Carl Laemmle. Distributed by UNIVERSAL.









# 52 Weeks - one Solid year - in Philadelphia

ACTUAL TIME PLAYED AND BOOKED



10 WEEKS AT FOX LOCUST THEATRE . . .	10 WEEKS
2 WEEKS AT FOX MARKET THEATRE . . .	2 WEEKS
2 WEEKS IN 10 HOUSES DAY AND DATE .	20 WEEKS
1 WEEK IN 20 HOUSES DAY AND DATE .	20 WEEKS

Total . . . 52 WEEKS

**AL JOLSON**  
**"The JAZZ SINGER"**  
*Warner Bros. Supreme Triumph*



# "PERFECTION!"

*An Editorial by Herb Cruikshank  
in the New York Morning Telegraph*

**"I** have seen 'The Legion of the Condemned.' . . . Viewer of a thousand films, it was with difficulty that I refrained from leaping to cheer all the genius responsible for the creation of this masterpiece . . . what a picture!



**"F**rom its ingenious first flashes to its final whirlwind climax, the picture is superb in every department . . .



**"I** congratulate the world . . . . . It has a treat in store for it when

## 'LEGION of the CONDEMNED'

reaches the motion picture screen . . . . . A mighty triumph for

# PARAMOUNT

**"LEGION OF THE CONDEMNED."** A William Wellman Production, starring FAY WRAY and GARY COOPER. From the story by John Monk Saunders. B. P. Schulberg, Asso. Producer



# BRITISH FILM FIELD

By Frank Tilley

London, Feb. 18. Ostrer Brothers, bankers, find, after having formed the Gaumont-British merger and brought in a theatre end via the Davis houses and the Bloccor Circuit, they still can be jammed for play dates and releases by Provincial Cinematograph Theatres.

P. C. T. can say to a distributor: "Here's 120 week we can give you on that film. Gonna play?"

And the distributor not only plays, but frequently P. C. T. calls the tune and time of general release. While

the Ostrers, with some 17 houses, can say what?

So they form the Denman Trust and buy themselves a lot of theatres all over the country. Get some practical fellows associated with their operations, too. And these put up cash money. Charles Woolf, to wit. He does. So does E. E. Lyons, having bitten himself off a nice large piece of dough over the sale of the Astoria. More over, the Denman Trust buys picture houses as is, and haven't to fiddle around making former vaude theatres into flicker palaces.

Among others they buy the Phillis Hyams theatres, which the Sazavay-Gibbons folk were supposed to be onto—five of them, and one the best suites in East London. And credited with having bought the Blue Halls, which are three—Blue Hall, Edgware Road, ditto Putney, and the Palladium opera house, Brighton.

As well as the Collins Circuit, which consists of four houses in the Potteries District.

Deals are on for a lot of others. The dope inside is the floating of a large-size public company by which the Denman Trust will sell the properties to the public and the Gaumont-British firms, which include Gaumont, the W. & F. Co. and Ideal Film Co., will have an outlet something approaching rivalry with P. C. T.

## More Production Money

Herbert Wilcox, who made "Nell Gwynn" and money, "Pompadour" and a good picture, "London," and has been forgiven for it—takes his company to the public this week.

Out of a capital of \$2,500,000 he is asking for \$1,155,000 in 220,000 shares of \$5 par (10 per cent participating preference) and 220,000 of 20 cents each (deferred). Former get one-third of profits after their 10 per cent and latter take the rest.

Films already made are "Mumale," with Pauline Frederick; "Dawn" (Nurse Cavell subject) and "The Woman in White," Wilkie Collins' novel, now being shot. These three go to the W. & F. Co. for distribution. Further films are to be distributed direct, under the new company's name, British Dominion Pictures, with brother Charles Wilcox in charge of distribution.

Picture material scheduled in-

cludes Hall Caine's "Bondman," "The Mountains of Mourne," "The New Clown," "When Knights Were Bold" and "Drake." For this last they are trying to get Ronald Colman, now on his way here, which has saved Herbert Wilcox and Nelson Keys their projected trip to Hollywood. Keys is a member of the board of the new company, and has been instrumental in getting it financed and underwritten.

Studios are to be built at Harrow as soon as the public has put up its money. Meantime production is going on at the Stoll studios, Cricklewood. Board includes W. Henderson-Cleland, Russell L. Fawcett, Raymond P. J. Ireland and H. T. Marsh, all city men, with Nelson Keys, Herbert Wilcox, Charles Wilcox and Charles H. Travers also on the board, the two latter as managing directors. The vendors sell the existing producing company and its films for 35,000 preferred and \$75,000 deferred.

## A Raw One

On the eve of this notation there broke a story all over the dailies telling how the German ambassador had made an official request the Nurse Cavell film, "Dawn," shall be ready for pre-view, isn't it?

Funny thing this never struck the authorities till the film was almost ready for pre-view, isn't it?

Billy Batten, the company's press agent and formerly news editor of the "Weekly Dispatch," cashed in heavily on the protest, even assuming he did not inspire it.

## Jaydes Objects

When J. D. Williams filed his action against British National, claiming damages for wrongful dismissal, the defense scheduled to put in an answer alleging Williams had misrepresented his position and influence in the film business, was grossly extravagant, and refused to obey orders of the company.

The defense got an order in chambers recently from Justice Branson to amend this plea to one of nothing but a refusal to obey orders. Jaydes appealed against this, stating he did not know what defense he had to answer, and got an amendment from Justices Scrutton and Astbury making an order for the announcement of the matters which would be the subject of the evidence-in-chief on the part of the defense.

## Waiting or Coming

Others on their way—either actually or in the cope sense—are the Welsh-Pearson Co., which has been at a standstill as far as shooting

goes of late. R. C. Buchanan, once an actor and a teacher of elocution at the Glasgow Athenaeum, and now an exhibitor on a large scale, is to go on to the board of this company.

The Hagen-Henry Edwards-Dion Titheredge crowd is quiet at the moment, so is the W. P. Neoart flotation, though the existing line-up is producing "The Rising Generation" with Alice Joyce at St. Margaret's.

Then there are British Screen Classics, Victoria Films, British Controlled, the Granger Company and several others underwriting, trying to underwrite or wanting to get underwritten.

## Blattner Line-Up

After some switching around of the original ideas, Louis Blattner has shaken down to the ultimate position of his production enterprise. A company is to be shortly floated. Viscount Esher as chairman and Blattner as managing director. The public issue will be \$2,000,000 all underwritten by Lawson & Ormerod of Manchester Ormerod, of this underwriting firm, has been behind Blattner in earlier enterprises, notably the buying some years ago of the Galety Theatre, Manchester, and its conversion to pictures, with much profit to both.

Studio building is scheduled to begin March 22, with two studios ready before the end of the year. Production is to go on meantime at the British International plant, where a floor has been leased for nine months.

The biggest end of this promotion is the contract with Joe Schenck, calling for two pictures a year for five years to be released world-wide by United Artists. These will also serve as United's quota films for this country. (Mr. Schenck, in last week's Variety, denied any English arrangements to distribute on this side.)

Contracts have also been made to produce three a year each for five years for Gaumont and British, and Central Europe has been sold on all productions for 40 per cent of negative cost.

Normally, product is to cost around \$60,000 a picture, and the prospectus is putting forward estimates of \$20,000 in the United Kingdom and the same amount from the rest of the world.

This is just a little more conservative than most of the prospectuses which have so far gone over, and ought to be easy to live up to unless they make movies so bad they can't be released.

Rest of the 200 acres of land owned is to be turned over to a

development company to split up and build on. Blattner's early idea was to have the one company do both studio and other building and produce films, but too many complications arose, and it has sorted out to a straight picture-making promotion.

## Astoria Figures

It was a nice price paid for this theatre; nice, at any rate, for the sellers and the stockholders. \$1,350,000 was the figure at gross, the net being \$1,225,000. The difference went in \$50,000 to Norfolk and Prior, West End estate agents who made the deal, and \$60,000 to the former directors as compensation for relinquishing their directorial contracts. E. E. Lyons (who is running for vice-presidency of the Exhibitors' Association this year) and T. Underwood, both prominent picture house owners, were on the old board.

Stock was originally issued a little over a year ago for the Astoria Theatre Company in \$5 mortgage debentures, which have been paid out at par, and 20-cent deferred, which get \$8 per share as a result of the sale. Stockholders were notified of the proposed terms of sale, but as something like 75 per cent of the total stock was held on the inside, it is said, the request to the other stockholders was merely formal.

Absence Makes the Heart Grow Fonder

# Rube WOLF

MIRTH OF A NATION

Had a week's vacation and is again playing to bigger business

at the  
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**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

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Headlining for Fanchon and Marco Indefinitely

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ORGANIST  
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**THE CHEER LEADERS**  
"These College Boys"—Singing Quartet  
Featured in West Coast Theatres  
Personal Direction WALTER MEYERS  
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"MARCO-MADE"

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"THE JOY BOY"

MASTER of CEREMONIES and STAGE BAND CONDUCTOR

Marking My 15th Consecutive Year as Musical Director and Artist

Under Direction of My Brother, John

WILLIAM MORRIS AGENCY

Many thanks to MIKE SHEA—a Great Showman and a Great Guy—and VINCENT McFAUL, his General Manager  
Also the Orchestra Boys and Stage Hands, who have been largely instrumental in making me happy



## STRONG AGREEMENT TO HOLD EXHIBS IN SAPIRO-HEADED ASS'N

**Intent of Contract to Put Indies Back on Business Feet—Runs for 3 Years—No Interference With Policy of House—Protection Only**

The agreement drawn up among approximately 250 New York independent theatre owners who recently formed the Motion Picture Exhibitors' Association, with Aaron Sapiro as its executive head, includes provision which, if enforced, should go far toward putting the independent operator back on his feet.

One of the most important clauses in the Operating Agreement is to the effect that the association will attempt to secure the insertion of provisions in standard film con-

tracts which would limit the producers from invasion of exhibitor-territories for the purpose of protecting the exhibitors from destructive competition by the producers themselves.

Among themselves the exhibitors have agreed, in the contract, that they will not build any more theatres in Greater New York during its term, which is for three years, expiring Jan. 1, 1931. The exhibitors have also pledged themselves not to buy or lease any more theatres built by others, or to lease houses closed by other exhibitors, for the next three years.

Exceptions to this rule may be granted at the discretion of the board of directors by majority vote. This is to provide for new districts which may develop sufficiently in the next three years.

The association has been organized by a committee of 12, including Mr. Sapiro as chairman, Lawrence Bologna, William Brandt, Leo Brecher, Bernard Grob, J. Arthur Hirsch, Elias Mayer, Hyman Rachmell, Henry Siegel, John W. Springer, Samuel Strausberg and Harry Suchman.

### Board in Control

The affairs of the association are to be controlled by a board of 18 directors. Nine will be chosen by members representing eight or more theatres, five by members representing from three to seven theatres, and four directors elected from names submitted by members representing less than three theatres. Six of the directors are to be elected for a term of three years, six for two years and six for one year. After the expiration of the terms of each director, vacancies will be filled at the annual election for terms of three years each. There is not to be more than one director from any single corporation or group of affiliated corporations.

In signing the agreement the exhibitors have constituted the association, acting through a special film buying committee, the exclusive agent and attorney-in-fact for picture buying. They waive all rights to withdraw or cancel this power of attorney before Jan. 1, 1931. Exhibitors will notify the committee of pictures wanted, indicating a price considered fair and any other conditions that should, in their estimate, be included in the contract. Exhibitors agree that the committee shall have access to pertinent books and accounts and shall have the right to study records so as to compute ability to pay.

This special committee is to meet representatives of producers for purchase of pictures and negotiate in the name of each exhibitor. The exhibitors agree to be bound by any contract or purchase and by the terms.

The position of this film buying

committee is not as arbitrary as it first seems, since it is subject to change or substitution by the board of directors. Members of the committee may be temporarily withdrawn and other substituted for special negotiations.

### Majority Vote

Before negotiations are begun the committee will notify each exhibitor of the proposed terms affecting him and the exhibitor will have the right to withdraw his requisition or proceed subject to notice of dissatisfaction. In such cases the exhibitor has the right to appoint two other directors to act on his behalf with the committee. If the four are unable to reach a decision the president will be called on and the majority vote effected.

The agreement is binding on exhibitors, their successors or assigns, it runs with the land and is to be recorded as an obligation against each theatre owned or controlled by members of the association. This does not restrict sale of the property though change of ownership automatically brings the new proprietor into the association.

The agreement went into effect Feb. 22. The exhibitors have agreed to pay the association five per cent. of all film bought, starting Feb. 20, 1928. Funds are to be used for association purposes and any surplus at the end of the year is to be placed as a credit against accounts of the members for the following year.

### Dissolution

The by-laws will contain a provision that, on resolution passed by the Board of Directors or on a petition signed by one-fourth of the membership, a special meeting of the members may be called to vote upon the dissolution of the association and the corresponding cancellation of all contracts. A dissolution can be effected only by affirmative vote representing 60 per cent. of the total membership. A meeting of this kind must be called on 10 days' notice and the dissolution must be effected within 40 days after date of the meeting.

The exhibitors have agreed that failure to abide by the agreement is an unfair trade practice on anyone's part against member exhibitors of the association. In event of such violation the association is empowered to go into court to secure a restraining order, the exhibitor agreeing to shoulder costs. If the exhibitor is not stopped by injunction from pursuing unfair trade practices, then the association claims the right, according to the agreement signed by the exhibitor, to collect liquidated damages amounting to 10 per cent. of the net price to the exhibitor of all film purchased or leased and of all properties bought, built or leased, in violation of the by-laws of the association. The 10 per cent. provision is fixed as liquidated damages.

It is expressly stated that nothing in the agreement shall be understood to provide for or permit the standardization of admission prices. The association will occupy itself in straightening out matters pertaining to:

Purchase of film.  
Standard contracts.  
Intelligent regulation or building and construction.  
Co-operative or collective purchase of supplies.

Co-ordination in policies, practice and operation and standardization of prices and operations.

Employment and labor policies. The agreement has been purposely drawn with the object of keeping the elusive exhibitor factions sewed up for a sufficient length of time in which they may be taught the value of co-operation.

### Skouras' Policy Changes

Indianapolis, Feb. 28.

The three Lieber theatres here, taken over by Skouras Bros. for themselves and Publix, are slated for policy changes.

The Circle will give a stage band and m. c., and the Indiana will be included in the Publix stage band unit route. The Ohio will play straight pictures.

## ARBITRATION DECISIONS

A case on the calendar for disposition today (Wednesday) before the Joint Arbitration Board from the T. O. C. C. and New York Film Board of Trade is expected to establish a precedent when the decision is handed down.

Two exhibitive interests have filed a complaint against United Artists, both trying to cancel contracts signed for Chaplin's "Circus".

Harry Suchman, of the Jolson-Suchman Circuit, is one of the exhibitors and will legally represent his circuit at the hearing. The other exhibitor is Henry Siegel who has a chain of movie houses in New York. Louis Nizer (Phillips A. Nizer) is looking after the legal end of United Artists.

The contention of the plaintiffs is that contracts signed with United Artists must be performed within a year and that the Chaplin contract lapsed as a consequence. Some delay was occasioned in the making of the Chaplin film which deferred the release.

The defendant is offering a series of reasons why the contracts should be lived up to, accordingly.

If the Suchman and Siegel claims are upheld and the contracts declared null and void the decision will affect many similar contracts.

### Other Cases

A number of cases were disposed by the Arbitration Board last week. The Alhambra, 214 5th avenue, Brooklyn, claimed the Fox Exchange had broken a contract playing a picture at another house and not serving it (Alhambra) which claimed prior rights. The Board found for the exhibitor and awarded the Alhambra \$100 damages.

Metropolitan-Goldwyn Mayer sued the State, Bonton, N. J., on an alleged abrogation of contract, the amount involved being \$3,712. M-G-M was represented by David Rosenblatt, the New York branch manager, while Attorney Leon Rosenblatt looked after the State's interests.

The theatre claimed its contract was properly disposed of when it had sent cancellation prior to the receipt of a confirmed copy. The exchange answered it had not received any such cancellation and that, furthermore, the house had after its alleged cancellation played "The Big Parade" and "Ben-Hur."

### "Circus" for 11 Days

The Board found in favor of the exchange, declaring the contract void.

The 72nd Street theatre, New York, filed a claim against United Artists which resulted in the Board deciding the exchange should give the house "The Circus" (Chaplin) on an 11 days' contractual basis and that if the theatre did not play it for that period, the exchange had good ground for action for damages.

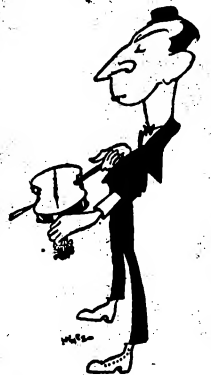
The theatre demanded that U. A. grant a certain 11 days' booking on the picture, with the exchange contending that the house did not intend to exhibit the Chaplin film for that time, but really wanted to hold up the print. The exhibitor, on the other hand, declared that he would play it for the 11 days if the time was granted.

It appears that the contract was

one of the old forms in vogue when the late Hiram Abrams was head of the U. A. In the forms the time period was left blank, and it was this time that caused the 72nd Street's complaint.

A special session was held Feb. 27 to hear the request of the Monroe Theatre Co., which has Louis Hirsch and Louis Geller as its operators, asking for an injunction grant against Universal, wishing to prevent U from serving pictures to the Ward theatre, in the same neighborhood, ahead of the Monroe.

The Board refused an injunction but disposed of the case by giving the U exchange until March 10 to clear its present Ward status and after that time deliver pictures to the Monroe ahead of the Ward. This was indicated as a breach of contract on the exchange's part.



London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

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THE ONE AND ONLY  
**MANDOLIN VIRTUOSO**  
PLAYING PUBLIX CIRCUIT  
THIS WEEK (Feb. 25), PALACE, WASHINGTON, D. C.  
Direction WILLIAM MORRIS

# AL AND GUSSIE

With Boris PETROFF'S "TICK TOCK"  
NOW AT THE CAPITOL, NEW YORK

Direction WM. MORRIS



# CHARLIE CHAPLIN <sup>IN</sup> "The CIRCUS"

## earns \$10 a seat at IIVOLI ~ Toronto

*From VARIETY FEB. 22, 1928*

"Mrs. Chaplin's favorite son breezed into town and got all the loose coin with "The Circus" laying them out in the aisles. Picture collected \$14,000.

Three records were broken by this Chaplin film, which *earned \$10 for every seat in the house*. Opened to \$3,000 (all this 1,400 seater can possibly hold at 60-cent top), ran seven times a day, caused a man to laugh himself to death and another to laugh himself into a hospital. The lineup at times reached two blocks, four abreast, and the casualties came the same night, with William Sangster, Vancouver insurance man, being so overcome as to die in his seat before a doctor could reach him."

**Capacity  
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GRAUMAN'S  
CHINESE -  
LOS ANGELES**

**The most dis-  
cussed picture  
in Chicago -  
UNITED ARTISTS  
THEATRE**

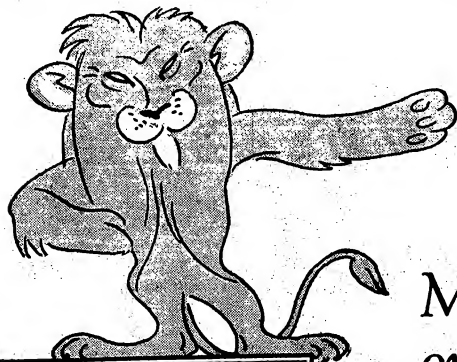
**Capacity  
business at  
STATE Theatre -  
CLEVELAND**

**Big business  
at LIBERTY -  
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breaking weeks  
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NEW YORK**

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NEW HAVEN, CONN.—  
134 Meadow Street  
NEW ORLEANS, LA.—  
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NEW YORK CITY—  
729 7th Avenue  
OKLAHOMA CITY, OKLA.—  
515 So. Robinson St.  
OMAHA, NEB.—  
1512 Davenport Street  
PHILADELPHIA, PA.—  
1228 Vine Street  
PITTSBURGH, PA.—  
1014 Forbes Street  
PORTLAND, ORE.—  
451 Olisan Street  
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# METRO-GOLDWYN-MAYER

SHOWMEN—FIRST, LAST AND ALWAYS!



# Shooting Stars

(BRITISH MADE)

Two entirely opposite opinions on one English-made subject, "Shooting Stars," by members of Variety's London office staff. Both are printed herewith for future decision.

Caddy comes in with a scathing comment on this British-made by an American (Jojo), while the adverse opinion is by an Englishman (Frat).

Neither ventures to say what chance this picture might have in the U. S. The American at least should have so stated. All reviews of foreign-mades should state whether the U. S. or Canada for Variety should carry this opinion, which may be qualified to any extent.

London, Feb. 2.

Original story by Anthony Asquith. Scenario by John Brown. Produced by British Instructional Films, Ltd. Directed by E. W. Brannib. Distributed by New Era Film, Ltd. Lighting by Karl Fischer. Camera-men, Stanley Rodwell & H. Harris. Reviewed at the Plaza, Feb. 18. Running time, 72 minutes.

Mae Feather.....Annette Benson  
Julian Gordon.....Brett Aherne  
Andy Wilks.....Donald Crisp

This country faced with the difficult position before me. Film production is starting here as a serious industry; the public pocket and the banks' coffers are all open; there is sound finance, as well as finance which is nothing but sound and will end in fury.

And I have written for and supported the establishment of film-making in this country to a far greater extent than has any other qualified writer. I am assailed now because I do not slobber praise over every British film I see. I am accused of "attacking" British productions because I do not join in the chorus of chattering over pictures which the film-going public later reacts against from the very fact of their having been oversold.

I know, before anything yet appears, the trade press and the newspaper critics will claim "Shooting Stars" as a masterpiece; and once again a few of the more or less other as superior to Griffith and mightier than Lubitsch or De Mille. That does not prevent me from saying this is a rather good and childish attempt to make a motion picture. When in a three-verse piece of doggerel over the signature of Anthony Asquith, I read a picture, that the climax of the Wells I was fearful. And after I had sat through an hour and a quarter of silliness I knew I had cause to be fearful.

It has been claimed loudly that this picture would strike an entirely new note on the screen; that it would revolutionize film production. If that were all the film might just be passed up as meriting no attention. But it will be sold to the public; the words "Shooting Stars" and again British films will get a black eye when this one gets to the screen. If the "friends" of British films could realize the enormous harm they are doing by their slavish praise they would temper it with a little sane comment.

Some of this film is devoted to a sneer at the type of film the general public makes its entertainment. The rest is imitative of the Ufa "absence-of-light" complex, traveling the camera till the looker-on becomes dizzy, and an even more ordinary story than the one jeered at by implication in the film itself.

Mae Feather is a film star, over-acted by her leading man. She gives a slapstick comedian working in the same studio. Mae gives the comic the key of her apartment, supposing husband will arrive. As the next day a shooting sequence is to be taken in which villain fires at hero (husb), she loads gun with the stolen cartridge.

Andy, the comedian, gets to Mae's apartment just as the news has come through on the radio he has been badly hurt. It was a "double" who was hurt, however, and Mae's relief at seeing Andy, together with the comedian's possession of the key, raises hubby's ire and he announces divorce intentions. A contract to go to America has just been signed by Mae. It has a penalty clause for scandal. As the next day a shooting sequence is to be taken in which villain fires at hero (husb), she loads gun with the stolen cartridge.

Only one barrel is fired and husband escapes. Then gun is borrowed for a comedy scene with Andy in another picture, and he gets killed by the cartridge intended for friend husband.

Time elapses (a typical stroke of genius is a blank screen for a few seconds) and husband has become a famous director. Mae is now a crowd worker, and even her husband does not recognize her as she goes to him after the film is finished and asks "Don't you want me any more?" He shakes his head and goes on reading his script, while she makes a long, long, straight down the floor, stands silhouetted against the door and then closes it behind her. Finish. And about time.

Acting and photography are both good. The rest is inexcusable.

Jules Ranocourt and Emil Chautard in "Super of the Gaiety." Par.

M-G has started on "Tide of Empire." Al Rogell directing. Cast includes Norman Kerry, Joan Crawford, Nicol de Bruiler, Charles Stevens, Jack Curran, and E. J. Aubrey. Sr., Theodore Lorch and May Wells.

London, Feb. 10.

This picture was reviewed by a member of Variety's London staff, a man of vast newspaper experience, and especially in films, together with a technical knowledge of picture making possessed by few in the film critics. There is no question of the honesty of his criticism, but this confers in the same office takes issue with him on his opinion in the present instance.

The writer made a canvas of the picture colony, the "wise" folks of show business in the West End and elsewhere, and has not received one opinion coinciding with this (his own), with the exception of a prominent official in the Famous-Lasky office.

Visitors to the Plaza were heard to remark—droves of them—that it was "terrible." The picture did excellent business at the Plaza during the week and was retained a second week, but the writer is willing to concede this was due to the fact that the story emanated from the brain of Anthony Asquith, son of Margot Asquith and Lord Oxford and Asquith, former prime minister of England, and hence the picture was not a war picture. A draw of no mean proportions from "the best people." Perhaps for the same reason it has been booked for 66 of the provincial cinematograph theatres, more or less under the direction of Lord Ashfield.

It is understood the picture was peddled about in film circles in America with noakers, or may, or may not, be another argument in favor of the original film review aforementioned.

The viewpoint of the writer is that the picture is too modern for the average moving picture patron, who is confronted with the difficulty of carrying in his mind a story within a story and even then part of another story within the inside story.

From the outset he is intrigued by the open cut of the picture which begins with a closeup of the conventional clinch and closes with the shutting of a door. If one stops to consider the picture, it is the exact reverse of ordinary picture routine. It appears in no small measure to the imagination.

The only cause for anything of this sort here would be if it were made by a continental producer (shall we say German?) and then the English audiences would not be expected to understand it and would remark on its artistry. But, made by a native producer, it apparently hasn't the proverbial Chinaman's chance.

The experiment of playing the picture in the P. C. T. houses will be worth watching.

While it is true that almost every English critic goes into ecstasies over continental art productions, box office experience has shown that the public does not necessarily take the same angle. Examples are "The Street," directed by Karl Grune, newspaper success 100 per cent, and a box office failure due about the same angle. Also chief critics' angles are Lubitsch's "Variety," where the symbolic and technical devices, which in almost every case passed over the heads of the audiences.

"Calligari," "The Golem" and "Destiny" are three other outstanding continental pictures which did not repeat their newspaper success at the box office.

This state of affairs has become so recognized to the majority of provincial film salesmen that the figure when a picture is hailed as a big artistic success by the London critics, there will be very considerable difficulty in booking it. Frat.

Fox has borrowed Neff Hamilton from Par. to play opposite Lois Moran in "I Won't Marry." James Tilling directing.

## SOFT LIVING

William Fox production and release. Produced by James H. Smith. From story by Grace Mack. Starring Madge Bellamy. Released by New York, Feb. 25. Running time 60 minutes.

Nancy Woods.....Madge Bellamy  
Stockney Webb.....John Brock  
Lorna Estabrook.....Mary Duncan  
Billie Wilson.....Joyce Compton  
Phil Estabrook.....Thomas Jefferson  
Rodney S. Bowen.....Henry Kolker  
John Estabrook.....Olive Bly  
Office Boy.....Malva Gagan  
Hired Man.....Tom Degan  
Sweden.....David Westrum

Good title, minus names and a story based on a mere thread of an idea which nears extinction in the process of the narration, represents the unattractive tangle upon which this production may be judged.

Continuity is dull and draggy. Not a punch in the picture. Story unconvincing.

It's another version of the brutal treatment given the newlywed wife with the object of teaching her to appreciate the true worth of her papa. In this case it's lightly disguised under the heading of divorce and alimony.

According to the story the secretary to a divorce lawyer has a vague, half formed ambition to marry a money man with the object of retiring on alimony, following a divorce. She is given further encouragement by the fact that her father, an old and experienced divorcee, who has milked several wealthy husbands.

The girl secretary, Nancy Woods, finds that Stockney Webb, the man she agrees to marry after a three-day courtship, is in love with her and it does not seem fair. But, through an open door Webb overhears Lorna advising Nancy on the wedding day how to carry out divorce and alimony proceedings. Later, Lorna comes on the scene with the intent of getting Webb for her own and giving the impression that she is compromising the boy to help Nancy secure a divorce.

Laughs light and sparing. One tells the story. The secretary, looking at an alimony check, says: "I get \$35 a week for making good and she gets \$1,000 for falling."

Madge Bellamy, looking in several brief interpretations. Best is where the girl does sample court routines, teaching prospective alimony-seekers how to ramp judge and jury. John Mack Brown is suitable male lead. Support capable. Mort.

## LATEST FROM PARIS

Metro-Goldwyn-Mayer production and release. Starring Norma Shearer and featuring George Sidney. Directed by George Sidney. Released by New York, Feb. 26. Running time, 73 minutes.

Norma Shearer.....Norma Shearer  
George Sidney.....George Sidney  
John Adams.....Ralph Forbes  
The Little Girl.....Lillian  
Bud Dolan.....William Bakewell  
Louis Martin.....Margaret Landis  
Sue Stevens.....Betty Booth

Light comedy of no particular importance but with the Norma Shearer name and enough laughs to see it through for program purposes. Productionally the picture doesn't fulfill what the title promises. Miss Shearer, however, looks good all the way, gets a chance to be kittenish here and there, and does well with the assignment as a whole. Looks like a good matinee film.

Main trouble with the feature is that the love story doesn't convince. Miss Shearer and John Mack Brown in a clothing firm's sales department.

ment falls for Adams (Forbes), a rival salesman, who apparently hasn't much but nerve and allows himself to be forced into an engagement with Louise Martin (Miss Landis).

How a girl with Ann's supposed mentality can become woozy over Adams, as Forbes plays him, is something the scenario asks you to believe. Rather an imposition on the script's part, although if girls prefer blondes, too, they may take to Forbes. But it's doubtful if he'll ever get the men or a majority of the women.

Against the Potash and Perlmutter background most of the story takes place in a small town which other than cast salaries and an over-long studio snow sequence makes the "aut" on this one appear most reasonable. The snow thing has the lovers walking into the open minus wraps or hats and so enthralled with each other that they shatter along unmindful of the script's part, although if girls prefer blondes, too, they may take to Forbes. But it's doubtful if he'll ever get the men or a majority of the women.

The prolongation tempers the first impression. As a 73-minute picture it would have more punch if cut eight or 10 minutes. Lobby stills of the picture are a relief, never cropped out on the screen, so the boys and their scissors have likely been at it already.

The star flaunts various costumes, mostly of the sport type, which should catch the feminine eye, and seem particularly adroit in a short bit where she solos a rehearsal with herself on bawling somebody out.

It's all carefree and gay, with George Sidney doing capably with the heart interest when it looks as if Ann is going to lose her man. Farnham's titles do their part and the camera work is standard.

"Latest from Paris" registers as a bright little picture for Miss Shearer from a personal angle. It will neither make nor break box offices. Sid.

## THE LEOPARD LADY

Pathe release of a De Mille production. Directed by Rupert Julian. Adapted from play and features Jacqueline Logan, Alan Hale and Robert Armstrong. J. J. Mesall. Released by New York, Feb. 26. Running time, 67 minutes.

Jacqueline Logan.....Jacqueline Logan  
Alan Hale.....Alan Hale  
Robert Armstrong.....Robert Armstrong  
Ben Bradbury.....Ben Bradbury  
Dick Alexander.....Dick Alexander

Maybe Keith-Albee has an argument as to why it won't pay any more for pictures than it will for a No. 3 act. "Leopard Lady" could be a reason. This picture might also clarify, to some extent, when K-A hasn't helped Pathe or Pathe K-A.

Film features like this don't make it tough for the picture. Here's a mystery thriller that's a perfect fit for the third-grade houses or where it can linger only one day. The suspense shiver and a couple may squeal, but nearly everybody is going to get a laugh out of a ridiculous sub-title that pops up in the midst of a dramatic scene. How any pre-view projection room could fail to detect it is a marvel. Studio must have just labeled the film "cut and send," without bothering to take another look.

Johnny Mesall, now screen credited as J. Joseph Mesall, has tricked up a picture to snare early attention, and Rupert Julian, directing, has undone that good work by stringing out, endlessly, a deal between the secret service head and Miss Logan, which takes place in the latter's dressing room.

Berlitz, the silent cop with a kittenish mouse, Julian, evidently thought was a scream, will give

Paula 20,000 kronen if she'll clean up a circus that either leaves robbery or murder in its wake. The money will follow the girl to quit and join an officer in the U. S. merchant marine.

The tent show's part owners' trained ape has been bumping everybody off. For what reason nobody ever knew. Paula's cats eventually turn on her, but Caesar saves. For that she's about to let him get away when Chris comes in a little the worse for wear after a tussel with the ape. That takes all the sentiment out of Paula as far as Caesar is concerned, and as the boys fist-cut about a bit she socks the Russian strong boy from behind.

And here it is that Chris is made to say, "Now I know you love me." Well, sir, you should have heard that third of a house laugh.

Finale has Paula cornered by the ape, which she eventually induces to shoot itself with an automatic pistol. "Ape commits suicide"—great for the tabs and those composite photos.

Picture might have been all right if it hadn't been butchered.

Very dramatic most all the way, Miss Logan, like the rest, is prone to overplay. And that's direction. Each of the principal players has turned in good performances in other pictures, but not here. Miss Logan was once in a film called "Java Head." Neither before nor since has she looked as good as her

(Continued on page 27)

Telling the World that

# MONK WATSON



M. C. DIRECTOR

and the  
**Keystone Serenaders**  
Have Broken All Records After  
Two Solid Years

at the  
**GRAND RIVIERA THEATRE**  
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**BENNY KYTE**

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MR. LOUIS K. SIDNEY

MR. MORT HARRIS

for Their Courtesies and Co-operation

# WALT ROESNER

Master of Ceremonies

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MONTH

CAPITOL

NEW YORK



STARTING TOUR OF PUBLIC CIRCUIT

At the PARAMOUNT, NEW YORK, This Week (Feb. 25), Featured in "ROMAN NIGHTS"



## LITERATI

**New King Feature Lineup**  
The new and final lineup on the changes in King Features Syndicate and all its Hearst subsidiary news and feature services is as follows: Col. Guy Vikniski, general manager; Joseph V. Connolly, editorial manager; J. D. Gortatowsky, business manager; Jack Lait, magazine editor; Rudolph Block and Jack Lait, editors of comic strips; Alexander Black, art editor.

M. Koenigsberg, who retired as vice-president and general manager, leaves this week for an extended hunting trip to Colorado, after which he will announce his plans. The report of the syndicate's moving to the new Hearst building on South street appears definitely off.

Highland, N. Y., Feb. 23.  
Editor Variety:  
Dear "Pseudo-Intellectual":  
Lovely, lovely.  
The brief notes in the recent is-

ue of the Bible of the Theatrical Stage Door Entrance, concerning my recent adventures with the Macfadden outfit gave me my biggest laugh of the century. Even more so than the hilarious plishposh of a Menckonian attack on the Puritan blivigs in the heavy sticks.

And I doled on your calling my new magazine "Selah," and when your lumps glimpse along the dictionary columns just what "Selah" means you will have a horse chuckle on me, Sugar Papa of the Broadway Panhandlers.

I lift my earlups up here on the Palisades and let the echoes of your ribald riffs of words percolate into the innermost doldrums of my thinking "open spaces where men iz men, v'gosh."

I salute thee, O Master of the Turgid Excesses and Leader of the Lost Battalions of Thought.

It may not interest your Fuzzy Fancy as Playboy of the Theatrical Profession, to know that my new magazine is to be called "Swap," and not "Selah." Facts may not intrigue your galumphing intelligence, but them's iz thuh facts, Old Timer, them's iz. Selah.

Faithfully,  
Harold Hersey.

(In the usual affairs of stage doors this might be construed as a pan. But with translation, who can tell? To prevent Mr. Hersey being prejudiced either way, will some owner of a high-class dictionary please interpret and forward. Only one translation from one dict.)

"Mercury" Corroborates "Rope"  
Coincidentally or peculiarly the

March number of "The American Mercury" out last week, shortly following the premiere of the Stribling story, "Rope," in play form at the Biltmore, New York, has a story corroborating the big kicks, if any, in the play.

In "The Mercury" it is named "Ku Klux" and by W. A. S. Douglas, Washington correspondent for the Baltimore "Sun." Mr. Douglas tells how in a small dried up oil boom town of Oklahoma, the local Ku Klux was led by a no good so-and-so, and how the looters of the town joined it for privileges and immunity. It's a very interesting tale and as Mr. Douglas is an authentic writer, a true one. It relates the horsewhipping of a young girl and boy of the village, among other things, and how a dumb returned foreigner, but a vet marine, tried to kill off the entire Ku Klux parade on the 4th of July.

In "The Rope" is brought out the composition of the White Caps and their swaggering tendencies when en mob. A lynching and whipping are also suggested.

### Carvalho Leaving Hearst

It was announced at the Hearst meeting in Atlanta last week that S. S. Carvalho will depart from the Hearst organization April 1, next.

That occasioned as much surprise as the recent resignation of M. Koenigsberg from the Hearst executive forces. Those added to the recent leaving of Bradford Merrill and others as well as those reported who may leave within the near future have brought about unmeasured wonderment.

Carvalho like Koenigsberg has been among the ace men of the Hearst staff. It seems the departing members are those most thoroughly versed in the publishing and of the Hearst papers. Both were among the earliest men to align themselves with Hearst. Carvalho has been ranked second to Hearst only in the direction of the Hearst paper enterprises.

It was about 25 years ago that Koenigsberg started to organize Hearst's International and Universal news services, Kings and International feature services, besides the Premier service, bringing all to a profit basis with the total net a very large sum annually from report.

Just what so many of Hearst valuable aids mean leaving so closely together appears to be a matter of much surprise. It's doubtful if any voluntarily took the step, as all thought they were with Hearst for life after the many years in his service. Together they compose the essence of the rise of William R. Hearst as a publisher, and together they may mark the commencement of another extensive newspaper syndicate. Or individually, as with Koenigsberg, create their respective ventures.

### Hershfield's Column Hits

Harry Hershfield's "Broadway Unlimited" daily column, syndicated and appearing in New York in the "Evening Journal," has rushed into the hit class before its second week finished. Known as one of the brightest toastmasters and a smart gagger, besides his nationally famed "Able, the Agent" comic strip, Hershfield starts as a columnist with his saleable value greatly enhanced on his own name. That is something seldom occurring to any Broadway columnist. Those who got over to any extent had to make their name. With the "Journal's" circulation 700,000, "Broadway Unlimited" is immediately reaching a big field.

As a matter of fact, Hershfield has been feeding other columnists for some time, so much so that the idea of a column of his own came to the Kings Feature people, who also syndicate "Able."

One of Harry's best gags is his own column and likely to be run daily is a single line, reading: "If I'm wrong, sue me."

### Leslie Catton Dies

Leslie Catton, 32, newspaperman known to the fraternity as "Cato," died at Bellevue Hospital, New York, Feb. 18 from a fractured skull. Catton encountered the accident Feb. 16 when leaving the Newspaper Club, having tripped down the stairs. Funeral services under the auspices of the Newspaper Club, New York, were held Feb. 20 at Campbell's Funeral Church, with remains shipped to Auburn, N. Y., for burial.

Catton was born in Auburn and entered the newspaper field at 20. He had been connected with newspapers in Springfield, Mass., Boston and New York. A widowed mother survives.

## Auto Agency's Weekly Newsreel Is Free

Detroit, Feb. 23.  
Richards-Oakland Company, local distributors of Oakland and Pontiac automobiles, is producing a newsreel, weekly change, and giving it free to neighborhood film houses for advertising privileges in return. Shots are purely local including social and sporting events, personalities, etc. Also frequent flashes of a certain make of gas buggy.

Independent film company shooting and editing.

## STANLEY MERGER

(Continued from page 4)  
retired business man, active in public affairs.

### 1st N. Uneasiness

While curious exhibitor visitors at Fox's local exchange market were being informed this week that the Fox-Stanley deal was off and while official inquiries at the Fox headquarters met with less forceful replies, more than one subordinate at First National was sounding the field for a job.

Employees who have been in the First National home office for five and even 10 years this week, for the first time in their careers, manifested an uneasiness obvious even to casual observers.

One minor executive expressed the opinion that the majority of First National job holders are good for another six months on the basis that a deal could not be consummated within a shorter time "because of the condition of the books."

From other sources at First National, who claimed to know, opinions were expressed that the Hawley organization would experience only a minor shake-up at the very worst.

Just Finished for Fox

"HONOR BOUND"

WITH

George O'Brien, Estelle Taylor

Another Sterling

ALFRED E.

GREEN

PRODUCTION

"THE BOX OFFICE TONIC"

WILL KING

With His New Idea of Musical Comedy Entertainment in

DE LUXE MOTION PICTURE PALACES

Opening

LIBERTY, PORTLAND, ORE.

for WEST COAST THEATRES, Inc

MARCH 10th

A NEW MUSICAL REVUE EVERY WEEK

Produced and Staged by WILL KING

## LONE HOUSE OPERATOR FIGHTING WASH. UNIONS

Washington, Feb. 23.

Harry Wardman, one of the town's wealthiest real estate operators, is dabbling in the exhibitor end of pictures to the extent of operating the one-story neighborhood, Park, on 14th street.

Recently, he let out the entire union crew. This resulted in several reported robberies with one entrance late at night, resulting in the finding of the projectors broken the next morning.

Neighborhood has been flooded with handbills condemning the house as a den of thieves.

Edward Gill, 49, and formerly operator in the house, was arrested last week, charged with having placed offensive "bombs" in the theatre. Gill denies the charge.

Theatre is now being guarded by a detail of police.

Wardman employs only union labor in his building enterprises.

**SAN FRANCISCO SENSATION**




Conducting an orchestra isn't everything—tell me! The place where it is important, too! We do it well! Ash West Coast Theatre tell you they'll!

**OWEN SWEETEN**

HELENE and GEORGE

**HELLER and RILEY**



Enjoying an  
"ABIE'S IRISH ROSE"  
Run in the  
Picture Houses  
Now in Our  
**101ST WEEK**  
for Publix  
at the Oriental, Chicago  
**WITH 55 WEEKS**  
to Follow  
Featured in

PAUL ASH and LOU McDERMOTT'S

"ARABIAN NIGHTS"

UNIT

ON WIN 53rd WEEK IN CHICAGO

Thanks to A. J. BALABAN, PAUL ASH and All Our Friends

Direction: MAX TURNER—WM. MORRIS OFFICE

**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





# THE 3 GREATEST NEW COMEDY STARS

Just three great Comedy Star discoveries in recent years—and Harry Langdon's ALL of them! All 10 of New York's newspaper film critics have rated him "ace-high", "divine", "my favorite comedian", "unparalleled", "one of the major delights of filmdom",

on the  
Screen Today

**HARRY  
LANGDON**  
in **THE CHASER**

Produced by the  
**HARRY LANGDON  
CORPORATION**

**A First National Picture**

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

"most hilarious in the history of the movies", "reaching in one bound the pinnacle occupied by C———", "greatest of the figures which have arisen of late in the movies".... And ALL the critics can't be wrong!

If you have found former favorites are slipping, switch to Langdon for ONE picture;

your patrons will DEMAND his next....

You're just in time now to get his latest—

the picture with a score of dazzling damsels  
and—by actual preview count—267 laughs!





# JOHN MAXWELL

AMERICA'S MOST EXTRAORDINARY SINGING VOICE

SENSATIONAL SUCCESS DURING TWO WEEKS'  
ENGAGEMENT AT THE CAPITOL, NEW YORK

THIS WEEK (FEB. 25)—PENN, PITTSBURGH

NEXT WEEK (MAR. 3)—PALACE, INDIANAPOLIS

WEEK MARCH 10—STATE, ST. LOUIS

WEEK MARCH 31—CAPITOL, NEW YORK (Return Engagement)

WEEK APRIL 7—STATE, SYRACUSE

WEEK APRIL 14—BUFFALO, BUFFALO

WEEK APRIL 21—MICHIGAN, DETROIT

WEEK APRIL 28—ALLEN, CLEVELAND

WEEK MAY 5—BROAD, COLUMBUS

WEEK MAY 12—INDIANA, INDIANAPOLIS

WEEK MAY 19—AMBASSADOR, ST. LOUIS

WEEK MAY 26—MIDLAND, KANSAS CITY

WEEK JUNE 4—CHICAGO, CHICAGO

WEEK JUNE 11—UPTOWN, CHICAGO

WEEK JUNE 18—TIVOLI, CHICAGO

Now Under Exclusive Management of WILLIAM MORRIS  
By Arrangement with MINNIE ELIZABETH WEBSTER

*With Grateful Appreciation of Mr. SID GRAUMAN, Mr. MARCO, Mr. LOUIS SIDNEY,  
MAJOR BOWES and My Teacher, Mr. HERBERT J. BRAHAM*



# THE LEOPARD LADY

(Continued from page 23)

opening shot in that one. She still has appearance, but Julian has made her go 'way overboard in a flirtation sequence and has timed the story spasmodically.

A much hoked dramatic release that occasionally shows flashes of what it might have been, good for the big independent neighborhood houses. Now, if they play it, they'll be taking a chance. Sid.

## SAILORS' WIVES

First National production and release, directed by Joseph Henaberry from story by Warner Fabian. Featuring Mary Astor and Lloyd Hughes. At the Hippodrome, N. Y. week of Feb. 27. Running time, 80 min.

A weak sister. May be used as a filler in the split weeks, or with strong stage show support. Misses as a first-run house feature. Pictures loses out because of story which may have been fine reading, but does not translate into action or even interest on the screen.

Tells of a girl who, knowing she is to lose her eyesight, runs from the man she loves and has promised to marry. When he finds her later she tries to impress him as a girl who did not mean what she said when she first met him.

Girl finally shoots herself when she becomes blind, and bullet lands at an angle which relieves pressure doctors had been afraid to attempt to alleviate via an operation. She regains her sight.

Miss Astor loo's and carries herself well, but film without climaxes, vital love interest or action. Production rates among the seconds. Mori.

## Dear MAX TURNER:

Don't you wish you were enjoying the lovely weather in Texas, where you personally booked us in the Great De Luxe Theatres of the Public Circuit? Cheerful Regards to MRS. TURNER.

Comically yours,

AL  
MARKELL  
and  
GAY  
FAUN

MARCH 3-9, SAENGER  
NEW ORLEANS, LA.

# Battles of Falkland Island

(BRITISH MADE)  
(Canadian Review)

Produced by H. Bruce Wolfe for W. and F. Film Service, Ltd., with co-operation of the British Royal Navy and technical committee from (late) Imperial German Navy. Released in Canada by Regal Navy. Scenario by Harry Engelman and Capt. Frank C. Bowen. R. N. Cast not directly related to the action. Premiered at Tivoli, Toronto. Running time (Nat), 75 mins.

From the standpoint of the British Empire, particularly Canada, where British films are seldom seen, this history of two naval battles is sure fire and a money maker. It is a triumph of direction in the mass and strictly impartial as to the merits of the crews in these South Pacific and South Atlantic fights.

Belling credits "35 ships and 40,000 men," which is an exaggeration. Billing credits "35 ships and 40,000 men," which is an exaggeration. Billing credits "35 ships and 40,000 men," which is an exaggeration.

Aside from actual battle scenes, which are excellent even in respect to photography, hitherto a serious drawback of British productions, the story is in the behavior of its characters. How the German Admiral Von Spee refused to drink "Eternal damnation to the British Navy," but preferred as a toast "The health of the very gallant foe."

How this same admiral refused to leave his battered ship when a boat drew up alongside him and how Cradock, the British commander, fights rather than run away when badly outnumbered in ships and guns.

The story is simple. Cradock has a small fleet in the Coral Sea, in the south Atlantic. He hears the enemy is in the vicinity and tries to prevent them getting into the open sea, where they could attack Allied commercial ships.

His only battle cruiser develops engine trouble and is left far astern coming up with a much larger German outfit than he expected, he is advised to run away, but stays to fight and is sent to the bottom. The Glasgow, a light cruiser, escapes, and the missing battle cruiser never gets into the engagement.

England gets the wind up, and Lord Fisher, first lord of the admiralty, orders a large squadron southward under Admiral Sturdee. He is told the fleet, led by the invincible, cannot leave for five days after he has told them to go, but insists they weigh anchor by six p. m. Dec. 6. Feverish work in the dockyards gets the boats ready, and they push off on a record run to the Falklands.

Meantime, at a big banquet in Valparaiso, where he is acclaimed a national hero, Von Spee announces his intention to capture the Falklands and make them useless as a British coaling station. When his ships reach the harbor Sturdee's fleet is coaling and unable to sail.

The Germans go about but Sturdee chases them into the night and sinks all but one without loss of a ship.

The characters of Lord Fisher and Admiral Sturdee are the best interpretive bits put on the English screen. Photography is good, particularly on inside shots, and no "we won the war" stuff mars the close-ups of gunners, stokers and battle officers. Where individual acts of heroism were done by Germans this is faithfully shown, such as where Sturdee orders cease fire against "Ginepina," which is crippled except for one gun and rapidly sinking.

lly sinking. The lone gun keeps barking, and the ship goes down stern first with a sailor waving the German naval flag far up on the prow.

Practically no comedy relief but some human interest stuff when the Glasgow, survivor of the first fight, finds itself out of coal in pursuit of a German cruiser. Furniture is smashed and thrown into the fire, and eventually the chaplain's treasure chest is used for fuel.

This is "The Big Parade" of the sea. Sure of real money in the British Empire and Germany and should also draw in the U. S.

Sinclair.

## COMRADES

James O. Morn production, releasing through First Division. Directed by Cliff Wheeler. Cast includes Helene Costello, Garth Hughes, Donald Keith and Joseph Swickard. At Loew's New York. Running time, 90 mins.

Fair enough and moderately priced independent that will suffice where they're used to dropping in regardless of titles. James O. Morn is familiar, but has sufficient pace to hold it to its limited purpose, and the Helene Costello name may help. Delves into the war after starting in a military prep school where the two pals (Hughes and Keith) are introduced, one a physical coward. When the draft is called the younger and braver of the two takes his friend's place under promise that the latter will step in the following year when he reaches 21 and enlists in the army.

Slater of the weakling overhears the promise, so that gets the silent hero back his ring. France and the usual heroism and heroism, with the local papers crediting the wrong boys in each case because of the name switch. Homecoming of the youths carries on-the-situation-until a mentally deranged father, who has lost his sons in the war, pulls a gun on the supposed coward, whence the lad who couldn't force himself out of trench duty in front of his companion to receive the bullet. A dying confession puts everything right, including the knowledge that he has overcome his fear.

Cast work is better than the production. War stuff is ordinary with the military academy barracks scenes not true, except of the "boy scout" schools. Picture will have its troubles standing up alone for three days. It is fair one-day material, but will be made at home with a companion to share the burden. Sid.

## WOMAN WISE

William Fox production and release. Directed by Albert Capallani. Featuring William Russell and June Collyer, supported by Walter Catlett and George E. Stone. Titles by Malcolm Stuart Boylan. At the Academy, New York, Feb. 27-29. Running time, 90 minutes.

A novel film comedy that has many things to recommend it. Delivers neat and compact entertainment without going to extremes of slapstick and still holds genuine laughter. It isn't often that polite film story telling has this balance of intelligent fun, getting surprises and laughs from situations that are away from the Sennett technique.

The whole business is expertly shaped. Picturesque backgrounds in oriental atmosphere of U. S. Consul's office in Persia. Soldier of fortune from nearby camp of American prospectors gets involved with native woman and consul in saving him from native dignity, recognizes in him an old buddy. Natives want to shoot prospector for flirting with their women, but hard-boiled guy won't compromise. So consul knocks him cold until he can smooth things out, then he makes him at home.

The entertainment lies more in the incidental comedy tricks than in the story itself. There is one rich bit, where a prospector's dog, scream of a wail, up, has a flirtation of his own, which apparently turns into a fight, for the pup is seen departing from the rendezvous in a sadly wrecked condition. The departure is done in slow motion and is a scream.

Another rich bit is later. The film has a world of action to support its hour of running time. The native bandits at the order of the Pasha besiege the consulate, where there is a fine full gun battle, with victims falling from high walls into the lawn lake; desperate riding of picturesquely costumed

orientals and finally the summoning of the American gang from the oil camp for one of those to-the-rescue sequences. Behind all there is excellent scenic locale, fine photography and good character playing.

This Walter Pidgeon is coming to the fore as a leading man. He plays naturally and makes a clean-cut human figure without a hint of the familiar actor type, good looking enough without being too handsome to distract attention from his character. June Collyer has a pale part, playing it gracefully, which was about possible.

William Russell makes a mistake every time he plays a role that is not pure comedy. He has a great role here in the he-man who boasts of his knowledge of women, but gets double-crossed every time he hooks up with a dame. And he does it well. It is a good deal more convincing than the heroic stuff that ends up with a clinch. It isn't always easy to take Russell seriously as a straight hero. Here a comedy role fits him perfectly. Kosloff is stuck in an impossible heavy part, impossible in itself, but used only as a foil and feeder for the straight parts.

First-rate light comedy-drama that will please any grade of clientele on the three-day or straight week booking plan. Rush.

## Little Mickey Grogan

FBO production and release. Directed by Leo Meehan. Frankie Darro (kid) and Edward G. Robinson. At Loew's New York. Running time, 90 mins.

Fair enough picture for the single days. Or in the small towns where it may be held according to the rental.

F. B. O. may be desperately trying to put across a kid actor, Frankie Darro as Mickey Grogan. For the information of F. B. O. and its staff, if it means anything, the reviewer who watched the picture at the New York on a double bill, without previously knowing the title of either, was surprised upon emerging from the house to find the title was "Little Mickey Grogan."

The attempt to make a kidlet a star may be very good if it can get over, but not in a story of this nature. The key is incident, not understating what may be tried. It's like the dog films; they don't convince.

Taking the reviewer's unbiased opinion as he watched the film, thinking the kids in it were incidental for comedy and that the story hinged upon Jobyna Raiston, it may prove to the producers that if they are to star or feature kids there must be kid pictures.

It's impossible to carry conviction with impossible tales for children. Kids can not be made too mature. This Frankie Darro is a nice kid actor, following direction. But his face will never be a screen panic, and there is no outpouring sympathetic feeling toward him. Sending the boy onto the city's dumps to salvage what he can and letting him meet the girl there, or in fact putting these children into the centre of misery does not help them as film favorites.

Here the story is so so, machine made. An architect is losing his sight, but regardless of that never attempts to help himself by wearing glasses. That's a fatal oversight that must have started with the script and was never caught. And another was the burly lover of the

girl. Calling him a prizefighter could not square that. Still the kid angle as incidental helps a little and makes it a one-dayer.

## Burning Up Broadway

Sterling production. Directed by Philip Rosen from story by Norman Houston. Supervised by Joe Rock. Starring Helene Costello. Cast includes Robert Frazer, Ernest Hilliard, Sam Hardy, Max Astier, Jack Rich. At Loew's New York. One-half of a double feature program. Running time, about 90 mins.

A speedy, entertaining production making up in action what it lacks in polish. Fine offering for the small theatres.

Very little of Broadway in the picture. Story deals with rum runners whose chief operates a speak-easy. The young man from the west, on his first trip to New York, is taken into the place by a friend just to get a glimpse of life in the raw. The boy falls for one of the chorines and, on returning a second time to press his attention, is slugged by the proprietor, who has fallen for the girl himself.

From planted wires the audience is given the idea that the boy's friend is the leader of a gang of hi-jackers who are planning to stage a holdup on the bootleggers. The girl's actions, her half-hearted attempt to appease the heavy while not encouraging his attentions too strongly are clothed in mystery.

For the finish the girl is revealed as in the employ of the revenue department working with the supposed leader of the hi-jackers, also a Government man. Mori.

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Percentage Bookings Only—  
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## THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

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Week Beginning Saturday, Feb. 25, 1928

"LIEBESTRAUM"

(LISZT)

"A DREAM"

(BARTLETT)

"DREAM KISSES"

(Published by AGER, YELLEN & BORNSTEIN)

LOUIS BERKOFF

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With "RUSSIAN REVELS," a PUBLIX UNIT—Now Entour

All dances in this Unit produced by Louis Berkoff. I invite inspection of the BERKOFF GIRLS, who have proven a sensation in all Publix Theatres

Thanks to MR. JACK PARTINGTON and all Publix Executives

OPENING MARCH 15—SEATTLE THEATRE—SEATTLE, WASH.

FANCHON & MARCO IDEAS

NEVER GET STALE

They are kept up to the minute in all West Coast Theatres, Inc., houses from San Diego to Vancouver



## INSIDE STUFF ON VAUDEVILLE

It's pretty certain that Alexander Pantages will be given protection by William Fox, despite the recent purchase of the West Coast and F. B. H. houses in the territories of the Pantages circuit. It is said that the Fox policy is to stick by those who stuck. In carrying this out, the Fox people from accounts do not intend to build or invade in sections where their product has received a proper showing.

Pantages comes under the heading of those who stuck with Fox when Fox was making his heavy fight for representation as a producer. Though Fox will have to do some acute figuring to let Pantages in on the Fox product and still handle his own film house bookings in the same territories, it's understood that this will be done, with William Fox having issued a personal order that Pantages be taken care of, regardless.

This is even more significant in view of the Orpheum circuit (Keith-Albee) houses that line up against Pantages' in many cities of the west. Orpheum is still confined to its present picture sources, which have not given the Orpheum houses any drawing films of moment during the past two seasons. It's suspected that the Orpheum with its quality of films not improved and its reduction of the cost of vaudeville bills with the Orpheum's changed policy from two-a-day to three-a-day for acts, will show a marked effect, while Pantages, brightening his stage bills and playing class picture product, will benefit.

A certain set has been obliged to unavoidably notice the altered attitude of a former high hat booker in the Times Square section. At one time an ordinary mortal, the high hatter found himself elevated into what he thought was a permanency while his term contract kept alive. The airy states started. His former companions passed it up as a head that would get back to normal, if not by one way, then another.

Of late the same fellow has grown more sociable with that certain set, his head having been well pushed under his hat in several ways. But the old mob is not forgetting nor forgiving, for it didn't mean a thing to them, before or after.

Allen Stanley, interviewed by Fred McQuigg, who signs as "The Optimist" in the Chicago "American," said among many other things, that her engagement as co-feature of "A Night in Spain" (Shubert) in Chicago was due to a page advertisement she had placed in Variety immediately following her arrival in New York after a long stay abroad. J. J. Shubert saw the Stanley announcement and wanting a successor to Marlon Harris in the show, immediately sent for Miss Stanley.

That was rather nice of Miss Stanley in that interview to credit Variety and as nice for McQuigg to write it and have it printed. It was also a peach of an interview McQuigg did, with the streamer headline across the page, reading: "Allen Stanley Wins Prince of Wales and Reporter."

After many years as a director in pictures, Tom Terris returned to the Orpheum stage in Los Angeles with his former playlet, "Scrooge" (from Dickens) renamed "The Three Shadows." He was asked to continue with the sketch over the Orpheum circuit but is under engagement to direct a big picture for the Tiffany, and had to decline. The picture will be called "Clothes Make the Woman."

It's about 15 years or so since Mr. Terris came over here from England. He's a sterling character player and had no difficulty in playing all of the vaudeville time on this side until mixing with pictures. Now he says that one week's return did him a world of good, because he again knows that there remains such a thing as applause.

Al Grossman is a vaude booker who spends much of his time haunting the Loew offices which gives him a pretty good break with his turns. Al has among his acts the Rehan and Pave revue and it was booked in Rochester last week. As Al hails from Rochester he decided to go up and play up the revue in the home town papers. Al's name went in the ads and being a local boy, the reporters wrote Al up and put in his picture.

The thing got on Al's nerves so that he didn't return to Broadway, making his stay there a week-end affair.

Al brought out about every paper in Rochester so he could bring back proof that he got the write-up and his map in the papers.

One of the late Eddie Foy's favorite stories ran to the effect that decades ago he was a "free act," doing flipflops in Kohl and Castle's Dime Museum, Clark street, Chicago. The bellyhoop for each dime show led the mob to a free show. Foy worked in black tights, whited up, and every bunch that came through meant he had to do his stuff, whereupon they were bellyhooped into the next dime show.

One July Saturday, Foy walked into the office of the late C. E. Kohl and said, "I can't stand this. It's 110 in the shade and I've done 110 flipflops." Kohl looked at the thermometer and said, "It's 112—do two more."

Patricia Salmon, discovered in Shelby, Mont., at the Dempsey-Gibbons' fight by the New Yorker, is doing a turn nowadays on the floor of the Parody nite club, New York. Miss Salmon sings songs, as she did in the "Follies" and later with the Sells-Floto circus when astride a horse in the ring.

It is easily detected why Patricia appealed so greatly to the newspaper men as a gem in the desert when with the rep show in Shelby. She's a bright and good looking girl, of some personality, and must have stood out like a million dollars in the tent troupe. But at the Parody she's a single. Her previous career is not mentioned when introduced as a floor turn.

Once a month an official vaude guide appears in New York. It is supposed to make its substance on the ads placed by vaude agents, bookers and offices in and around Times Square.

Where an agency doesn't give the racket a tumble it seems that the telephone number of that particular agency or office is printed wrong. Apparently, this is done to get the goat of the office in question and cause it to advertise to have same rectified.

K-A-O agents must hereafter submit prospective material to the general booking office before submitting to bookers according to an ultimatum handed down.

The new edict goes two ways, one as a weeding out process on acts undesirable to the circuit and the other being a general check up on agents in general that have been passing up good material. The agents figure the order just another bugaboo to keep them on their toes for new material that is desirable.

Though denials are issued as customary, the fact remains that S. Z. Poll has leased his Lyric, Bridgeport, Conn., to A. C. Winstrom. That would indicate the Poll people do not expect Max Shoolman of Boston will take over the Poll Circuit.

Shoolman's first option expired Jan. 3 and was twice renewed. Whether it's still alive, no one in New York knows.

It is said that the duties of Pat Woods in his new assignment under J. J. Murdoch at Keith-Albee offices will be particularly to check the vaudeville shows around New York—number of bows taken, cost of bills, conflicts on program, act given at supper show, its time, etc.

Though Keith's has been in existence over 35 years, this is the first time such a check-up has been ordered.



**GERALD GRIFFIN**

The Brooklyn "Citizen," November 16, 1927, said: "GERALD GRIFFIN AT THE ALBEE THIS WEEK."

"The Albee Theatre presents a program of such uniform excellence that it is difficult to choose any other than a nominal headliner. First in our preference came Gerald Griffin, in a wonderfully balanced selection of songs and stories. He has a remarkably sympathetic voice, besides being an accomplished story teller."

## BIG TIME PASSING IN AUSTRALIA TOO

Sydney, Jan. 28.

Australia is slowly being educated to the idea of seeing class vaude acts in most of the movie houses in each principal city. American producers have been imported for that purpose.

Big time vaudeville is slowly dying out here. Of this there is no doubt whatsoever.

The Fuller people were the first to recognize this fact, and have dropped straight vaudeville from most of their bills. Revue units have replaced.

The "Tivoli" circuit is practically the only chain playing big time at present. It is significant that this circuit has also experimented with revue attractions on several bills.

Far reaching effects of the slump in vaudeville can be understood when a country like Australia turns to pictures with the audiences knowing they will see standard acts on the picture programs at half the vaude price.

## 'Baby Face' at Academy

Jimmy McLarin, the "baby face" lightweight from the coast who knocked out Sid Tarrin in the first round at the Garden last week, will open as the star stage attraction tomorrow (Thursday) at Fox's Academy, New York.

McLarin will do a bit of a spiel and illustrate the blow winning him the bout, also shadow boxing. Booking by Arthur Lyons.

## E. H. Lennie Collapses

E. Harrison Lennie, of Clayton and Lennie, who collapsed while playing the Monday matinee at Loew's State, New York, and was removed to Polyclinic Hospital, remained unchanged yesterday, his condition being serious. Lennie suffered a hemorrhage.

## LARRY SEMON FOR STANLEY

Los Angeles, Feb. 28. Larry Semon has been booked for six weeks by the Stanley circuit to open in Philadelphia March 12. Engagement made through Walter Meyers, William Morris office.

## WALTHALL'S STAGE RETURN

Los Angeles, Feb. 28. Henry B. Walthall returns to the footlights after years of activity on the screen.

Walthall has been signed for the lead in "SpeakEasy," which shortly comes to the Orange Grove.

## 2 PLAYERS RETURN

Los Angeles, Feb. 28. Harry Myers, screen actor, and his wife, Rosemary Theby, who retired from films several years ago, are getting an act together for a fling in vaude.

## CUT RATES MADE FOR N. V. A. ADS IN BENEFIT PROGRAM EDITION

**45% Off Present Rates, Says Letter—Special Inducements for Big Money National Advertisers—Names Back Stage and in Lobbies**

Cleveland, Feb. 28.

Under date of Feb. 26 in a letter signed by Wm. J. Sullivan, local managers with theatres belonging to the Vaudeville Managers' Protective Association have been advised that a discount of 45 per cent. will be allowed from present prices for advertising in the benefit program of the National Vaudeville Artists. The benefits are dated for Sunday evening, April 22, at the Metropolitan, Amsterdam, Hippodrome, Knickerbocker and Jolson theatres, New York.

The letter appears to accept that house managers will become advertising solicitors for the N. V. A. It says:

"Please be advised you are privileged to sell advertising." No offer of commission is made to the managers.

### Inducement

An extra inducement is sounded this season for national advertisers, with the demand for the regular space apparently falling off to the extent that a rate of 45 per cent. off is offered in the hope of helping the N. V. A. slug on the actor for the yearly take. For \$1,000 a national advertiser is offered a double page with a promise that an engraved card will be hung backstage in the Keith-Albee-Orpheum theatres and the name of the advertiser will also be printed on a card containing other names for the lobbies of the same houses.

## ARTHUR PAGE'S HEAD

Stopped Panic in Pawtucket Theatre—In Audience at Time

Providence, Feb. 28.

The speedy action of Arthur Page, vaudeville actor, in jumping to the stage of the Capitol, Pawtucket, and putting on an impromptu act, averted a panic among the 1,000 patrons who became alarmed when a film exploded in the projection room during the movie show.

Page, of Page and Shaw, was catching the movie from the front of the house. A flicker on the screen warned him of what had happened and he was on his feet in an instant. He pleaded with the audience to keep their seats and proceeded to divert their attention from the blazing booth by staging an act all his own in company with the organist of the house, who did not leave the console.

The sprinklers got in their deadly work and in a short time the house was quieted and the vaudeville end of the bill was put on.

## A Club Record?

Frank Small's Dancing Debutants may have established a record when playing four club dates in one night between the hours of 7.30 and 12.30.

In each of the four places Cavanaugh's Restaurant, Vanderbilt, Waldorf and Commodore hotels, the girls made six changes of costume. John Robbins made the booking.

## Marx Bros. Booked

Los Angeles, Feb. 28. Four Marx brothers will continue playing picture houses. They have been booked for three weeks by Balaban & Katz at \$10,000 a week, opening at the Chicago, Chicago, April 2. The booking was engineered by Walter Meyers, of the William Morris office, who also negotiated the deal whereby they played their initial two-week picture house engagements for West Coast here and in San Francisco. The Marx boys have a supporting company of 18.

## BARD'S STAGE WORK

Los Angeles, Feb. 18. Ben Bard (Bard and Pearl), who has been doing picture work for Fox, is en route to New York to make personal appearances in the Fox houses.

Bard is under contract to Fox Film and is said to be working out part of his contract by stage appearances. He has about six months to go on a year contract.

## Loughran's Monolog Costing Keith's \$2,500

Philadelphia, Feb. 28. Tommy Loughran, light heavyweight champion, in playing the current week at Keith's with a monolog and a few rounds of shadow boxing.

Tommy just returned from a three-week trip to the south seas—not for his health. He was accompanied by Rev. Joseph Kelly, who coached Tommy on his spiel.

Lester Jefferies hung the Loughran act on the bill for a slap of \$2,500 for the week.

George Young, directing manager of Keith's, has been going to banquets, meetings and the like arranging parties of Tommy's friends to try and write off the heavy dough.

## AUTO SMASH CANCELS ACT

Los Angeles, Feb. 28. Orange Grove Trio, male harmony singers who closed with "The Connecticut Yankee" at the Mayan, replaced Robin and Hood at the Orpheum.

Latter act, formerly Peggy Bremmer and Brother, were hurt in an auto accident in San Francisco, according to a wire received at the local Orpheum.

## LYONS' TWO VITAPHONES

Los Angeles, Feb. 28. Jimmy Lyons Trio, vaude monologues, now playing West Coast theatres for Fanchon and Marco, has just finished making two Vitaphone records.

XXX  
William Morris  
CALL BOARD

### WANTED

Good Musical Comedy Books  
See BILLY GRADY

NEW YORK, 1560 BROADWAY



# MORE HIT AND RUN MARRIAGES LEAD TO CHICAGO'S DIVORCE MILL

**Guy Voyer Gets Divorce and 3-Year-Old Son—  
Monologist Couldn't Stand Wife's Socks—Couple  
Split After 13 Days—"Follies" Girl Gets Alimony**

Chicago, Feb. 22.  
Another brisk week for the Chi divorce mill.

Guy Voyer secured a divorce from Marian Armingor on desertion charges through Attorney Ben Ehrlich. Married 12 years, Voyer secures custody of a three-year-old son.

Early Kyberg, monologist, lived up to the standard of his calling by getting a decree from Ruth Edith Kyberg on the charge that she was "of austere temperament, guilty of passionate outbursts, of obscene language and that she socked him on the jaw twice. It was a short martial affair, marriage taking place in March, 1921, and separation occurring a month later. Attorney Leo A. Weisskopf represented Kyberg, who has sailed for Sweden.

Jack Born, playing in Mae Murray's "Merry Widow Revue," has filed suit through Attorney Phil R. Davis against Mildred Horn, formerly known as "Yvonne" Holly (Holly Sisters). The Borns were married in September, 1921, and, according to Jack, never shared bed or board. Furthermore, he says, the little girl was caught in embezzling circumstances just a week after she had pledged fidelity to her hubby. Which made Born burn. Mabel Heckner Krueger, of "Crisis Cross," has asked Judge Lynch to grant her a divorce from George C. Krueger, musician, claiming he blew out on her in 1925 without reason. They were married in 1923.

**Lasted 13 Days**  
Mona Kearney married Robert Kearney of "Artists and Models" in October, 1921, and lived with him 13 days before alleged cruelty made her call it off, says her suit for divorce, filed through Attorney Weisskopf. She says she couldn't stand the knocks.

Florence Barrel Allen, Foster girl, has plenty of suit in her suit filed through Attorney Davis against Joseph Barrel. She claims Joe had a habit of walloping her and at one time took \$1,800 of her mother's money. Her protests, she alleges, were greeted with additional wallops. She'd rather not be a Barrel. They were married in April, 1925, and separated the following month.

Kitty Kemper secured a divorce from Charles L. Kemper (Kemper and Bayart) on desertion charges. Attorney Weisskopf, representing the husband, arranged for a settlement of \$25 weekly alimony as long as the girl retains her divorce standing. She was also granted the right to resume her maiden and professional name of Kitty Dawson.

Lucille Greiner, formerly Lucille Storer, "Follies" girl, was given a divorce decree and \$500 monthly alimony at the expense of C. A. (Dick) Greiner, son of a millionaire leather merchant. In the event of her husband's death, Mrs. Greiner will receive a \$50,000 lump settlement. They were married in February, 1917. She charges cruelty.

Charles Kaley, temperamental band leader, working in the Marks Bros. theatres, is the defendant in a suit for separate maintenance filed by Mrs. Alfred Cohen Kaley, his second bride within three months. In December, Kaley married Anna Williams of the Williams Sisters, with the marriage immediately annulled, through efforts of the girl's mother.

A month later, Kaley eloped with Mrs. Cohen. This second wife charges Kaley wasn't on the level with her as far as dames were concerned, and that he deserted her Feb. 21. Kaley's income is named at \$500 weekly. He has been restrained from leaving court jurisdiction until the suit has been decided.

## BUSTER CRUSELLO'S SENTENCE

Buster Crusello, 24, dancer, of 185 West 134th street, was sentenced to three months in the Workhouse by the Justices of Special Sessions following his plea of guilty to petty larceny.

According to Mrs. Della Leonard, of 263 West 138th street, Crusello stole a watch valued at \$35 from a dresser in her home while he was waiting there on Oct. 4.



## HANDERS and MILLISS

Just Returned from South Africa  
To play return dates in England  
for Sir Oswald Stoll and Moss  
Emire.  
All communications: VARIETY,  
London.

## WAS DOROTHY BURNHAM SOCKED BY MANAGER?

**Jackson, of Loew's, London,  
Ont., Counterclaims—Artists—  
on Same Bill Take Sides**

Who socked who and why is the basis of a controversy now raging by wire between Manager Jackson of Loew's, London, Ont., the Loew home office and Dorothy Burnham, single, who claims she was made to weep by the brutal treatment of the manager.

The argument is said to have developed when Miss Burnham asked that her scenery might be taken down early Wednesday night so she could make an early train.

Miss Burnham charges Jackson used vile language and struck her. Jackson claims Miss Burnham did the same to him.

Miss Burnham says Walter Yant, Thora Keeler Revue, Ralph Wolverton, Helen Turner and George and Ray La Mar, on the bill with her, will prove her side. The manager says the stage hands will prove his side.

It is being investigated by the Loew booking office in New York.

## Actress the Victim Of Unsolved Murder

St. Louis, Feb. 22.  
The wavering life-line of Mary Lowery, former local actress and once the wife of a prominent attorney here, was snapped suddenly with the finding of her body in a ditch near Detroit, after an unsolved murder. Miss Lowery had been shot to death. Detroit police wired here that they were seeking her husband, Joe Lowery, missing since the actress' body was found.

Miss Lowery was the former wife of Attorney Anthony Canzoner, who divorced her several years ago. The body was identified last week, shortly after the murder, by the young woman's uncle, George Du Cray, druggist.

A daughter of the attorney and the former actress has been making her home in East St. Louis with the Du Cray family. Mrs. Lowery, since she left the stage had lived in Chicago and Detroit.



## BOBBIE JACK BREWSTER-POMEROY

with JOSEPHINE DEHRICH and SYLVIA and LEONTINE  
In their 1922 edition of "The Passing Follies"  
Keith-Albee 81st Street, Next Week (March 5)  
Since their return from Europe have played picture houses exclusively,  
and take this opportunity to thank the Stanley, Paramount, First  
National and Universal picture people for the wonderful treatment  
received while playing for them.

## LOWRY'S VITA CONTRACT

Skouras Boys Fix \$5,000 Deal—  
Give M. C. 3 Wks. Vacation

Chicago, Feb. 22.  
While in New York Skouras brothers spoke to the Warners about Ed Lowry, their St. Louis m. c. They topped it off by signing a \$5,000 Vitaphone contract for Lowry.

They are giving Lowry three weeks' vacation to keep the Coast engagement and are paying all expenses.

## LAYMAN IN UTAH

**WANTS BETTER ACTS**

**Not Enough Talent Seen at  
Provo—Inquires About Old  
Timers Who Entertained**

Provo, Utah, Feb. 20.

Editor Variety:  
I want to ask what has become of the good variety?

Vaudeville such as shown 20 years ago.

I am a resident of Provo, Utah, and not in the show business but attend the shows here at the Paramount theatre, our vaudeville theatre in Provo.

I understand this theatre is booked by the Ackerman & Harris Circuit. Here are the line-ups of acts we have been getting dancing acts, two and three or more on each bill; also too many singing acts, and the so-called flash acts with but little talent.

What has become of the acrobats, the sketches and good novelty acts we have seen in the days gone by?

I will ask why we can't get these acts?

Where have all the old-timers gone to? Every bill I have seen here has pretty nearly all young people, but they don't give the talent the old-time hand.

I read Variety every week and I note where there are some of the old-timers still left, but they don't come out this way. I have asked the manager here what is the trouble that he cannot get the better class of acts? He says he has tried other circuits and their acts are no better. He says why should he pay big money to the larger circuits and get no better acts than Ackerman & Harris is furnishing him?

I hope you can tell me what has become of the old variety acts.

Yours for better vaudeville,  
Albert A. Ford.

General Delivery, Provo, Utah.

## BAL LLOYD IN BELLEVUE

Pass Up Nite Club Bill—Gave Personal Property for Taxi Fares

Bal Lloyd, brother of Al Lloyd, and formerly in vaudeville with Gilbert Wells, is in Bellevue Hospital for observation.

Lloyd visited a night club accompanied by another chap whom he said had plenty of coin, something around three millions. Lloyd ordered champagne and when presented with a bill for \$125, started wandering about in taxi cabs. After riding up and down Fifth avenue the driver called for a showdown, Lloyd then saying he had no money, but giving the driver his overcoat.

Lloyd engaged another taxi with the same result. He gave that driver his signet ring. A third taxi-man deposited him at the East 57th street police station and from there he was sent to Bellevue.

## "Musketeers" Sellout

**In Capital at \$4.40**

Washington, Feb. 22.  
Omitting Monday, which was held for a dress rehearsal, Ziegfeld's new "Three Musketeers," with Dennis King starred, got close to \$40,000 on five-night and two-matinee week. This at \$4.40 and the first time Ziegfeld has gotten that price for a new one. He previously sold them at \$3.50, stating no new show was worth more.

National was practically sold out before the engagement opened.

Katherine Cornell, in "The Letter," at the Belasco, ran to around \$15,000 in the first week, much adverse comment on the piece.

Poll's was doing with the local Washington Opera Company, in fact did "die" on Friday night, not failing to open for the final three scheduled performances.

## "COMPANIONATE" DUO

**MAKING A GO OF IT**

**Girl Wants to Be Stage Dancer—  
Hubby Ushering, Bellhop-  
ping and in College**

Kansas City, Feb. 23.

Josephine Haldeman-Julius, companionate bride of Aubrey Roselle, whose marriage was recently given great publicity, has been busy turning down professional appearance offers. Young woman went to Lawrence, Kans., last week to appear in a dancing act at the local theatre. Husband is a student at Kansas State University there. When the local papers gave it notice, the booking agents got busy. She was sought for road shows, tent shows and vaudeville, but declined. One agent left contracts, and the young couple may consider these later.

The bride states she wants to become a dancer, but that her school work comes first. She has enrolled in Lawrence high school, where she can be with her husband, who is working his way through college. As he receives only a small allowance from his parents, he puts in some time as usher at the local theatre and as bellhop at the leading hotel. The kids are trying.

## COLLECTING COMMISSION

Pan Agency in N. Y. Talks It Over With Agents

A direct collection agency protecting its agents may be installed by the Pantages Circuit's New York office unless present plans go astray.

At a meeting held last week with the eastern representatives of the Pan Circuit and the 12 enforcement agents the matter was taken up. It accepted it will mean that both the booking office and agents' commissions will be deducted from salaries of acts playing the circuit, with the agents receiving their percentage from the New York office instead of depending upon acts to remit.

## Periberg Weds Miss Brox, Then Books Act in L. A.

Los Angeles, Feb. 22.

William Periberg, of the William Morris office, and who came here but recently, hopped to Pasadena Feb. 15 and married Bobby Brox, of the Three Brox Sisters.

Miss Brox had been in Vancouver but came here to visit friends. She had known Periberg in the east. The couple motored to Pasadena, where they were married by a Justice of the Peace.

To be sure his wife stays around for some time Periberg has booked the Brox Sisters for four weeks with Fashen and Marco, opening at Low's State here March 15.

## Ben Bard as M. C.

Ben Bard is using up 12 weeks of his Fox picture contract to appear as master of ceremonies in the Fox theatres. He started this week for Fox in New York.

Bard appears in "Dressed to Kill," a Fox feature film that will open at the Roxy, New York, March 10. He will probably make a personal appearance at the Roxy with the picture, along with Mary Astor, also in New York, on her honeymoon, and the co-featured lead with Edmund Lowe.

## Doctor's Stage Return

Des Moines, Ia., Feb. 23.

Having given up the stage years ago to study medicine, Dr. Sydney H. Smith, well known physician of Council Bluffs, Ia., has in turn given up his practice to return to the stage.

According to a statement by Dr. Smith, now that he has made sufficient money from his medical practice to live comfortably, he will return to the rostrum, his first love.

## Arthur Byron's Skit

Arthur Byron, from legit, for vaudeville, will be equipped with a skit by Edmund Burke entitled "A Family Affair."

## Albees Returning

Mr. and Mrs. E. F. Albee, Mr. and Mrs. Reed Albee and Mr. and Mrs. Ted Lauder return to New York from Palm Beach this week.







### JACK POWELL'S 38 WEEKS

After 24 weeks with the Publick unit, "Way Out West," Jack Powell opens March 9 with "Hey! Hey!", a new Jack Partington show. The Gibson Sisters will also be featured. Powell is signed for 38 weeks with the new unit.

Formerly of the Powell Sextet, the drummer-comedian is now a single with his sister, Erma Powell, continuing with the band turn.

### Savoy, A. C. Sold

Atlantic City, Feb. 28.

The Savoy has again changed hands and will be called the Royal Royal Theatre Co., of Philadelphia, bought the house outright for \$200,000.

Reported new policy will be pictures only.

### Goldenberg Succeeds

Jack McKeon in Acme

A change became effective in the Acme Booking Offices Monday in the Bond Building when Jack McKeon, president and general booking manager, was succeeded by William K. Goldenberg of Philadelphia. McKeon resigned and severed all connections with the Acme organization.

The Acme is a subsidized organization controlled by the Stanley Company of America and formed to take care of the booking of theatres operated by the Stanley Co. McKeon called Saturday for London. He had been the head of the Acme since its organization.

Goldenberg has been in close touch with Stanley for a long time. He acted as secretary for eight years to the late Jules Masbaum. He's a clean cut man, easy of approach and possessed of a magnetic personality.

Mr. Goldenberg said he would have nothing to do with the vaudeville booking for the Stanley houses; that they would be continued to be booked by Harold Kemp and David Beeher in the Keith-Albee-Orpheum offices. Beeher handles mainly the vaude attractions for the Stanley chain through New Jersey.

Goldenberg will confine his attention principally to attractions for the picture presentation houses on the Stanley list.

### BIRTHS

Mr. and Mrs. Russell Hicks, son. Father is leading man with Jefferson Players, Portland, Me.

Mr. and Mrs. John Marion Fox, daughter, at Good Samaritan Hospital, Los Angeles, Feb. 20. Mother daughter of Richard Bennett, actor.

Mr. and Mrs. Jack Conway, at Hollywood Hospital, Hollywood, Cal., Feb. 22, son. Father is the Metro-Goldwyn-Mayer director and mother the former Virginia Bushman, screen actress and daughter of Francis X. Bushman.

Mr. and Mrs. Paul Murdock, in Uniontown, Pa., Feb. 9, daughter. Mother was Irene Berg (Berg Sisters). Father is of Lou and Paul Murdock.

Mr. and Mrs. Russel Hicks in Portland, Me., recently, daughter. Father is leading man with the Jefferson Players there.

Mr. and Mrs. Max Kohn, at their home in New York City, Feb. 23, son. Father is secretary to A. H. Woods.

### K-A-O'S "MAD" RUSSIAN

K-A-O has signed Ildor, "The Mad Monk," who some years ago wrote a series of Russian Imperial family exposes for the Hearst papers.

The story is that Ildor was rediscovered working as a porter in the Metropolitan Insurance Building. He is growing his beard, which he didn't need when portering.

### MILTON

**BRONSON**

America's Foremost Singer and Fastest Russian Dancer  
Direction of HARRY PEARL

### Theatre's Free Acts

Third Avenue theatre, 31st street, and Thelma theatre, 14th street, are getting practically all of its acts free. Turns avail themselves of the house to break in new routines and combos.

"Orange Blossoms," a 16-people flash, used the theatre to rehearse in for two weeks and then played three days gratis with everybody reported satisfied.

### 3 Orpheums' 3-a-Days

San Francisco, Feb. 28. Within the next three weeks three more Orpheum circuit houses will toss off their two-a-day policies to take on three-a-day and a picture.

Tonorrow (Feb. 29) the Orpheum in Winnipeg takes up the "grind" with Vancouver playing follow the leader the next week. And the week thereafter the three show policy becomes operative in Seattle.

Orpheum now has but two twice daily houses on the Coast—here and in Los Angeles. Oakland only plays two-a-day Mondays to Fridays.

Omaha, Feb. 28. Orpheum, playing two-a-day, with the exception of Saturday and Sunday, when it went to three, will turn to the three-daily grind all week.

Scale of 50-75 at night will be continued, but other performances not indicated. New policy of continuous from 11 to 11 p. m. goes into effect March 4.

### JUDGMENTS

F. Acierno et al; A. Magglio; \$1,961.

Duplex Motion Pict., Inc., Agfa Raw Film Corp.; \$228.

Jas. W. Elliott Prods., Inc.; H. Soule; \$522.

Verne H. Porter; No. 1 West 67th St. Corp.; \$263.

Edw. Margolis; Douglas Iron Works, Inc.; \$784.

Clarence W. Morganstern; Colonial Finance Trust; \$509.

Michael Mindlin; M. H. Kessler; \$3,027.

John B. Hymer; State Tax Com'n; \$59.

110 E. 59th St. Restaurant, Inc., and John Wagener; Assemblies, Inc.; \$1,030.

'Geo. Jessel; A. Copel; \$651.

Ralph De Palma; Gramercy Finance Corp.; \$244.

Cornelius Vanderbilt, Jr.; E. W. Moore; \$11,513.

Willat Film Corp., et al; Central Union Trust Co. of N. Y.; \$7,587.

Satisfied Judgments

Sophie Tucker; State Tax Com'n; \$1,550; Dec. 12, 1927.

Hilaire Mahieu; same; \$50; Nov. 10, 1927.

Mannie Kessler and Morris Sweetwood; M. Kramer, \$1,294; April 25, 1927.

### Minn. Is Dubious Over Orpheum Policy Change

Minneapolis, Feb. 28.

Resentment is heard on every hand here over the change of the Hennepin-Orpheum theatre's vaude policy from two to three shows daily and from reserved to non-reserved seats, with top prices slashed from 75 to 50 cents and matinees to 35 cents.

The general prediction is the new policy, effective this week, will not prove successful.

The apparent impression among theatre-goers is that the Hennepin-Orpheum has dropped into the category of cheap vaudeville houses, like the Seventh Street theatre Association house here.

Billboards' advertisements call the policy change "good news," which appears to be rubbing it in. Newspaper announcements insist that there will be no change in the number of acts or the quality of the shows, but you can't convince the lay public that the house has not been removed from the ranks of first-class theatres. Newspaper ads carry the line "Keith-Orpheum Vaudeville," with Keith preceding Orpheum.

### BUCK JONES EAST—FOX

Buck Jones, former Fox western star who left that organization because of reported dissatisfaction with the prominence given Tom Mix, is to appear in the east in Fox theatres.

After playing one week for the Orpheum at their local stand Jones hopped a train and is en route to New York to fill a booking deal made by the Los Angeles William Morris office through Bill Perlberg. Jones opens in the east March 12 and will play Fox's Academy and Audubon.

### Kernan Back Producing

John Kernan, booker in the Keith-Albee offices for a time, is returning to producing.

Kernan, from Baltimore, is putting his first turn into rehearsal this week, a sketch with four people.

### Sensational Jail-Room Dancers



**CARANAS and BARKER**  
Headlining for Pantages  
2d Consecutive Year

### HOUSES OPENING

Universal opened the Sheboygan, Sheboygan, Wis., Feb. 13. Jack Gross managing.

Park Plaza, New York, now booked by Fally Markus. Five acts on a split week.

Majestic theatre, Cedar Rapids, Ia., closed since the Frank Amusement Co. went into the hands of a receiver Jan. 14, will reopen with left attractions. Management of Boyd B. Truesdale.

G. Cudemo and Southern New England Contracting Co., now building 1,100-seat theatre in Hartford, Conn., have secured 48-year lease on property. Builders expect to complete construction by May 1.

American, Roanoke, Va., seating 2,000 on two floors, opens March 26 with pictures. First performance local charity benefit. Elmore D. Heinz, manager.

A. Coealis theatre, Marble Hill, opened Feb. 24 at Broadway at 232nd street, New York. Pictures.

### BROADWAY, NEW YORK

Next Week (Mar. 5)

**BILLY HIBBITT and HARTMAN**

Laugh Locaters



**BILLY HIBBITT and HARTMAN**

with

**MISS MARIE HARTMAN**

World's Champion Comedienne

**The JIMMY McLARNIN**

of the Theatre

All audiences are **SID TERRIS** to her; and just like Jimmy, she gets a quick comedy decision and is a Laughing Knockout

**BILLY HIBBITT, Trainer**

"Sure Fire. Can't Go Wrong, Boys."

—VARIETY.

**FRANK MITCHELL**

and

**JACK DURANT**

A Positive Hit with

**"HIT THE DECK"**

**NOW**

MAJESTIC, LOS ANGELES

# Nan Halperin

**KEITH-ALBEE CIRCUIT**

# MARGO AND BETH

"MONKEYING AROUND AT THE BIGGER AND BETTER HOUSES"

AT THE KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (FEB. 27)

WITH

**VANOY SISTERS**

**MARGARET FALLENIOUS**

**JAY SEILER**

Thanks to Mr. EDWARD V. DARLING



# Leading All

THE "SPOTLIGHT" SONG OF ANY ACT

## KEEP SWEEPING THE COBWEBS OFF THE MOON

LYRIC BY LEWIS & YOUNG MUSIC BY OSCAR LEVANT

CHORUS

Change all of your gray skies Turn them in - to gay skies And keep sweep-log the  
cob-webs off the moon What good to your plu ing Find your sil-ver  
lin-log And keep sweep-ing the cob-webs off the moon You'll make the clouds hur-ry a  
way Hum-ning a love-ly love song Some some luck - y day some-bod-y  
Chase all of your sor-row Take care of to-mor-row And  
may come a - long - Moon  
Keep Sweep-ing The Cob-webs Off The Moon

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THE NOVELTY SONG OF THE YEAR

## YOU GOTTA BE GOOD TO ME

by SAM LEWIS, JOE YOUNG & VINCENT ROSE

A "HOT" TUNE -- A GREAT LYRIC

## THERE'S SOMEBODY NEW

by GUS KAHN & ISHAM JONES

## THAT'S WHAT I CALL KEEN

BY GUS KAHN & TED FIORITO

A WALTZ SONG THAT

## WEIDER (WE'LL MEET AGAIN)

BY ABNER COHEN

CHORUS

Auf Wie - der - sch'n We'll meet a  
Auf Wie - der - sch'n no tear  
cry True love  
love and laugh some day Auf  
please don't say Good - bye

Copyright 1928 by JEROME H. REMICK & CO.

THE GREATEST STORY

## LAUGH CLO

by LEWIS & YOUNG

IN PREP

## WILL YOU BE

BY GUS KAHN & GARY

# JEROME H. REMICK & CO



# Song Hits!

LOVED BY EVERYONE

IF  
RSEH'N  
ET AGAIN)

GREENBERG



EMICK & CO., New York & Detroit

A WORTHY SUCCESSOR TO "BYE, BYE BLACKBIRD"

## IN THE SING SONG SYCAMORE TREE

LYRIC BY MORT DIXON

MUSIC BY HARRY WOODS



Copyright 1926 by JEROME H. EMICK & CO., New York & Detroit

BALLAD EVER WRITTEN

## OWN LAUGH

TED FIORITO

PARATION:

BE SORRY

NOTHIN' ON MY MIND (BUT THE MOONLIGHT)

FACE LEROY KAHN

BY GUS KAHN & TED FIORITO

FEATURED IN "A NIGHT IN SPAIN"

## RAINY DAY PAL

by PHIL BAKER & SID SILVERS

ANOTHER "BARNEY GOOGLE"

## O.K.M.N.X.

(WE'RE TWENTY MILLION STRONG)

by BILLY DEBECK (CREATOR OF THE ORDER)  
PHIL BAKER, J. RUSSEL ROBINSON & SID SILVERS

DETROIT

NEW YORK

CHICAGO

457 WEST FORT STREET

219-221 WEST 46TH ST.

STATE LAKE BUILDING



## ENGRAVERS' 50-50 BREAK

Boss engravers of New York finally settled the demands of the engravers union with an increase of wage of \$3 for a 44-hour week.

The engravers had demanded a 40-hour week, or five days. This the bosses strenuously opposed.

## Babe Almond's Act

Babe Almond, principal with the former Columbia show, "Let's Go," is going into vaudeville. In a comedy act that will have Pierre Goff, Minnie, the talking duck, and Happy Spitzer.

## Stock at York, Pa.

Dramatic stock will supplant vaude at the Orpheum, York, Pa. House has been booked through the K-A-O Agency.

Robertson Smith will install a troupe in two weeks.

## B B

WATCH THESE GROW

## NEW ACTS

Ruster West in act with his father.

Hal Beck and Ned Norton, two-act.

Ralph Coleman and Ray Shannon, re-united.

Maude Ryan alone in act by Al Boasberg, open for Interstate last week in March.

Howard and Earle in eight-people dancing act.

Six people dancing act, with Maybelle.

George Hale and George Hale's Girls.

"The Girl From Childs," revived, with six principals.

Jack Mundy and Leo Hayes are reuniting as a 2-act.

Tompkins and Shaw have dissolved partnership. Tommy Tompkins will do an act with Nora Dineen (Mrs. Tompkins), while Harry Shaw will become a single with male pianist.

The proposed revival of "The Star Bout," with Jack Sharkey, former bantamweight champ, is off, through the proposed producer, Max Green, having not made satisfactory arrangements with Laura Pierpont Granville for leasing terms.

Clancy-Loru, four-people musical act.

Joie Ray and Oliver Hagan, Jr., will do an act with Dollie Hackett.

Henry Frev, veteran vaude actor, comeback after several years of retirement.

## PATENTS

Washington, Feb. 28.

Ten cents, along with the name and number, forwarded to the Commissioner of Patents, Washington, D. C., will secure detailed information on any of the following inventions upon which patents have been granted:

Moving picture machine attachment (for use when film breaks). E. R. Winslow, Gibbon, N. J. Filed Oct. 11, 1927. Ser. No. 129,813. Nine claims. 1,458,149.

Motion picture apparatus (to make motion picture film). J. Tessler, Rochester, N. Y. assignor to Eastman Kodak Co., Rochester, N. Y. Filed Sept. 10, 1927. Ser. No. 535,915. 14 claims. 1,658,361.

Attachment for projectors (to make hand machine motor driven). G. Mayer, Bronx, N. Y. Filed April 11, 1927. Ser. No. 162,728. Three claims. 1,658,594.

Dowser-closing mechanism for picture projecting machines. T. L. Freney and H. Godor, Philadelphia, assignors, by mesne assignments, to Sentry Safety Control Corp., Philadelphia. Filed Dec. 30, 1926. Ser. No. 155,773. 11 claims. 1,658,594.

Signaling device for picture machines. Cost-Denza, Pa. Filed Oct. 11, 1927. Ser. No. 671,897. One claim. 1,658,707.

Transmission of pictures by electricity. H. E. Ives, Montclair, N. J. assignor to Western Electric Co. Filed March 18, 1926. Ser. No. 95,578. Eight claims. 1,659,576.

Film projecting arrangement. Lee de Forest, New York City, assignor, by mesne assignment, to De Forest Radio Film Corp. Filed Nov. 18, 1922. Ser. No. 601,521. One claim. 1,595,999.

Stop action for phonofilm attachments for motion picture machines. Lee de Forest, assignor to the De Forest Radio Film Corp. Filed April 25, 1927. Ser. No. 635,331. Two claims. 1,659,910.

Musical instrument (to be strung instruments). F. S. Habeger, Youngstown, Pa. Filed July 14, 1926. Ser. No. 132,459. Two claims. 1,659,629.

Stop action for organs. W. E. Haskell, Brattleboro, Vt. assignor to Organ Co., Brattleboro. Filed Feb. 7, 1923. Ser. No. 617,551. Seven claims. 1,659,916.

String tensioning device for violin. G. Hughes, Warwick, Alberta, Canada. Filed May 25, 1926. Ser. No. 111,832. Three claims. 1,650,267.

Outdoors.

Amusement device (ride utilizing automobile on circular track). W. F. Adams, Long Beach, Calif. Filed Sept. 7, 1926. Ser. No. 133,819. One claim. 1,650,012.

## INCORPORATIONS

## NEW YORK

Manhattan Theatre Productions, Inc., Manhattan, theatre proprietors, 140 shares no par value; Peter J. Engels, Alfred Fuchs, Herbert Fuchs. Filed by Alfred Fuchs, 57 W. 44 st., New York.

Hubers Exhibition Co., Inc., New York, circus side show. \$10,000; Robert Muller, Samuel E. Webster, Sandy A. Ehrman. Filed by Joseph H. Goldstein, Conny Island Theatre Bldg., Conny Island.

Corplex Corporation, New York, general theatre business, motion picture proprietors, \$10,000; Nathan Vidaver, Morris L. Greenberg, Harriet G. Levy. Filed by Nathan Vidaver, 16 W. 43d St., New York.

Drama Association, Inc., Manhattan, produce dramatic entertainment on the speaking stage, \$10,000; Samuel R. Golding, Celia Lindner, Anna Schlomer. Filed by H. L. Kreeger, 551 Fifth ave., Manhattan.

Dunbar Film Corporation, Manhattan, motion picture films, machines, advertisement and publicity, \$10,000; Murray Sanders, Jacob Levy, Margaret Beyersdorfer. Filed by Jacob Levy, 1445 Broadway, New York.

Price Play Productions, Inc., Manhattan, general amusement business, motion picture, \$10,000; George B. Price, Bertha Saffor, Frank J. Friedman. Filed by Kendall and Goldstein, 1540 Broadway, New York.

Chelene Theatre Corporation, Manhattan, motion picture business, \$10,000; Alexander Funk, Charles Segal, Abraham M. Katz. Filed by Charles Segal, 570 7th ave., Manhattan.

Baumart Amusement Corp., New York, theatrical motion picture business, \$2,500; Samuel Poser, Milton Kall, Fred L. Smith. Filed by Irving F. Cohen, 651 Fifth ave., New York.

Campbell-Comely, Inc., Manhattan, publish musical compositions, 10 shares common stock no par value; A. M. Watterson, Bernard Kaplan, L. E. Dresser. Filed by Bennett and Watterson, 36 W. 44th st., New York.

The Radford Corporation, New York, motion picture business, \$10,000; Estelle Goodman, Emma Paul, Estelle Hoffman. Filed by William Wolfson and Sand, 815 Broadway, Brooklyn.

Alliance Theatre Corp., Groversville, motion picture business, 100 shares no par value; J. Myer Schine, John A. May, Louis W. Schine. Filed by Siegfried Hartmann, 60 Cedar st., New York.

Kala or Shine Co., Inc., Manhattan, theatres, general amusement business, 100 shares no par value; William Kaufman, Louis Glazer, Ida Shrum. Filed by William Kaufman, 1425 Broadway, New York.

Heritage of the Children, Inc., Manhattan, general theatrical business, moving pictures, 600 shares, 200 shares preferred \$100 par value, 400 shares common no par value; Walter O. Lindsey, Samuel R. Oseman, James B. Kenny. Filed by J. J. Thompson, 166 Madison ave., Manhattan.

States Island Sporting Club, Inc., New York, exhibition, entertainments, open state boxing matches, sporting places, \$2,000; Edna W. Thompson, Arthur Thompson, George Thompson. Filed by A. C. Fitch, Court House, St. George, Staten Island, N. Y.

Criterion Distributing Corp., Manhattan, motion pictures, plays, \$50,000; Samuel S. Goldberg, David Weiss, Mille Kurtz. Filed by Samuel S. Goldberg, 1815 Broadway, New York City.

The Rosenthal Viola Co., Inc., Manhattan, musical instruments, 50 shares, no par value; S. M. Rosenthal, W. S. Randolph, Betty Rosenthal. Filed by A. Staley, 66 Broadway, New York City.

Empire Productions, Inc., Manhattan, motion pictures, photoplays, real estate, furniture, general merchandise business, 200 shares no par value; Jack Luskberg, H. G. Koehn, E. Souhami. Filed by Harry G. Koehn, 532 Madison ave., Manhattan.

Dislocation.

The Victory Theatre Ticket Co., Inc., New York. Filed by Leon Levy, 1457 Broadway, New York.

## BROADWAY'S BIG RENT

(Continued from page 1)

ing in the Astor's banquet rooms, during a single day.

Opposite the Astor and also occupying the block front between 44th and 45th streets is the "New York Theatre" building, owned by Paramount. It is estimated worth between \$5,000,000 and \$5,000,000. The wide discrepancy in the two valuations on the opposite sides of Broadway is partially explained through the Astor site having a depth of 300 feet, with the New York but 160 feet.

## World's Greatest Publicity

Though the Astor is paying Broadway's biggest rent, its location is not considered the most favorable in Times Square. Realty experts say that the most valuable site, taking in its publicity possibilities and also mentioning it as the best in the world for that purpose, is the triangular site from 47th to 48th street between Broadway and 7th avenue. The property's fronts on four streets is majorly employed now for advertising signs. Walter J. Salmon is lessor of the entire triangle and is reported securing a net income of over \$400,000 from the ordinary looking buildings, in construction and height.

On the 48th street end and about 75 feet deep, Salmon has an income of \$250,000. He holds a renewed lease on the property owned by the Mather Estate. It is for 21 years at \$25,000 annually. The northern end of the plot is 125 feet deep, owned by an assembled group and renting to Salmon for \$36,000 a

year. His net for that is around \$150,000. The 48th street front is said to return to the lessor \$225,000 yearly for the sign displays on it. Despite the \$850,000 annual rental charge the Astor is under, it's not New York's highest rent nor cost hotel. The Waldorf-Astoria is reported paying \$900,000 with its land alone at 5th avenue, 33d to 34th streets, valued at \$7,500,000. Another topper of the Astor is the Hotel Pennsylvania, opposite the station, on 7th avenue. Its rental reaches nearly \$1,000,000, with property carrying the estimated valuation of over \$18,000,000.

Muschenheims have operated the Astor since it opened, about 20 years ago. The family is one of restaurateurs and got its start from a comparatively small but popular table d'hote on West 31st street, called The Arena.

TINSEL  
METAL CLOTH

## FOR DROPS

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

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, s.p.a.n.g.l.e.s, lights, opera loaves, etc., etc., for stage costumes. Samples upon request.

J. J. Wylie &amp; Bros., Inc.

(Successors to Sierman & Well)  
18-20 East 27th Street  
NEW YORK

## HELD OVER SECOND WEEK

## B. F. KEITH'S PALACE, N. Y. C.

PEGGY

## CHAMBERLIN

and  
ROSS

## HIMES

Featured Comedy Dancers, Late  
"ZIEGFELD FOLLIES OF 1927"

Opening April 2 with

AARONS & FREDLEY'S New  
Musical Comedy, "HERE'S HOWE"

## EDDIE PARDO

## CONFERENCIER

Master of Ceremonies

NOW in 7th Big Week, Majestic, Dallas, Texas  
(INTERSTATE CIRCUIT)

The Dallas "NEWS" said: "Popular as ever, Eddie Pardo is a splendid showman"

Personal Direction RALPH FARNUM  
Keith-Albee-CHAS. MORRISONPANTOMIME AND DANCING WITH THE WORLD'S MOST  
HUMAN "PROP" HORSE

## GERALD AND HOAG

Present "DIZZY HANK"

Now at Grauman's Chinese, Los Angeles, in the Monster Prologue  
with Charlie Chaplin's "Circus" Indefinitely

AMERICA'S GREATEST LAUGH-PROVOKER

## FRANK LIBUSE

Held Over Indefinitely and Scoring a Million Laughs in My 7th Consecutive Week at the Famous COCOANUT GROVE, LOS ANGELES

FOR SENSATIONAL ADAGIO SEE

## VINA and ARTHUR

In Jack LAUGHLIN'S Monster Prologue to  
"FOUR SONS," NOW AT CATHAY CIRCLE, Los AngelesAlso Featured with Will Morrissey's Revue  
Permanent Address, Variety, Los AngelesMarcus Loew  
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## ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

## STANLEY COMPANY OF AMERICA

A route of 10 weeks within 90 miles of New York

Artists invited to book direct

J. J. McKEON, Pres.

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## STEVE FORREST THEATRICAL EXCHANGE

503 BLACKSTONE BLDG., PITTSBURGH, PA.

High Class Standard Acts for Picture Theatres

Orchestras, Big Revues, Comedy Flash Revues Outstanding in Merit

BREAK YOUR JUMP

Phone Atlantic 3747

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1915

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7876 New York City



**RUBIN OPENS MARCH 16**

Los Angeles, Feb. 28. Benny Rubin, former vaudevillian, will make his debut as a permanent c. for Fanchon and Marco at Jew's State, March 16. Rubin succeeds Eddie Peabody, who will be sent to one of the West coast northwest houses.

**Spizzi's Man on Coast**

Los Angeles, Feb. 28. Leonard Goldstein, of the Arthur Spizzi office in New York, is back a town. Goldstein, who formerly worked through Jack Partington's office with Public here, intends to do some coast booking for his concern during his stay here.

**THE PARAMOUNT COMEDIAN**

**EARL FABER**  
with MARGIE MCINTYRE



APPEARING  
TWICE DAILY  
AT THE  
BEAUTIFUL  
PARK PLAZA  
THEATRE, THE

**Featured Attraction**

and as Always

**A CONSTANT HIT**

Dr. MYER NORTH, JOE FLAUM

**THEATRES PROPOSED**

Anderson, Ind.—(Also hotel and stores.) \$700,000. Owner, company forming, care V. O. Young, Palace theatre, Gary, Ind. Architect, A. M. Strauss, 415 Cal-Wayne Bldg., Ft. Wayne, Ind. (Policy not given.)  
Brooklyn, N. Y.—\$750,000. Cor. Flatbush and Tilden avenues. Owner, Paramount Pictures Corp., 1495 Broadway, New York City. Architects, C. W. and Geo. L. Rapp, 231 West 43d street, New York. (Policy not given.)  
Baltimore, Md.—(Theatre and stores, alterations and addition.) Owner, Belmar theatre, Alexander Balko, 6240 Belair road, Baltimore. (Policy not given.)  
Belair, Mo.—(Also stores.) \$50,000. Owner, Earl R. Burkins, Belair. Architect, A. W. Ott, 178-50 147th avenue, Springfield, L. I., N. Y. (Pictures.)  
Danville, Ill.—(Also stores and offices.) \$2,000,000. Owner, J. J. Redding Company, 10 N. Clark street, Chicago. Lessee, Great States Theatres, 162 N. State street, Chicago. Architects, Lewis and Daugherty, Danville. (Policy not given.)  
Decatur, Ill.—\$275,000. Owners, Francini and Clark, Mattoon, Ill. Architect, S. A. Clausen, 701 Milliken Bldg., Decatur. (Policy not given.)  
Mt. Ephraim, N. J.—(Also stores and offices.) \$200,000. Owner, Thomas Lazarick, 1541 Mt. Ephraim avenue, Camden, N. J. Architects, Thalheimer and Weiz, 10 South 18th street, Philadelphia, Pa. (Pictures.)  
Racine, Wis.—(Also stores and offices.) \$75,000. State street at Lafayette. Owner, F. Marino, 1113 Blake avenue. Architect, J. Mandor Mason, 521 Main street. (Policy not given.)  
Sandusky, O.—(Also stores and offices.) \$250,000. S. W. corner Columbus and Water streets. Owner, Seltz Theatre Company, 224 Columbus avenue, Sandusky, O. Architects, Hulsken and Strong, Domestic Bldg., Lima, O. (Policy not given.)  
Syracuse, N. Y.—(Also stores and offices.) \$125,000. Owner, Joram Realty company, care architect. Architect, Melvin L. King, Dennison Bldg., Syracuse. Operator, System Amusement Company, Frederick Ullman, Liberty Bank Bldg., Buffalo, N. Y. (Pictures.)  
Wauwatosa, Wis.—(Also recreation building and stores.) Owner, company forming, care I. V. Brossell, 123 Wisconsin avenue, Milwaukee, Wis. Architects, Peacock and Frank, 446 Milwaukee street, Milwaukee, Wis. (Policy not given.)  
Yonkers, N. Y.—(Also offices—alterations.) Smith Opera House, Seneca street, Geneva. Owner, Schine Chain Theatres Company, Inc., Gloversville, N. Y. Architect, Victor Rigaumont, State Theatre Bldg., Pittsburgh, Pa. (Policy not given.)  
Syracuse, N. Y.—Amity, near Main street. Owner, Paramount Pictures Corporation, 1495 Broadway, New York. Architects, Rapp and Rapp, 231 W. 43rd street, New York. Maturity indefinite, plans drawn. (Policy not given.)  
Berlin, Wis.—\$60,000. Owner, E. M. Starkey, Berlin. Policy, pictures.  
Cedarburg, Wis.—Owner, company forming. R. Hoker, 3 N. Washington street, Cedarburg. Policy, pictures.  
Delevan, Wis.—Owner, Dan Killiber, Elkhorn, Wis. Policy not given.  
Kansas City, Mo.—(Also stores and offices.) \$50,000. Owner, J. P. Zimmerman, 1120 Chambers building. Architects, L. H. Dodd and Geo. Chandler, Kansas City. Policy not given.  
Libertyville, Ill.—(Also stores and apartments.) \$150,000. Owner, Carroll Gridley, Libertyville. Architects, Oppenheimer and Obel, Green Bay, Wis. Policy not given.  
Joplin, Mo.—\$750,000. Owner, United Studios, Chicago. Architect and policy not given.  
Indianapolis—(Palace, alterations.) Owner, Loew's, New York City. Architects, Lamb and Fleischman, New York City.  
Milwaukee—(Pabst, interior alterations.) \$50,000 to \$200,000. Owner, Universal Realty Co. Milwaukee—\$500,000. Owner, Ferdinand A. Schaetzke, Milwaukee. Architect not selected. Policy not given.  
Monroes, Mich.—\$250,000. Owner, Butterfield Theatres, Detroit. Architect withheld. Policy, pictures.

**ILL AND INJURED**

Austin Smith, playwright, is in a hospital at La Jolla, Cal., with heart trouble.  
Joe E. Brown, former stage comic, taken ill while working on film set in "Notices," FBO.  
Farina, colored girl with "Our Gang," ill in Hollywood, Cal.  
Norman Trevor, after a recent illness, has left the California Lutheran hospital, Los Angeles.  
Mrs. Reginald Barker, wife of the picture director, is recovering from a major operation at California Lutheran Hospital, Los Angeles.  
Arthur Ripley, scenario editor for Harry Langdon, is in the Osteopathic Hospital, Los Angeles, recovering from pneumonia.  
John Fitzgibbons, Public Units, confined to his home in Bayshore, L. I., with a severe case of grippe.  
Marlow and Burke were compelled to cancel last week, due to the illness of Martha Burke. The team will resume their vaude dates upon Miss Burke's recovery.  
George Clark of the Aerial Clarks is recovering from a severely strained back, suffered in doing one of his stunts three weeks ago. Now able to appear, though in some pain.  
Lew Duthers (Reed and Duthers), ill in San Francisco. Reed working as single in Los Angeles.  
Howard Reeves Husted, brother-in-law of Frank Dayton, said to be a movie actor, arrived in New York City, Feb. 27, on the "Martinique" from Columbia, S. A., where he was taken ill. He was moved to Bellevue Hospital.  
Joe Schenck was forced to leave the bill at Loew's State, New York, last Saturday, ill with laryngitis. For several days he did little more than play piano, Gus Van carrying the song assignment alone. Schenck was unable to appear at the Silver Slipper either and was ordered away by his physician.  
Earl Carroll has been confined to his bed since last Friday with an acute attack of sinus. Contrary to reports production of his next "Vanities" will not be started until late in March.

**MARKUS GETS PARK PLAZA**

Park Plaza, Bronx, again shifted bookers this week, with bookings going from Arthur Silber to Fally Markus.  
It will play six acts on a split week.

**James Quinn's Act**

Los Angeles, Feb. 28. James Quinn, formerly a vaudeville actor, but working in pictures the past five years, is planning to return to the stage in a new sketch.

**HARRY ROGERS Presents**



**A SURE FIRE HEADLINE ATTRACTION**

**THE MOST STUPENDOUS ATTRACTION EVER OFFERED VAUDEVILLE AND PICTURE THEATRES**

**FRANK W. HEALY, Presents**

**THE INTERNATIONALLY FAMOUS**

**FLORENTINE SINGERS**

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**Superlative Artists Comprising the World's Greatest Singing Ensemble**

32

**A glittering array of nobility direct from Florence, cradle of culture, beauty and art**

**Sixteenth Century Costumes - - - Alluring Programs**

**SANDRO BENELLI, Conductor**

**GIOVANNI LAZZARINI, Technical Director**

**Costumes by PERUZZI**

**K.-A. PALACE, NEW YORK, THIS WEEK (FEB.) 26**

**Stanley, Phila., Next Week (March 5)**

**Academy of Music, New York, Full Week (March 12)**

**Personal Representative, CHAS. BURKE, Century Hotel, 111 W. 46th Street, New York**







CAPITOL  
(ST. PAUL)

(St. Paul, Minn., Feb. 21.)

Louis Hill, Jr., son of the multimillionaire chairman of the Great Northern Railroad, and of the late James J. Hill, builder of the Great Northern and Northern Pacific railroads, is doing the tango three times daily and four times Saturday and Sunday this week here. This is F. & R.'s ace local house. Society buds and debes are appearing as models in a style revue, and other society leaders as entertainers on the same stage which young Hill is gracing. It's all in connection with the second annual stage between F. & R. and the St. Paul Junior League. The league formerly staged its own show annually, but found it could earn more for the support of its working girls' board of directors under the present arrangement whereby it shares in the Capitol's gross for the week.

C. F. Murphy, head of the F. & R. producing department, staged the present offering, called "The Junior League Night Club." More than 30 of the younger society leaders appear. Familiar of which the members and 8 chorus girls are members are estimated to possess total wealth in excess of \$100,000,000. The society girl model is the star. Murphy has endeavored to break away from the conventional style posing by bringing the girls down to the footlights in various poses. The girls, backed by young numbers offered by singing waiters, clear-eyed girls, etc.

The Rainbow Cafe idea is utilized to provide color and a splash.

MAINSTREET  
(ORPHEUM)

(Kansas City, Feb. 24.)

This was circus week at the Mainstreet, and a real circus bill from kid show to concert. The picture is "Flying Romeo" (F. N.). Organ novelty, with slides and verses playing on the titles of autographs, but the flapper owners in and humor. Stage opening brought on a dandy ballroom band with Walter Donaldson doing the announcing. After a short number from the front of the stage, the big show, the gang entered the top and the scene changed to the interior of the tent. Six Uyenyo Japs opened with a fast routine of tumbling, followed by Eddie Henderson, juvenile toe and contortionist dancer. Little miss gave a remarkable demonstration of toe work and in the end, the show, Paul Sydel and his dog, Spotty, then offered some neat tricks.

For the band number, selections from "Fanny" were chosen. The band, led by the applause, Lenthin, the three-legged man; Major Delbert, midjet, and Ruth Duncan, glances, were introduced. Lenthin talked about his leg and his extra limb, giving one or two demonstrations of his ability to use it. The others sang, kidded and played with the audience. The band, Harlan Christie, C. had comedy verses relative to George Washington, and then Chilton and Thomas, negro dancers, were on. Did the nearest and dearest to the routine seen here in some time. Picture followed, completing a good show. Hughes.

ORIENTAL  
(CHICAGO)

(Chicago, Feb. 24.)

Not so hot. "Circus Days," presentation, was subjected to the painful operation of having its finale removed after two performances. It was still under the ether caught, "Ladies Night," the feature film. Miss Abbott's Abbott Girls made an ambitious attempt to do a web number, but the girls, who had to call it off, and it left the presentation without a finish. Opened with Paul Ash and band marching down a center aisle to the stage for circus effect. They were met on the stage by the eight chorines, four of whom climbed on to movable elephant heads, which went up and down as Richard Ash snapped his whip. A strong start.

To tell stage, the band climbed on to its platform and did an impressive drop showing interior of the big top. First specialty was Gay Nell, clever tap hoover with variety of variations, but they cut her short here and left her without much chance to draw recognition. Coleman Goetz, who used to work as semi-master of ceremonies with the band at McVicker's, was introduced lengthily by his old pal Goetz. He didn't need the gab, clicking on his own both in talk and songs. His monolog got good results in playing with big words, and his singing is the topper.

Ash had to pay the price of his own following in playing a highly embellished chorus of "Down South in Heaven." It started off with all the earmarks of a pit overture, so the flaps and only heads started a rival chorus conversation. It was too soon, although the music was as good as the band has ever done. Ned Miller followed with a song; judging by how he was interrupted without a word, he was selling himself, it's 10 to 1 he's the

plunger. The Abbott Girls finished his number with specialties. Two were okay.

Julia Genity, blues singer who is apparently a local attraction here, got along well with two numbers, often jazzed up beyond recognition. The closing act, Dezzo Retter, is from the vaude houses. Some of his new talk, like "Mornin' and Mack" and another portion is so extensively used a majority of people will think Retter is copying. But they gobbled his comedy acrobatics, especially his one-man wrestling bout. Retter fits into picture houses. With more original talk, he'd be a stand-out.

Curtal dropped abruptly after Retter's turn, and house was plainly disappointed. Henri Keates, solo organist, played a medley of numbers and a medley of numbers around the theme, "Ain't Love Good." Doing at his community singing without the customary amount of pep, he didn't get results until half finished. House was good compared to what house has been doing.

WISCONSIN  
(MILWAUKEE)

(Milwaukee, Feb. 24.)

It seemed that this Wisconsin show, presided over by Dave Scholer, seemed to have a smack of the burlesque. "Mornin' Judge" was not unlike Irish Justice and there were wiggles, too. Audience liked the offering, though, except for the wiggle gal who dopped with a thud the night the show was caught.

Opening flash was a court room in black and white outline. Walls lined with caricatures of cops doing fairy dances. Lady Godiva and similar burlesque-like atmosphere. Band led the jury box with Jimmie Adams, a lad who would, if he wanted, make a snappy Dutch comic in any Mutual show. But too clever.

Eighteen men in tuxedos garbed as coppers with Billy Meyers, stock tenor, as bailiff. Song by Meyers and a dance by the girls and in tuxes Scholer, who tells, in verse, the tale of the journey for the defense. A surprise for the opening case. Thomas Deacalade, a sweet tenor, did classical numbers and went big. He did one of voice in jazztime court room, but what a voice. Next a Miss Harriett, Miss Harriett reminds of Lena Delaney. She sang "The Love Song," a little wiggle with "Judge" Adams pulling "all in favor of that motion say." Then Miss Harriett muscles a bit with a few handkerchiefs thrown in. Harriett and Adams through the only femme, except the chorus, on the bill.

Band played a pop, and Meyers sang "The Love Song." Nice line of patter and song. He is a show stopper and strictly in accordance with the semi-risky tenor of the program. Jimmy Adams, again, took the show. Smith and Hildley, two young chaps with educated feet, took high honors.

To bring the show to a real burlesque climax, a scene was staged, again and the judge brands their steps as hot. They tell him he is "wet," proceed to show what a hot dance the offering, though, except for the wiggle gal who dopped with a thud the night the show was caught.

A shining light of the program was the return of Arthur Richter, organist. Richter, whose organology have been missing for weeks, gives just the right touch to usher in "The Love Song" (F. N.). Show complete, the bill. It packed them in so it must be good. Israel.

GRANADA  
(SAN FRANCISCO)

(San Francisco, Feb. 25.)

It's either a fever or a family of the Granada. For innumerable weeks, prior to the one just ended, ordinary screen features (though good stage shows) left a depressing atmosphere a week ago with a round good picture and a corking stage offering, business nearly reached the high level. This week they've got "The Flamingo" and a stage show that promises to again bring the bacon.

Owen Sweeten, orchestra director and m. c., is back on stage for the first time in a family of the Granada. For innumerable weeks, prior to the one just ended, ordinary screen features (though good stage shows) left a depressing atmosphere a week ago with a round good picture and a corking stage offering, business nearly reached the high level. This week they've got "The Flamingo" and a stage show that promises to again bring the bacon.

Moss and Frye drew all laughs, and big ones. If unknown to many at the time, it was a good thing to be long before they are established

with the picture house clientele hereabouts.

Another band number and then the moving stage elevated to reveal a table, and bringing on Smoot and Hughes for "Blaine," the title. Little Miss Fay demonstrated her ability as a toe dancer, with four other toe dancing girls cawing about stage as a suitable background.

Show in toto rates as one of the best Granada has had in many weeks. It ought to elicit a big, solemnly. Hughes.

LOEW'S MIDLAND  
(KANSAS CITY)

(Kansas City, Feb. 24.)

Last season, when Publix units were clicking weekly at the Newman, the presentations ran to dancing with an adagio tempo featured, and the chorines in hoop skirts. This season the Loew-Publix presentations are strong on circus acts. The Loew Annual Revue this week had three acrobatic and contortion turns, but still kept the girls in Colonial costume. The revue is headed by John Murray Anderson. It has a picturesque opening and a flash finish. In between it's just a vaudeville show.

In honor of Washington's birthday, Carbonsa selected "An American Fantasy" for the overture. Nice light effects, including a picture of Washington, were used during the first act. The news followed and then the revue. An introductory song, "Loew's Holiday," brought the chorus on above the band, and then down the stairs to the stage. An unprogrammed violinist played as the chorines, in Colonial gowns, paraded. Effect was pretty, but didn't mean anything.

Norma Maxine, a tall dancer, with a great high kick, was on for a few moments and then the Lime Brothers with their contortion routine.

Sylvia and Clemence, pair of chunky, bare legged flappers, tapped and served a good meal without creating much excitement. Girls would do better with another tune and more pep. Roy Cropper then sang a ballad nicely. Three Kennedy girls, with a high kick, worked on the back elevation, "glorified" by "Hearts and Flowers" music and song of stage.

Earl offering had a little interpolation by the gang. Runaway Four next and came near running away with the show. Cropper back again for theme song, which means a little more. Hughes.

Screen feature "Man, Woman and Sin" (M-G) followed. Jeanne Eagels, opposite John Gilbert, is a knockout. Turned out heavy. Hughes.

SANFORD  
(IRVINGTON, N. J.)

(Irvington, N. J., Feb. 24.)

Sanford claims it was the first house in the east to introduce the stage band policy, antedating the Branford. At the same time the policy was successful, but it has been brought back heavily billed as the "Branford Theatre Jazz Policy."

This is a valuable and appropriate billing, but the show in no way represents the Branford routine. It is, however, presumably what is commonly used in the policy and serves to explain why that plan is not as successful as the Branford. It is possibly the best that a neighborhood house can do. It is understood that the show will use stuff from the Branford.

Show opens before a pleasing drop used previously at the Branford. Nearly capacity house. Sounds a little like the Branford. Introduces the members, each demonstrating his instrument. This was liked. Nichols is pleasing and registers. Jack Bain, the m. c., is introduced and leads the band, which goes strong. Bain does seem enough, although he doesn't seem enough. He is a good dancer, but what amounts to two masters of ceremonies, is a basic mistake.

Four Hamel Sisters, brass quartet, who also sang, start the feature. Nearly capacity house. Dances. Dressed in a tux, she dances and clicks. Harris and Hallen offer a grotesque costume dance. The Hamel Sisters conclude with acrobatic dancing. Bain pulls some gags and sings with good delivery. Miss Dowling offers a military tap, and the Hamel Sisters conclude with playing, dancing, trombone solo and a smashing finish.

No attempt at scenic effects or novelties during the show's 45 minutes. Nearly capacity house. Received all numbers with enthusiasm. Prices for nights have been raised to 40 cents, with children 20 cents. For program, for 15 minutes and "The Devil Dance" (U. A.) complete the program, which runs two hours and a half. Austin.

Harry Thurston called for his native land, England, Saturday, after a professional visit here from October, 1925. It was one of several returns for the artists, between America and Australia.

## VAUDEVILLE REVIEWS

PALACE  
(St. Vaude)

Will Fyffe, doing 28 minutes and pretty late, held them in almost solid Monday night. His intermissions are filled by seven pipers, who get nowhere except into the Land of Noise. The old Scotch comic system of leaving the stage bare for clowns, even extended ones, was better.

No getting away from Fyffe. He's a great comic. Fyffe's best numbers were "The Day from Glasgow," "Scotland Will Be Scotland" and "I Love the Sea." He started slow, but soon he had them warm. To those who had never heard him, and possibly not Lauder, either, he was a startling revelation in comedy of the repute, wholesome order scarcely known under the free skies of this blessed nation of giddy-up. There is no questioning that he has the class and ranks for sterling merit with any in this land today.

Whiting and Burr cleaned up ahead of him. Sadie, trim and cute, first had a comedy wedding number, next associated with a singer ballad, then their burlesque on "The Dove," still fresh, and the finish was "Blue Heaven." For a change no other act sang on this bill, and one who did wrote it. They topped.

Florentine Singers (New Acts), flash novelty of artistic worth, closed the evening with a song, "Honey and Himes," with little variation from either their "Polles" or last week's Palace routine of knockabout double and above the stage, walked off with a washout full of gray, as always. The gal is a sweetie for a rough comic, and Ziegfeld isn't at the top revue man that'll make eyes at her.

Paul and Nino Ghezzi, youthful equilibrists of power but not muscle bound, want into a novelty that consoled on their hands, incredibly funny and not to be visualized without being seen. A wicked bit of turning and hand-balance licks went for an encore and scored.

The Loyals, hardy old-timers, opened and got their best success with their police device of the west pup parade for the closer in "one." The Monologist (New Acts), five people audience turn, clicked. Those who had never heard of them, and Beth close missed a couple of fifty little blondes in fleshings knock off a series of dainty modern dances, headed by an attractive girl violinist. Zeit.

STATE  
(Vaude-Pets)

Gertrude Ederle, the big noise at the State this week, is one of the few topicals who can still survive the memory of her accomplishment. The channel swimmer has a sturdy act and as a comedian (substantially billed) with the Baker Sisters (Marlon and Ethel) in support, it's a shapely aquatic turn, the figure of speech going both ways. The show is impressively, although that "world's most famous woman" and the Trudy and Andy comparison is a bit thick, all right. There have been tank acts before and there will be tank turns after Miss Ederle, but her channel conquest, coupled with the Baker Sisters and publicity, makes the aquatic turn a box office proposition.

Act is impressively introduced. The presentation of the show, from Miss Ederle's reception, sets the welcome home greeting, sets everything pretty and sends Trudy in like nothing else could.

Miss Ederle's business managers and bookers, if they maintain the pace and handle her as expertly as they have till now, can maintain for a public who has heard no more as ephemeral as the average momentary celeb's popularity. Ederle booking, considering its relationship to "Road to Rome" (M-G), a weak picture, evidence the uncanmy co-ordination of the Loew film and vaude booking systems, at least as far as the State is concerned, has been judiciously where the flicker is off, the show is strong, and where a feature is sufficient to bolster the show, the stage picture has been judiciously conformed upon.

The show played well and to good purpose. Eschewing the song plugger, Miss Ederle, with her band of trench boys who may all live with any vaude aggregation in these parts, featured a novelty "Doing a Good Turn" overture that is readily adaptable by any hotshot maestro. It is a variation of the "Sidewalks of New York" idea, a musical tour of the city, with appropriate musical motifs from the city. The show, incidentally, Jordan's "Vow" (M-G) with the trick piano staff recommends its continued featuring.

Opening were the Three Weber Girls, who extended their stuff unprofitably. In the past this novelty probably trespassed kept it down to seven minutes. Close to 10 minutes, it retards the general effect. Fleurette Joffrie, comely soprano, did three songs and could have made it a fourth, but inclined to forego it. Frank Sinclair, Co., with

familiar fol-de-rol, have a turn patterned for popular consumption and found themselves sufficiently rewarded. Act runs 20 minutes and also be hooverized to better results.

Gene Greene, vet song salesman, worked vigorously but overplayed. Some of that audience whoopee girls' routine on the level, although probably okay. Greene carries a novelty accompaniment in a pianist and traps manipulator. Amputating some of the gag and not necessarily which do not click as big as several of the raucous wheezes, would help it along.

Esiano and Landauer were a solid hit with their wop-Swede stuff. The doggerels recalled them twice and almost tied it up altogether. Miss Ederle closed. Abel.

RIVERSIDE  
(St. Vaude)

Bright young minds, smart young showmen. That applies to Waring's Pennsylvanians and a lot of what Waring and Co. have got is Waring's Pennsylvanians. Monday night the tide of cash customers had washed back considerable rows behind what has been average. If the extra trade came out for any particular reason this plus ultra band was it.

The latest—and in many respects the worst—of the Asop's Paces opened without a murmur. The usual rehash of the unhappy farmer who is driven to his wife's ends by a series of clear misdeeds. There might be some reason for this dish of tripe for matinees, but it seems unkind to persist year in and year out in compelling grown-ups to sit through the horrors of the Asop's. The Pickfords, or rather Pickford and his dressed-up property man, entertained with neatness. However, the Pickfords were not capable of producing an act of heavier proportions than at present. Carol McDevitt, programmed, was a real hit. She was a throw, two class male steppers. About six minutes was the full count for the boys. Ought to be a little longer. The presentation should not be prescribed to extend running time.

Lois Delander, holder of the "Miss America" title of 1927, has been surrounded by a solid circle of holding beauty, a young tenor and M'sieur Lucille, a gown creator with loose cloth and pins. M'sieur Lucille runs the show, and it seems what more assurance than success. His singing, although intended to be incidental, is not even that. His jocular comments, a solid circle of holding beauty, a young tenor and M'sieur Lucille, a gown creator with loose cloth and pins. M'sieur Lucille runs the show, and it seems what more assurance than success. His singing, although intended to be incidental, is not even that. His jocular comments, a solid circle of holding beauty, a young tenor and M'sieur Lucille, a gown creator with loose cloth and pins. M'sieur Lucille runs the show, and it seems what more assurance than success. His singing, although intended to be incidental, is not even that. 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M'sieur Lucille runs the show, and it seems what more



## FLORENTINE SINGERS (35)

Varied Songs  
35 Mins.; Full Stage (Spot. Inset)  
Palace (St. V.)

A flash, with 35 men and women, garbed in a dazzling multi-hue and poly-pattern costumes, all with grand voices, singing a selection of hymns, opera and Italian folk songs, with several extremely meritorious soloists of both sexes. Range from pagliacci's to "Toreador" and the "prolog of 'Pagliacci'" and back again to "Santa Lucia." A choral conductor beside the orchestra leader in the pit and a piano accompanist, supported the understructure.

Such voices and such mighty, massive harmonies have scarcely ever been heard in a vaudeville theatre. After each number tumultuous applause, even though mostly from upstairs, indicating that the Neapolitans had gathered. It is said, and it looks it, that among the singers are members of Italian nobility. The thing is rather a chorus or choir than a concert formation.

Appearance and art value, it is questionable whether vaudeville can hold this outfit. Any of half a dozen managers (page Bill Morris or Maude Gest first) would tour them, otherwise the picture circuits must grab them. Far too good and big for vaudeville. And how can that decaying racket travel such a gang that must carry not less than 40 people?

At the Palace an out and out and continuous sensation, stopping in intermission. *Land.*

## LOIS DELANDER CO. (8)

"Miss America" Revue  
20 Mins.; Full (Special)  
Riverside (St. V.)

The old vaude stunt, "gowns made before your eyes," has been employed as a framework and excuse for assembling seven of the Atlantic City first beauties, including Lois Delander, "Miss America of 1927." It's okay as a publicity-getter, but the act itself should be improved.

The male dressmaker, M'sieur Lucille, dominates the act, almost giving the impression that it's all to glorify him. A male singer, who introduces is seen but little thereafter with Lucille taking into himself the labor of song, also humor. He should stick to his dressmaking.

Miss Delander enters late and is confined to a couple of cross-stage promenades, these posing for a fitting in a gown called "Miss Humanity." The other girls, mentioned by city only, are the Misses Terre Haute, Spokane, El Paso, Brooklyn, Philadelphia and New Orleans. All parade in bathing suits.

This act should have "it" and ought to be acceptable for its probable space-grabbing potentialities. It's a little too long in running. *Land.*

## RHYTHM ROAMERS (8)

Girl Band  
19 Mins.; Full (Special)  
Temple, Detroit (V-P)

Initial production of a vaudeville act in or around Detroit is rare. The infrequency is natural, with several reasons.

Rhythm Roamers, therefore, is a rarity. A girl band, and such will be classed as a novelty turn by bookers, if getting to them. Eight pieces: violin, piano, drums, pair of saxes, banjo, trumpet and trombone.

Shining point is the extraordinary strength in the brass department, usually the weak spot in feminine aggregations.

Straight routine and special act. Clot clinches at the finish when the banjoist, very cute girl, steps out to hoof for the curtain. Temple engagement augmented by Detroit society girl and radio fav, Irene Kessler. She copped her share of honors but doubtless it will stick with this turn. Blues singer and blond.

For the larger stands a specialty dancer could be taken on. Picture house possibilities also, providing four or more pieces are added.

As is, excellent novelty act and strong on youth. *Land.*

## HART'S KRAZY KATS (7)

Acrobatics  
7 Mins.; Three  
Hippodrome (V-P)

One of the cleverest tumbling routines on the circuit. An opening act of this kind sets the customers for the rest of the show.

Four of the tumblers are in cat costumes at opening and are led on by a girl. Later, two midgets, in puss makeup, supply irresistible comedy.

Boys have everything, but score mainly on speed with which they deliver. *Land.*

## FRANCIS X. BUSHMAN, JR. (4)

Sketch  
14 Mins.; Full (Special)  
Pantages, Los Angeles (V-P)

Young Bushman is following on the heels of his father, who recently got through with the flickers and entered vaude. On the stage he is confronted with the same problem of other screen luminaries, material. With this piece Bushman, Jr., cannot hope to get very far.

It is hoke of the kind that isn't funny enough to laugh at and not serious enough to be more than passingly interesting. Bushman is the young newspaper reporter who lays for a story where he thinks a murder has been committed. Ensuing events bear out that he has been barking up the wrong tree and he bows out nonchalantly. The girl in the case is his sister, Leonore Bushman, who looks plenty pretty, but that's about all. Irving Victor attempts a comedy bootlegger, while Richard Fielding appears but briefly, and is dubiously identified as the "Weasel," a mysterious crook. Walter Weems, who does some title work for pictures, and Harrington Reynolds are credited with the pen work.

It can be whipped into better shape. Bushman's name may carry it along for a while.

## BILLY LAMONT FOUR

Wire-Walkers and Comedy  
Full Stage  
5th Ave. (V-P)

Quite some merit in this turn if condensed. With the useless matter thrown out, it might develop into a standard act in demand.

Two elderly and two young people. It's probably a family act—father, mother, son and daughter.

Daughter is the star. She's a versatile performer of good looks and attractive figure, who is too hard worked here. Either one of her dances should be cut out to save her strength, with the first dance the one, as her high kicking or itching dance is well worth while. She's lively also on the wire and active on the floor. What she does is well and quickly done.

All are umbrella walkers, although the older man does not walk. He does comedy, though, and that's what should be condensed, the more the better, including his Demarest stuff and the 10 back handspins, while the water pouring should have been cast away forever before this act ever hit the 5th avenue. That was in Jim Madison's budget 20 years ago.

The boy has animation, walks the wire fairly, and since the mother but dresses the stage, perhaps these two young people should be permitted to see what they could do alone. They might do a lot and neither would have to talk or make fun.

For this girl may yet land in a production if properly handled. Her side kicks may be yet worth more to her than the wire-walking, and for a longer period. But she should continue practicing the side kicks until proficient with either foot.

Doesn't look like a new act, but new in Variety's files.

As at present, turn should be cut down in running length, especially if closing show as here.

## FRANKEL and DUNLEVY

Songs, Talk  
12 Min.; One  
Riverside (St. V.)

Harry Frankel and Joe Dunlevy, blackface twosome. Slow at start and into a dull routine of gags of this character: "Born to Mr. and Mrs. Bigger a little bigger." The answer: "Bigger than what?" There are, at the most, hardly five real laughs in the talk. All of it could be chucked on the principle that anything else would be just as good, and probably a whole lot better.

Boys have good voices and a pleasing way of putting across numbers. It is in this department their professional progress lies. Not a good act at present. *Land.*

## DEAGON and CANNEFAX

Comedy  
20 Mins.; One  
Riverside (St. V.)

Essentially the same act Miss Deagon previously did with Mr. Mack. The new partner, Cannefax, is not the expert feeder his predecessor was but has class and belongs. He makes a good straight and will probably improve.

Miss Deagon's characterization is life-like and therefore infectious. How silly, word-allowing glib girl is a gem. Act gets laughs all the way and is "there" 100 per cent. *Land.*

## "THE MONOLOGIST" (5)

Sketch  
10 Mins.; One and front  
Palace (St. V.)

An old idea but a lot of new cracks by Edwin Burke (no players or producer credited) that smacks it across. Monologist comes on, interrupter down the aisle shouts at his "wife" in a box, which brings up a fake violinist out of the pit and arouses the wrath of the principal male in an opposite box.

Sounds too stale to get over. But the Palace Monday nighters, and they're vaude-wise, laughed themselves silly. Cracks up to the minute, not too dainty, very personal and crude, but funny.

This will be played by many a troupe on many a circuit. It will live to have fringes on it, its comedy will grow stale and it will crack. But right now must be rated a snapping, crackling laugh-dragger, even though it lacks distinction and isn't within a mile of either good taste or legitimate amusement.

But when you mention that old "get over" business, judged by the house, a wow. *Land.*

## BUCK JONES and SILVER

16 Mins.; Full (Special)  
Olympian, Los Angeles (St. V.)

Instance of another of filmdom's colony leaving the studio to grab off some vaude money, Jones, who has been a Fox western star, makes no bones about not being an out loud actor and it is evident he is here because of monetary compensation alone. Why else? As he doesn't do anything to deserve alibis it is hardly necessary to comment on his performance other than that he's a good cowboy and sticks by his trade.

His trustworthiness, "Silver," is a clever performer on the screen and does not disappoint "in person." The steady dressed in royal regalia, trots out like a war veteran and abides by all rules and regulations. Jones has a few lines that he spills without pomp or ceremony, heading right in with "Howdy Folks!" He puts the horse through several routines, clever but not extraordinary. Jones then turns to some rope manipulations. His manner of handling the rope is strongly from a cowpuncher's angle. No fancy flourishes or stunts. He makes one change and has a brother rancher throw some boomerangs around. The old boy, likewise, is a straightaway shooter.

On the coast Jones' name means as much as any of the others who have stepped out of the screen ranks. They don't get excited here about picture names. Too many of the seen ones are all the time. For eastern cities Jones would probably draw with everything split weeks now.

## RICKARD and GRAY

Ventriloquism  
One (Special Drop)  
5th Ave. (V-P)

Man and woman and a dummy with a cut-out back drop of a hotel's desk, on which the dummy is placed. Sort of assistant to the office clerk who is Mr. Rickard, the ventriloquist.

Comes on Miss Gray, looking for a room for a respectable woman. The dummy says they have one and to bring in the respectable woman, so that tells everything in the talk line.

For the small time, all of the talk taking in the ventriloquism and Miss Gray's french horn solo, besides Mr. Rickard's ventriloquism, and let the dummy go in, too.

Act doesn't look or sound new and strictly for the family trade.

If Mr. Rickard ever wants to make England as a competitor to Prince or Coram, he'll get some talk that's funny about 4th street.

## FAIN and DUNN

Songs and Piano  
11 Mins.; One  
Audubon (V-P)

A male singing combo which later introduces by the announcement of one that the Sammy Fain with the act is the composer of "Let a Smile Be Your Umbrella," which they proceed to give in their own way. The men sing well together. Harmonic effective but nothing out of ordinary.

A song different in comedy conception was "I'm Bound for the Bronx," a travesty on all the mammy songs and the boys all headin' south, etc. Lyrics especially certain of register in New York.

Not a bad combination, this Fain and Dunn, and they did very well at the uptown Audubon.

The men could also impress in the picture houses, especially on their close harmony stuff. *Mark.*

## THE NORMAN PHILLIPS

10 Mins.; (Sketch)  
23 Mins.; One and Two (Special)  
Riverside (St. V.)

Edgar Allan Woolf authored this running yarn of highly sentimental and moral flavor. Opens in one with Norman, Jr., weeping over his lost pup and Norman, Sr., a wealthy passerby, asking him what the trouble is. The boy expresses his views of life gleaned from the daily press. Two flashbacks, one showing a rich couple, another a poor couple, in each case the little boy, very unhappy. Back to the scene in one for the expected theatrical adoption of the boy by the rich passerby and his wife who happens along. Also the recovery from an ash can of the missing poodle.

Whole affair is intended primarily to exhibit the precocious talents of younger Norman Phillips. This, raised in dressing rooms and strictly adult in his assurance, bearing and attitude, is the type that excites wonder as to his age. Apart from some set mannerisms he is developing, he handles his heavy assignment well. He has a handicap in his cocksure manner which does not always blend into the role of a semi-wistful street urchin. A moralizing type of act, once fairly familiar, is now seldom seen. The Phillips will find the field that much better as a result. *Land.*

## SERGE FLASH

Japanese Juggling  
14 Mins.; Full (Spot)  
Palace (St. V.)

Billed as the first American tour of the only occidental expert in Japanese juggling, the part about the first American tour is okay, but the "only occidental expert" forgets Felois, no slouch at this sort of thing.

However, it isn't a bad publicity angle to play up Flash as the white man conqueror of a difficult Japanese accomplishment in agility.

Flash is big league, but his act seems overlong. His dressing alone seems old school and could be improved.

Throwing of large rubber balls into the audience and catching them on the upside of a stick held in his mouth is Flash's standout. His other examples of agility are good but Serge has a habit of missing a little top often.

Still he was worth bringing over. *Land.*

## JUVENILE STEPPERS (12)

Dancing  
11 Mins.; Three  
Hippodrome (V-P)

Team of male hoofers offering a variety of flashy buck and strong enough to appear by themselves. Fast on their pins and have routine themselves with new and effective business.

Between numbers boys are backed by more hoofing which has the effect of deadening their high spots.

Working in formations with taps, ensemble is pleasing and gets returns. Similar material has been seen in the Public unit shows.

A pair of girl hoofers filled in nicely. *Mark.*

## DICK and MARY RYAN

Singing, Talking  
14 Mins.; One  
5th Ave. (V-P)

Dick Ryan suggests Jans, of Jans and Whalen, whom he imitates also using one of the latter's numbers. He also has something of the fly manner and style identified with Jack Benny, using his partner, Mary Ryan, in much the same way Benny is using his femme stooge.

Ryan is the budding protoplasm of a flip comic of observations and facts. His present material and act is okay and a frame to build on. Mary doesn't do much, but does it well and helps.

A promising combo. *Land.*

## FRASER BROS.

Equilibrists  
7 Mins.; One  
Audubon (V-P)

Two men in gym suits appear to "one" and proceed to do a nifty routine of hand balancing. One of the lads looked even harder on so close to the footlights. Several of the tricks are pinnips and elicited immediate applause. *Mark.*

## YONG KEE TROUPE (4)

Agile Japanese  
10 Mins.; Full (Special)  
81st St. (V-P)

Nat. opening turn of three lads and a girl. The latter is exclusively

## ACADEMY

(Continued from page 37)

make a whale of a popular feature, of course, irrespective of what he does. For this clientele it's perfect. They ballyhoo coming features liberally on the screen, too, like Sophie Tucker.

First half line-up looked better than it played. It had slow spots, with the exception of a clever act up next to closing. Here's a pair that plays to high-scale clientele, but never miss in their clinic on the pop end. Their talk is funny and the hoke business goals a mob like this, making it sweet going and coming.

Bill Dexter, late in the running, made rather a slow spot with his one-man sketch and "in person" talk. This scratch frame-up doesn't do a sterling act of good. Richard Mansfield or Edwin Booth couldn't go on alone, and almost without props, before a pop audience and deliver a sketch as boxer tries to do. Mansfield's approach and excellent bearing, besides a robust method of reading, but in this solo talk he has nothing but his own presence to hold the turn. And that won't do with a bunch that laughs at neck falls. Third in weight for the show was Al Vann with his gang. He tried to hold the turn with two specialty acts (New Acts).

Rest of the show was just routine material. Herbert Clifton was billed as a semi-wistful street urchin, a heavy-handed hoke got, he deserved it. Clifton probably goes in harder than any other female impersonator in the known world for monkey comedy. His "Spring Song" burlesque is as roué a bit of clowning as you can find on a stage. The Pola Negri troupe, too, not much more subtle. One of those acts that gets loud but scattered laughter. As it happened, the bill needed low comedy in Clifton's world for monkey the first go for the giggles. The returns were heavy while he was on, but when he exited applause was only some of the crowd. Five minutes gave 'em all the Clifton travesty they needed.

It was otherwise with Joe Roberts, long banjo in street clothes and without comedy, who was a riot No. 2. Why such an act should arouse 14th street to something like a frenzy is one of the great mysteries. All Roberts did was play two pops and "Hungarian Rhapsody" all by himself, and they didn't want him. Clifton's "Rhapsody" on the banjo is quite performance at that. Never realize how much a banjo can be made to sound like a violin. He did it so well, he did it. He did 11 minutes and could have stretched to 17.

Helen Higgins and her boys have a slight dance act, and that's less than a dozen. The act is a mildy pleasing and her first two dances merely excuses to show clothes. Her stepping is only so-so. But she does get some of the best of the show. Bottom done in a pretty costume that displays lots of Miss Higgins. Her boys can dance, but dancing boys don't get anywhere in a turn of this kind.

John Olma Co., doing legerdemain with a vast variety of watches and clocks, made an amusing opener, and Hori and Co., Jap balancers, closed. *Rush.*

## AMERICAN ROOF

(Vaude-Pets)

A few bright spots on the American show Monday evening. One act in particular, a joker, saved the show from a nose dive. Apparently affected the acts, especially those on during the first part. And why is that intermission period atop the show still there? Complete stopping of a show at a time when it is just picking up is disastrous.

But toward the close the Yorke and O'Brien (New Acts) whipped hokum so fast the house was panicked. The Wonder Girl opened the show, teeth still in midair being her best bet. Her talk is weak. Marie Wells Co. (New Acts) were followed by Brady and Mahoney. Pair of hale gaggers hew close to the lines of their yesteryear routine, but found some response. Tommy Christian's Band (New Acts) closed the first part.

After intermission Goetz and Duffy appeared in their familiar act, seen at this house before. Doing their clock business from old age to youth and also closing with the whistling dance. Well received. Shean, Phillips and Anger worked hard and got the applause on their dancing travesty. Then Yorke and O'Brien.

The Bardelangs, as billed here, into the Fardland Bros. in one of their local houses. A classy, corking act with some nifty hand balancing. Would look fancy in a picture house with a hand playing mellow music. A fine feature. *Mark.*

omamental. Act carries bright, flashy drop, although otherwise not as colorful as some turns of its calibre.

Tricks are impressive and applause-winning. Mostly contortionistic equilibrium with some pinnips spinning and similar work weaved in.

Can play any house as an acceptable opener, shy of the acceptable rating. *Land.*



# 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

United German Societies of New York determined to use all means to oppose showing here of "Dawn," film based on Edith Cavell case. Arch Selwyn holds American rights to British subject.

Testifying before a referee in her annulment suit, Mabel Withee declared her husband, Leon Sharshik, serving time for passing bad checks, had borrowed her engagement ring to use in a real estate transaction, borrowed \$3,600 from her and had defrauded her in check transactions. She was seeking to prove that Sharshik was a crook before she married him.

Senator Philip M. Knefel, of Cayuga Island, introduced another bill calling for the abolition of the Motion Picture Division of the Department of Education, and Democrats are planning the measure. Governor Smith has always advocated repeal of censorship law, but several bills to that end have been defeated in Albany.

One of those tabloid-made engagements between Marilyn Miller and Ben Lyon was declared off, an elaborate story having it that Marian Nixon is now engaged to the screen actor. Just to make it right, the tabloid says that Jack of Warburton, New York society man.

New York Court of Appeals ruled Edward W. Browning must pay \$4,384 counsel fees for his former wife, "Peaches" Browning, now playing vaudeville dates.

Maria Corda broke a finger in a taxi collision and the next day called on the "stars" for France, with reports she sought to break Alexander Corda, her husband-director. The associated ideas of Paris and Helen of Troy were irresistible to the rewrite men—net result, an acre or so of newsprint.

When Charley Ray was going good he had the reputation of being the most up-stage star in Hollywood. When he gets into type now—days it's always in some unpleasant connection. This time Edward Gray, show pro, after had him summoned to court to explain unlawfully withholding Gray's \$1,500. Ray said he phoned the man—net result, then called the bargain off and asked for the play back. Gray said he didn't return the \$1,500. Case was called off when Gray withdrew complaint.

Louise Hunter, after an operation, left "Golden Dawn," calling off her five-year contract with Arthur Hammerstein, and has quit the stage to be with her husband, a Chicago business man. Hammerstein recalled that "Golden Dawn" had to quit his management, and said he was off grand opera prima donnas for life.

Thomas Dixon, novelist, entered suit against Robert Lehman, banker, and Julius Tannen for \$500,000 growing out of an alleged abandonment of a film production of Dixon's scenario, "The Torch."

Cleo Brown, a chorus girl in "Lovely Lady," and Dave Chasen, comedian in "Rain or Shine," are engaged. They plan to be married in June.

Supreme Court Justice Callahan refused to interfere with police surveillance of the Alexander Club, No. 239 West 72d street. Alexander Raymond, proprietress, sought an injunction against Commissioner Warren.

John McCormack, the tenor, has been elevated to the Papal peerage, with the title and dignity of a Count.

"The Baby Cyclone" has been sold to M-G-M for pictures, price withheld. This play and the other Cohen show, "The Baby Cyclone," are being shown in London and Australia with special companies in a few weeks.

## CHICAGO

Dolores Wheeler, 15, whose testimony sent Joseph Glaser, former owner of the Sunset cafe (black and tan) to the penitentiary for 10 years on a statutory charge, is being questioned by the State Attorney's office regarding a repudiation of testimony.

Federal Judge Lindley has removed the permanent padlock from the Pan-Hellenic cafe. A. J. Mouskatis, the owner, convinced the judge that waiters were responsible for violation.

George Robinson, 30, self-styled show producer, has been arrested on a statutory charge. The complainant alleges that he retained her to

"recruit a burlesque chorus" and then attacked her. Robinson is not known to Chicago theatreland.

Violet Stewart, recently employed as an entertainer at Beverly tavern, is helping in the \$133,000 train robbery case. Miss Stewart, another girl and two men were arrested when they visited the home of one of the men who admitted having part in the hold-up.

Dancers from 39 cities will vie here on April 13 for the annual eccentric dancing contest at the Tri-Nation ball room. Local elimination contests have already been started. They will seek to evolve a new dance craze.

Jeanne Bagels, recently injured here in a taxi accident, was insured for \$100,000.

Walter Harmon, dance promoter, staged a "prize" motorcycle dance at the Municipal Auditorium. At 6 o'clock in the morning, when no prizes were forthcoming, the dancers cut loose, busted furniture, windows and other properties. Harmon had advertised \$5,000 in prizes for the event. Police were called and the crowd dispersed.

"Charging that agents of the Federal prohibition department themselves violated the Volstead act when, during the recent mass raid on the Municipal Auditorium, they did the drinking, Fred Mann, proprietor of Rainbo Gardens, has opened his defense.

Benjamin J. Short, Mann's attorney, filed the charges in the Federal court at Chicago. Irving Herriott, attorney for Pierre Nuytens of the Chicago Police, filed a similar charge, making identical charges, but adding that if the government persists in its present policy it must close its eyes to the crime of every nature in the United States.

Mayor Thompson has made an appeal to Secretary of the Treasury to stop the federal investigation and persecution by Chicago prohibition agents.

## LOS ANGELES

Mrs. Lillian R. Fraser, recently divorced from Earl A. Fraser, wealthy Ocean Park amusement man, has paid a \$1,500 fine for obtaining a check from J. M. Glaze for a hotel bill. Judge Russell ruled that Mrs. Fraser was amply provided for by her husband, and must pay.

The case against William Nigh motion picture director, charged with assaulting Edward J. DeLoach, football player, has been reopened. Nigh will appear in court for a hearing this week. He recently pleaded guilty to a battery charge and paid a \$100 fine in an El Monte court. At the same time Jean Jarvis, film actress, over whose affections the fight took place, pleaded guilty to possession of the \$5,000 automobile he had given her before Usher came upon the scene.

Ruth Jane Mix, 15, daughter of Tom Mix, decided upon Albert A. Kidder, attorney, for her guardian after the court gave her the privilege of choosing her own choice. Her mother, Mrs. Olive Stokes Mix, divorced from Mix years ago, petitioned the court for the appointment of a guardian for the girl and also for an increase in allowance from Mix. The latter was willing to grant the increase, but wanted to know for what purpose the money would be used.

The domestic tangle in the household of Roy D'Arcy was settled in divorce court where Judge Archibald gave Mrs. Laura Rhinock D'Arcy an interlocutory decree on grounds of cruelty.

Clarence Hennecke, scenario writer, asked that the interlocutory decree of divorce which was granted to Ruth M. Hennecke six months ago be set aside. Hennecke declared he wanted his wife back, but she feels different about it.

Hugo Hallman, owner of the Angelus Photo Service, and three others were arrested on charges of "outraging public morals" in connection with the sale of morgue photographs. The arrested body of Marion Parker. Investigators of the city prosecutor's office are trying to discover where the men obtained the negative.

Pat Somerset, actor, has made up his little differences with his current wife, Mrs. M. J. Hennecke. Somerset and everything is quiet again in the actor's home. The Somerset, who were married about three months ago, started off on the wrong foot on their wedding night when both landed in jail. Somerset bawled his wife out for

## Colored Horseman's Horse for Dave Marion

When the new racing season opens at Bowie track in Maryland, one of the stables installed there will be owned and raced by a colored man (Uncle Dud). H. Dudley, the colored theatrical magnate.

Among the five horses carrying the Dudley colors of old rose and blue, will be a two-year stud, christened Snuffy the Cabman, after Dave Marion, the only burlesque jockey.

Marion gave Dudley his first chance to make something of himself in show business. Today Dudley is rated as about the wealthiest negro showman in the U. S.

Billy Tierce, the New York theatrical agent, visited Dudley last week and went to his big farm, Oxen Hill, at Washington, where the racing horses are stabled.

Since the recent death of his wife, Mrs. Dudley being shot and killed by a white Washington policeman, who is in jail, Dudley has devoted most of all of his time to his horses.

being responsible for the affair and she promptly left his residence. It's all straightened out now.

"Chang," the jungle picture, was shown free of charge to children at the Field Museum.

Joe Fielding, 66, ex-heavyweight boxer, has a watch given him by Bob Fitzsimmons. When a holdup seized the timepiece, Fielding's watch was incensed. Corp rescued the would-be thief. It was hours before he could be revived.

Mrs. Millicent Sunday, ex-wife of Billy Sunday, Jr., must pay Mrs. Olive Day, motion picture actress, \$10,000 for the alienating the affections of the latter's husband, Judge Sproul in Superior Court awarded the judgment to Mrs. Day after a brief hearing. Mrs. Sunday did not contest the case.

Ray W. Owens, arrested several months ago for posing as Joe Dundee, the boxer, and trying to obtain picture work that way, got into further difficulties when his wife had their marriage annulled. She found out that Owens was living in a handsome apartment with another woman.

Priscilla Dean, picture actress, now in vaudeville, was sued for \$30,000 damages by Mr. and Mrs. Charles C. Rose in Santa Ana, Cal. Complaint alleges that actress drove her car into the parked automobile containing the defendants.

Rosetta and Vivian Duncan must appear in court within 10 days if they wish to contest the \$1,219.23 suit filed against them by O. E. Smith. Later is acting for Claude I. Salsbery, who claims the amount due for services.

Jack Dempsey and Gene Normille, leading bookmakers at Rio, are understood to have jointly paid \$50,000 for a one-fourth cut of the future earnings of Armand Emanuel, sensational Jewish heavyweight from San Francisco.

Mrs. Paul Berlenbach, wife of the former light heavy champ, wants to drop out a movie career herself. It is up to her husband to consent, she says.

As a result of the scolding Charles Morton, film actor, says he received at the hands of his wife, it was revealed that the latter is Lola Meade, Chilean heiress. They were secretly married about a year ago. Both are under age.

Rudolph Schildkraut and Fritz Feld, film actors, were nabbed by Santa Ana cops when the pair came driving through that town at 80 miles per.

Montagu Love obtained a divorce from Gertrude Fanny Love on grounds of desertion. They were married in England six years ago. Property settlement was made out of court.

Irving Berlin emphatically denied the report that came from New York saying his wife, the former Elin Mackay, was seriously ill at Palm Springs. Berlin declared his wife was in perfect health.

Mrs. Wallace Beery, wife of the screen actor, received judgment of \$50 against Hollywood Cleaning & Pressing Co. for damage done to garments.

"Little Orphan Annie" will be produced here some time this spring. Mrs. Margaret Powell Stagg, recently convicted of defrauding the mails in connection with the death of Helen St. Clair, screen actress, made application to the U. S. Dis-

## STAGE MARRIAGE

Shirley Day, Chorister, Weds Non-Pro M. C. in Washington

Washington, Feb. 28. On the stage of the Gayety one evening last week Shirley Day and Edward F. Sullivan were married by Police Judge Robert E. Mattingly, after a courtship of five days. The bride is undecided whether she will continue with the "Band Box Review," of which she is a chorister.

American Legion post made the event a special occasion at the theatre, with Sullivan, non-pro, acting as master of ceremonies.

## MUSICAL TAB IN HARLEM

The latest of the Irvin C. Miller colored musical tabloids is an all-girl show for the T. O. E. A. houses. It is having its New York premiere this week at the Lafayette. Among the principals are Marcia Marquez and Josephine Byrd. Miller is using six grand pianos on the stage at one time.

## OLYMPIC DOWN IN MAY

The Olympic, on East 14th street, New York, is to come down next May. The house is a part of the Tammany Hall building, recently sold to mercantile interests, with Tammany Hall to build a new wigwam a little further up in that section. Theatre is playing burlesque.

## ED DALEY'S NEW SHOW

Ed Daley will produce a show for the Mutual wheel, "Broadway Scandals," starting at the Gayety, Brooklyn, March 19. When the Columbia shows were absorbed by the Mutual, Ed Daley's "Bare Facts," headed by Lena Daley, was continued as a Mutual attraction.

## NO RUNWAYS IN BOSTON

There will be no runways in any of the Boston houses playing Mutual burlesque.

James H. Curtin's Soft Job Mutual payroll, his former Columbia connection not being severed with the amalgamation of the two circuits. Jim is now a relief manager at the three houses playing Mutual shows.

Edward Leroy, former owner of the Red Lantern Cafe, now serving a two-year sentence at Lincoln Heights jail for Wright act violations, has gone on a hunger strike. Leroy has been in for 11 months. He is now on a hunger strike and complained about conditions in the jail.

Having finished "The Tempest" for United Artists, John Barrymore will take a vacation of several weeks in Central America. He is going on his yacht.

Phil Alsworth, former husband of the late Barbara La Marr, was arraigned before Judge Blair in Municipal court on charges of forgery. His bail was fixed at \$3,000, pending preliminary hearing Feb. 28.

Alsworth was arrested on complaint of Joseph and Walter Dedrick and the Bank of Italy.

## SAN FRANCISCO

Gordon Jennings Laing, dean of the graduate school of arts and sciences of Chicago University, told the Chicago alumni at the Commercial club that an inviting field was developing for those who realize the possibilities of movies as educators.

Julius W. Smith, Oakland musician, was charged with reckless driving when a policeman caught him driving and apparently asleep at the wheel. The cop had to fire a shot before he could arouse Smith, who told him that he was returning from a party and was all in.

Local exhibitors have turned "thumbs down" on a film depicting the life of "Hickman, the Fox," convicted kidnaper and murderer of Little Marian Parker in Los Angeles.

Although he is named as a beneficiary in the sum of \$5,000 in the will of Mrs. Ella F. Murray, who died last September at the Fairmont hotel, where she long resided, Rudy Selinger, violinist and leader of the Fairmont orchestra, filed a claim for \$750 "for services rendered at the funeral." Mrs. Murray named Selinger as a beneficiary "in case of the hours of happiness his music has given me."

## Columbia, Detroit, Is Burlesque Prospect

Detroit, Feb. 28. With a flock of stock burlesque stands on Monroe all doing business, it is said Kunsky contemplates acquiring the Columbia over to that policy. The reported drawback is Kunsky's aversion to dabbling in that field. The Columbia has been a small time vaudeville stand for years, booked by Billy Diamond (Chicago).

Meanwhile tremendous trade continues in the five downtown stock places. The experiment at Alee Schreiber's new Leap theatre, with only 500 seats and 40-cent top, is proving successful, though so far dependent on the burley-q influx. Secret here seems to be the grind and consequent turnover.

## BURLESQUE ROUTES

Week of Feb. 27 and March 5: Bare Facts—Mutual, Indianapolis; 5, Garrick, St. Louis; 5, Bare Facts—New York, Providence; 5, Plaza, Worcester. Banner Burlesques—27-29, L. O.; 1-3, Colonial, Utica; 5, Star, Brooklyn.

Bathing Beauties—Gayety, Washington; 5, Academy, Pittsburgh; 5, Happy—Columbia, N. Y. C.; 5, Park Bridgeport. Blue Ropes—Gayety, Dayton; 5, Empress, Cincinnati. Bowery Burlesques—Garrick, St. Louis; 5, Gayety, Kansas City; 5, Elysian—Gayety, Louisville; 5, Mutual, Indianapolis.

Carrie Fennell—Trocadere, Philadelphia; 5, Gayety, Baltimore. Dimpled Darlings—Gayety, Baltimore; 5, Gayety, Washington. Follies of Pleasure—Grand, Akron; 5, Garden, Buffalo. French Models—Empress, Cincinnati; 5, Liberty, Louisville; 5, Mutual, Indianapolis.

Frivolities of 1928—Academy, Pittsburgh; 5, Lyric, Dayton. Ginger Girls—State, Springfield; 5, Howdy, Boston. Girls from Haystack—Gayety, Kansas City; 5, Gayety, Omaha.

Girls from the Follies—Gayety, Minneapolis; 5, Gayety, Milwaukee. Girls of the U. S.—Haymarket, Chicago; 5, Empress, Chicago. Happy Hours—Plaza, Worcester; 5, State, Springfield. High Flyers—Lyric, Newark; 5, Gayety, Brooklyn.

High Flyers—Empire, Toledo; 5, Columbia, Cleveland. High Flyers—Howard, Boston; 5, Empire, Providence. Hollywood Scandals—Gayety, Milwaukee; 5, Haymarket, Chicago. Naughty Nitties—Gayety, Wilkes-Barre; 5, Casino, Brooklyn. Laffin' Thru—Gayety, Buffalo; 5, Gayety, Toronto.

Land of Joy—Gayety, Toronto; 5, Gayety, Rochester. Laid Liffers—Gayety, Saratoga; 5, Orpheum, Paterson. Merry Whirl—Orpheum, Paterson; 5, Gayety, Saratoga. Moonlight Maids—Columbia, Cleveland; 5, Lyceum, Canton.

Naughty Nitties—Lyceum, Canton. Naughty Nitties—Lyceum, Canton. Naughty Nitties—Lyceum, Canton. Naughty Nitties—Lyceum, Canton. Naughty Nitties—Lyceum, Canton. Naughty Nitties—Lyceum, Canton.

Nothing but Girls—Hudson, Union City; 5, Lyric, Newark. Parisian Flappers—Cadillac, Detroit; 5, Empire, Toledo. Pretty Babies—Star, Brooklyn; 5, Trocadere, Philadelphia.

Puss, Puss—Orpheum, Grand Rapids; 5, Grand Rapids, Detroit. Red Hots—Gayety, Boston; 5, Gayety, Montreal. Red Hots—Gayety, Boston; 5, Gayety, Montreal. Red Hots—Gayety, Boston; 5, Gayety, Montreal.

Social Maids—Gayety, Montreal; 5, Gayety, Boston. Speed Girls—Empire, Brooklyn; 5, Columbia, N. Y. C. Snyder, Bozo—Park, Bridgeport; 5, H. & S., 125th St., N. Y. C. Spot Lively Girls—Gayety, Rochester; 5-6, Geneva; 7-8, Oswego, 9-10, Schenectady.

Stolen Kisses—Garrick, Des Moines; 5, Gayety, Minneapolis. Sugar Babies—Empress, Chicago; 5, Orpheum, Grand Rapids. Tamperers—Empire, Boston; 5, Empire, Brooklyn. Arthur Clamag's Health Jaunt Los Angeles, Feb. 28. Arthur Clamag (Iron's Clamag), here from Detroit for his health, remaining for the rest of the winter. Billy Spencer's Act Billy Grogan Spencer, burlesque comic, has entered vaude in a two-act with his wife. Turn will be known as Spencer and Armstrong. Babe Almond on Runway Isabelle Van, the runway girl leader at the Columbia, New York, has been succeeded by Babe Almond.















# GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

The liberal Liberal Club passed out years ago when the tolerant members of the short-lived Macdonald Street organization clashed eventually with schoolmarm from Maryland and ostracized college professors from everywhere. Today it seems that the Village liberals and their leaneers loaf at the Civic Club, 18 East 10th street.

There a Massachusetts governor and a Worcester judge would be jarred into jellyfish. There 11 jurors of Dedham (the other one is dead) would weaken and quail. For there one reads on the wall a memorial to Sacco and Vanzetti that thrills with sincerity.

There one meets most any day. Pat Quinlan, who isn't radically different from the Pat who sat at Joe's years ago, and Roger East and H. L. Mencken, when he is in New York, and Joan London, Jack's own and only daughter, and Norman Thomas, who is always running for governor or something on the Socialist ticket, and Arthur Garfield Hays and Padraic Colum and Ernest Boyd and James Weldon Johnson and so forth.

Hubert Davis has designed the colorful and jolly costumes for Hot Pan, the gold rush comedy thriller now playing at the Provincetown Playhouse. Bela de Tirofret is exhibiting his ceramically treated paintings in the black coffee and smoke room of the Fifth Avenue Playhouse. Henry, the deliberate

doorman of the Inn on Sheridan Square, admits that business is rotten.

## Ginger Gone

The Golden Panel has reopened. Sam Ginger has disappeared for a while for no good reason. John Rose Glidde has been seen in New Orleans by Beryl Titus, the daring dancer, and Glidde was on his way to Arizona. Charles Willis Thompson has moved from 12th street to the Bronx, but he comes back for air and otherwise.

Hank Doerr, late of the Pepper Pot, later of the Open Door, and latest in the Village Milk has finally opened his own cabaret by taking over the late Alimony Club. Benno Prevail is plastering the guests on the wall with his talent for making portraits.

## Broadcasting Poetry

Charles A. Wagner and A. M. Sullivan are broadcasting their poetry a few minutes every week. Angelina still dispenses atmosphere and doesn't know it. Palatowski, the portrait painter, has just returned from Paris. Drug stores dispensing everything from soft boiled eggs to belladonna plasters are as numerous hereabouts as guinea pigs in a laboratory.

Intemann's, that oldish ice cream parlor on 6th avenue just above 4th street, is fully 60 years old next birthday. The "Village Gospel" is (Continued on page 46)

## Dancer's "Specials"

A muscle dancer used for stage affairs advertised on her business card that she has "special dances, costumes and music for lady audiences."

## 3 DANCERS AND MARINE IN STOLEN AUTOMOBILE

### Two of Quartet Are Fighter and Bank Clerk—All Held for Grand Jury

A boxer, a bank clerk and two tango dancers were arraigned in West Side Court before Magistrate Thomas P. McDermott on the charge of the theft of an automobile. The boxer pleaded guilty. The trio pleaded not guilty. Court held the four in \$2,000 bail for the action of the grand jury.

They gave their names as Walter Perrell, 25, featherweight boxer and also a member of the Marine Reserve on the U. S. S. battleship Illinois, moored at 96th street and the North River; Robert Miller, 17, former dancer and now clerking for a trust company and residing at 33 South Elliott place, Brooklyn; Alfred X. Cuneo, tango dancer, of 211 19th street, Belaire, L. I., and Eugene Lockwood, 21, tango dancer, of 211 19th street, Belaire.

The four were charged with stealing a Nash sedan owned by Edward Wagner, of Rockville Center, Long Island. Wagner had parked his auto on McRingside avenue and 94th street. When he sought the machine it was gone. Several days later the police found the car with the quartet in it at 196th street and the Harlem River drive. Perrell was at the wheel.

Patrolmen E. J. McManus and Ray Quinn of the 17th precinct saw the four in the car. They had received word from the car that license plates had been changed. Perrell told the court he stole the car, fearing that the Marine authorities were after him. He stated that he intended to flee New York.

Lockwood told the magistrate he had recently finished with a vaudeville sketch called "The Sky Pilot." He said he was rehearsing for another act. The two dancers and the bank clerk said they had been invited for a ride by Perrell. In court was Lieutenant Bob Fischer of the Marine Reserve of the Illinois.

He explained to the magistrate that Perrell was A. W. O. L. He also stated that Perrell was disgracing the Marine uniform and asked the court to have the fighter remove certain trappings on the uniform. The court directed Perrell to do so, which he did. Fischer went to the Tombs to have the Marine uniform taken off Perrell.

## FRUITLESS POKER RAID

### 15 Men in Game at Hotel Flinders Room—3 Arrested, Dismissed

A squad of detectives under Deputy Chief Inspector James S. Boland raided an alleged poker game on the fifth floor of the Hotel Flinders, 135 West 47th street and arrested three men. They were taken out of the hotel to the West 47th street police station and "booked." They got bail.

They gave their names as Herman Savage, who said he owned the Empire picture theatre at 517 5th avenue; Maurice Ginsberg, of 328 56th street, Brooklyn, who stated he was in the picture business, and Max Klein, 42, a waiter, of 1475 Longfellow avenue, Bronx. All three were charged with keeping and maintaining a room for gambling.

When the sleuths swooped down on the players, over 15 were gathered around the table. They were playing a kind of poker the sleuths told reporters. Stakes were high and the "kitty" for one hour, the sleuths said, was \$10.

The defendants denied that the game yielded an income. They stated that what moneys came from the game went for eats. Savage, the sleuth told reporters, had the room. Savage said he used the room to change his clothing. The defendants were freed because of lack of evidence by Magistrate Dodge in West Side Court.

Mike and Al, colored vaudevillians, got into March, having signed contracts to appear first in Berlin and then London and Paris.

## Palm Beach

By Sam Kopp

Palm Beach, Feb. 25. Broadway managers, producers and stars wintering here got behind the second annual Kwanlin Club benefit for under-privileged children and as a result the best variety bill ever presented below the Mason-Dixon was put on at the Paramount last week. Through the efforts of Joe Leblang, Sam Harris, Ned Wayburn, Al Jolson and a host of others approximately \$25,000 was raised. Seats sold for \$25, \$10 and \$5. Boxes \$500.

Al Jolson acted as master of ceremonies and never been to better advantage on any stage. His introductions drew laugh after laugh, and going on next to closing he won the capacity crowds completely. His gags, mostly locals, about played the wise mob here.

Willie Collier and Arthur "Bugs" Baer shared the master of ceremonies assignment with Jolson. Collier also appeared in a blackout with Dorothy Dalton (Mrs. Arthur Hammerstein).

Collier and Bugs crossed one another, each telling the same gag as stage hands were moving a piano across the stage. It was the one about the woman who boasted that her piano went back to Louis the 14th. Her friend remarking that hers went back to Gimbel's the 15th. Bugs made it Sak's. Collier was on first.

Ted Lewis was an added star. Ned Wayburn handled backstage. No encores were permitted and the show was run off in big league style.

George Gershwin played his "Rhapsody in Blue" for big returns from the society mob that has taken George up socially this season.

## A Golet as Act

Ogden Golet, college boy and scion of a noted family, did a banjo act and then went into his dance. Jolson in introducing the kid described him as "a millionaire who is trying to be an actor, while I am an actor trying to be a millionaire."

Alex Leftwich, who came down as Leblang's guest to lend a helping hand during rehearsals, remarked: "If I had this kid's millions I'd buy myself two banjos, beat one of them to death and throw the other in the lake."

Young Golet took the kidding good naturedly but burned when he learned that someone had monkeyed with his banjo before he went on. His hoofing wasn't bad—for a millionaire.

## Irena Castle's Idea

Al Jolson Night at Venetian Garden following the benefit show at the Paramount packed the room. Al, taking charge of affairs, sang two numbers on the floor and introduced Irena Castle, Ted Lewis, Ned Wayburn, Joe Leblang and many other celebrities who were at the ringside.

Miss Castle, now Mrs. Frederick J. McLaughlin of Chicago, modestly disclaimed credit as a style leader, as Jolson described her, but insisted that she deserved praise for giving up dancing before it became so intricate.

Mr. and Mrs. Sam Harris threw a great party for the theatrical crowd here Thursday in the Alba Hotel.

## Colored Fave

Broadway Jones and Ruble Blake (Sissie and Blake) are being kept busy playing private parties. Broadway, colored baritone, has been working Palm Beach for a dozen seasons and is a big favorite. Blake, who composed the music for the best of the colored shows, "Shuffle Along," is plugging his latest, "Chicago Loop."

Romane Loudermilk, Arizona cowboy entertainer, was brought here by the Stotesburys to entertain at a party given by Jimmy Cromwell, Mrs. Stotesbury's son.

Spot for Those Three Boys. Chisno, having returned to New York, John Steinberg, the other half of John and Christy, came down to help count up at the Venetian Gardens, which still continues to park 'em in nightly. Morton Downey, Grace Kay White, Ralph Wonders and Murray Smith's orchestra have proved a great combination for the winter. Downey leaves shortly to fulfill engagements in England, and John Wagner, as-

sociated with Christo and Steinberg in the venture, is dicker for the services of June Green. What a spot this would be for Clayton, Jackson and Durante!

The northward exodus started soon after the Washington's 10th day ball at the Polcanna, marking the height of the season. Tanned faces will soon begin to be noticed in the Hunting Room of the Astor. Joe Weber and Lee Shubert left Saturday.

They think nothing of spending \$5,000 to \$10,000 for entertainment here at private parties. Allan Prior, tenor, and Evelyn Law, dancer, appeared at a party Saturday given by Col. and Mrs. Hayward at the Oasis club, booked by Harry Bestry for \$1,000. Much and expenses. Others entertaining were Morton Downey, Markel's Melodians and Harry Rosenthal.

Murry Stand has arrived.

All music publishers here are pushing their latest numbers. Walter Donaldson and Gus Kahn have returned, writing songs. Marco D'Abreu and Polly Day, dancers, closed at Muletter grill, Alba hotel, Saturday.

## Stick-Up Man Identified; 4 Pick Him in Line-Up

Edward Meehan, 23, 418 West 55th street, was held without bail for trial in General Sessions—when before Magistrate Dodge in West Side court on a charge of robbery. Four out of seven men who were victims of the robbery identified Meehan.

Feb. 24, three men, armed with revolvers, entered a restaurant at 220 West 58th street, operated by Charles Clark. In the place were William Murdoch, waiter, and two patrons. The gunmen ordered everyone to hold up their hands.

One of the men frisked everybody's pockets for money and jewelry. One stepped to the register and relieved it of \$25. While the holdup was in progress two more patrons entered and were forced to submit to being robbed. One of the patrons, James C. Todd, 1 Fairview place, New Rochelle, a tall, well-built man, was mistaken by the bandits as a detective.

"We got a bull," declared one of the stickup men at the same time striking Todd a brutal blow in the face with the muzzle of the gun. After gathering up money and jewelry to the value of \$417, the men backed out. As they did so one of the bandits threw what looked like an automatic gun on the floor. "Try and use that on us as we're laming," shouted one of the robbers as the trio left the place. Later when the gun was picked up it was found to be a cigar case in the form of a gun.

Detective John Walsh, West 47th street station, was notified and learned that Meehan was one of the men. He arrested him.

## Drunk and Forgetful

In West Side court there was a line-up of about eight men. Meehan selected a place among them and the various victims looked over all of the men. Four identified Meehan as one of the three holdup men. Some of those held up were Herbert McKenzie, 10 Midwood street, Brooklyn; James Berlew, 3261 54th street, Fairhaven, L. I.; James C. Todd, 1 Fairview place, New Rochelle, and George Byrne, 809 West 17th street.

When questioned Meehan said he was quite sure he had not committed the crime but admitted he had been quite drunk and did not remember clearly just what he did that day.

## Glad-Handing Cheezers

From the little Orphan Annie organizations, shifted and shunted and spurned by a cold, bitter world, the Cheese Club is now a much wooed outfit. The Cheezers are to be feted by Signor Sardi at Sardi's on West 44th street on March 5, which will be the first anniversary of that "Times square eatery."

On top of that, the Chinians are ogling the Cheezers with a view of luring them to 8th avenue and 44th street for shelter and food at their new Lincoln Hotel.

It's quite a problem with the Cheezers considering this unusual volley of attention and approbation, after being spurned so often.

## 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 Country."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

## NEW FEATURE PICTURES OF WEEK

Capitol—"The Latest From Paris" (Shearer).  
Colony—"The Leopard Lady."  
Paramount—"Feel My Pulse" (Daniels).  
Rialto—"The Last Command" (Jannings) (run).  
Rivoli—"Saddle Thompson" (Swanson) (run).  
Strand—"Chicago" (De Mille).  
Roxy—"Soft Living" (Bellamy).

## NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson)  
"Love" (Gilbert-Garbo) "Four Sons" "Drums of Love"  
"The Crowd"

## NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Vincent Lopez's Casa Lopez holds Roseray and Capella. 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. Ambassadors, former Le Perroquet, is a roomy cafe, with new black-and-tan revue.

George Olsen at the Club Richman is the sensation of the night club, with turnaway business.

The class spots are the Montmartre, Mirador and Lido, the latter with the unique Eugene and Tamara as the dance features, and Moss and Fontana at Mirador.

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.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, now has Texas Gulman as co-star.

Up in Harlem the Cotton Club has a whale of a hotsty-totsty brown-skin revue.

Helen Morgan has reopened her new Chez Helen Morgan at the old 400 Club. Ernie Golden and his orchestra are now the features of the Knickerbocker Grill, which opened this week with a new show.

## RECOMMENDED DISK RECORDS

Columbia No. 1230—Al Herman has recorded excellent back-to-back monolog in "I Thought I'd Die," getting his diction and comedy across nicely.

Victor No. 21119—Sizzling stomp music by Paul Whitemanites featured. Titles are the "Whiteman Stomp" and "Sensation Stomp," both corking for dance.

Edison No. 5271—Ernest Hare, otherwise one-half of Happiness Boys, baritone solos, "Chloe" and "Away Down South in Heaven." Former is unique composition, weirdly orchestrated.

Columbia No. 1321—Ed Lowry, m. c., extraordinary. Ambassador, St. Louis, does "Cobble-Stones" and "Waiting for the Rainbow" in engaging fashion. Both light numbers, excellent for Lowry's delivery.

Victor No. 21150—Sensational midwest band, Jean Goldkette's, offers a pair of midwestern dance hits, "50 Times" and "Just a Little Kiss from a Little Miss," fine for dance purposes. Vocal interludes by "Hoagy" Carmichael, Myron and Lorin Schultz and "Pinkie" Porter punctuate the dance recordings.

Brunswick No. 3724—Louis Katzman and his Salon Orchestra, new concert unit. Their initial numbers "Kashmir Song" and "Frim's 'Allah's Holiday'" are delectable renditions as scored by Katzman.

## RECOMMENDED SHEET MUSIC

"Plenty of Sunshine"  
"I Never Dreamed"  
"Together"  
"So Tired"  
"Waiting for the Rainbow"  
"My Melancholy Baby"



## ON THE SQUARE

### A Slicker in Skirts

Up north is a story of Bradley's down south. It's of the famous gambling resort at Palm Beach and how Bradley's good heartedness resulted in a woman securing the return of \$25,000.

A man known by name only and new to the Casino lost \$25,000 one evening during this season, according to the tale. He paid and left the place. Shortly after a woman in much agitation asked to see the proprietor. She was conducted into Bradley's private office. The explanation was her husband was the man who just left after paying his losses of \$25,000 for the evening; that a part of that was his firm's money with the remainder all her husband had saved; that they had overstayed their vacation limit and she could see nothing but ruin for herself and family and jail for her husband.

Bradley cogitated and commiserated, then announcing his decision: if the woman would promise that her husband would never gamble again, anywhere, he would return the money. This the woman did and received the \$25,000 in cash.

Next evening in again came the same man, seating himself at a roulette table and buying \$500 worth of checks. A floor man noted him and reported. Then a page touched the player on the shoulder, asking if he would kindly step in the office to see Mr. Bradley.

Bradley told the man he had an understanding that he would not again gamble, not only in Bradley's but anywhere. When the man asked why, Bradley told him the story.

"That sounds great," said the man, "and its only flaw is that I am not married."

They are still looking for the slicker in skirts.

### Al Mahr Passes Out

Al Mahr, 62, well known in sporting and theatrical circles, died in New York Feb. 24 of cancer. Formerly an actor, he appeared under the direction of John Stetson of Boston, later going over to the H. W. Savage stage, being in "The Sultan of Zulu" and other attractions under the same management. He also was in "McFadden's Flats."

Mahr stepped away from the other side of the footlights and became identified with horse racing on the betting end, but he never lost his love for the theatre. He was an inveterate first nighter on Broadway and for major sporting events. Mahr was of the elder school of Broadwayites, a familiar figure in Rector's, Sherry's, the old Metropole, the Knickerbocker, where he resided for many years, and, of course, Jackie's.

A dapper little man he always was, always in a good friend to many along the White Way. During the 30 years of his Times square experiences, he always had his hand in his pocket for those who needed aid.

### Bob Cannefax Dies in Arizona

Robert L. Cannefax, 37, former world's champion three-cushion billiardist, died at Phoenix, Ariz., Feb. 26, of tuberculosis. He was reported failing of late, but a telegram received as late as last Saturday stated that he was improved. His wife, Jackie, said to be ill of the same disease, a son and a brother, Charles, in vaudeville with Gracie Deagon, survive.

Bob Cannefax, despite his youth, was a picturesque character around the Friars, where he was unique and popular. Possessed of humor, quick witted and a quaint manner of expression, he attracted people of all sorts. As a billiard player the world has had few equals. His coolness under stress was extreme. Even when playing for the title, he would frequently make an aside that he would give the opponent "the oil."

Around Wichita, Kan., he played professional baseball, and even when one leg was amputated continued in the game, later becoming an umpire. The physical handicap never seemed to bother Cannefax, and certainly not his cleverness with the cue. He appeared for a time in vaudeville.

When apprised of his affliction several years ago, he demurred, and he delayed going west for treatment.

### Wine Buyers Who Don't Pay

Wine buying this season, as before reported, has been at a minimum in the nite clubs of the mid-town. One of the owners the other evening speaking of the loss of the sucker list, expressed some pleasure, as he related this:

"We carried a little wine but there has been no demand. Perhaps we had a dozen bottles. Well, last night we sold seven and got paid for two. It was a rush and looked like we would sell out. And I'm just as pleased there is but little left for we will buy no more."

"One fellow ordered a couple of quarts and another sitting near by ordered one. Then he ordered another and when he reached the fifth, said he had had enough but couldn't pay. So he signed a tab. What could we do? But the other fellow paid for his two."

"This is no kick. Just to let you know how funny they sometimes come, all at once and then you don't get it."

### Kelcey Allen's \$65

During an entr'acte of the premiere of "Rope" at the Biltmore last week, Kelcey Allen alleged his pocket had been picked of \$65 in cash. Kelcey claimed it was picked while he was seated in an aisle chair and during the revival singing finale of the first act.

Mr. Allen wouldn't say whether it had been pay night or he had shot craps or how he got hold of \$65 in cash in one day. Nor would any of the boys believe his story nor print it as a gag. Yet Kelcey said it was true and he didn't know how he could go home and face the square without the roll.

In the daytime Mr. Allen's chief duty is to parade Times Square with "Women's Wear" under his arm, title facing out.

### Jimmy and the Cardinal

When the story came to New York, wired from New Orleans, of Mayor Jimmy Walker's remark to the King of the Mardi Gras, as the latter said:

"We have been waiting 200 years for you."

And Jimmy's answer:

"I have never been that late."

It brought up the reported visit of a Cardinal on the Mayor. Informing the prelate the liberty of the city was his to the full, "and I trust you will see it all," added Jimmy, "except please omit the Grand Central and Pennsylvania stations. I don't want you to see all of those red caps."

### Bill Rogers Laid Off

When Charles L. Wagner, the manager, first approached Will Rogers on the lecture tour proposition, he sent a letter back stage at the Ziegfeld Folies, outlining a plan guaranteeing Rogers \$30,000 a month. Wagner never received a reply and for some time was nonplussed at the idea of anyone being so indifferent to such a vast of dough. Rogers silence was finally explained when he admitted he thought Wagner's letter was a frame by a group of Friars who had signed to it the names of a steward at the club, another Charles Wagner.

### Irish in and on Mystery Play

While not Celtic in atmosphere, "The Octopus" has plenty reminders of Old Ireland about it. The authorship goes to Donald Gallagher and Ralph Murphy. Gallagher and Jack Welch are presenting it. The two leads are Clifford Dempsey and Harry Kelly. In the box office are Bob Burke and Frank Halligan. The company manager is Dan P. Conway and the doorkeeper's name is McCormick.

Tip is out, however, that the financial backers are not Irish.

## STEW SAYS NITE CLUB "KITED" HIS CHECKS

### Harold Reynolds Arrested—Patron Muddled, but Claims to Remember

Charged with suspicion of forgery, Harold Reynolds, 34, of 162 West 49th street, said to be connected with a night club, was arraigned in West Side Court before Magistrate William C. Dodge. State Senator Max Greenberg, attorney for the defendant, was granted an adjournment until March 5. Bail of \$5,000 was fixed by the Court. Reynolds obtained it.

Detectives John Coleman and Tom Walsh of the West 47th street station arrested Reynolds on the complaint of George W. Moser, broker, of 185 Liberty avenue, Richmond Hill, L. I.

Moser had complained to the district attorney's office that he had visited a night club with which Reynolds is connected. He said he had a few drinks and the check was \$10. He was given a blank check of the Chatham and Phoenix National Bank and made it payable to Cash. Being a hit hazy, the detectives said, Moser but partially signed his name.

Discarding the check Moser asked for another and made it out. This occurred on the night of Jan. 22. The check he had partially signed his name to, he told the sleuths had been for \$300 added.

His signature, he said, had been completely written out. The amount, he claimed, had been raised from \$10 to \$210. The second check that he had completely written out for \$10 dollars, the police said, had been "kited" to \$110.

The check for \$210 was cashed Feb. 7. The one Moser had made out for \$10 and raised to \$110 was cashed Jan. 24, he said. When the checks came through the bank, Moser recalled the amount and the incident vividly.

He then went to the district attorney's office and consulted Jacob Bantoro. The latter assigned detectives Coleman and Walsh to the case.

Police Commissioner Warren has a special squad of detectives, of which Jack Cronin and Eddie Fitzgerald are the head, to get rid of night clubs that have been "kiting" checks.

## AIMEE'S PLANTING IDEA

(Continued from page 1)

should become an excellent investment."

Personally Conducted Services As an inducement for the members of the flock to purchase burial plots. Mrs. McPherson will personally conduct the services for those of her members who decide their abiding place must be near that which she has chosen for herself.

Mrs. McPherson does not think that tombstones are proper, as she doesn't desire any melancholy echo of mourning to pervade the atmosphere.

The plots are being sold on the basis of 20 per cent down and monthly installments of 10 per cent of the purchase price, with 7 per cent interest added until the full amount is paid.

## 342 INDIE FILMS

(Continued from page 9)

with a program of 30 films for "23-29" to be made at a cost of between \$25,000 and \$50,000 each. Sterling has scheduled 10 for next year, production to average around \$15,000 each. Burton King is also planning a series of 10 at the same production cost.

Harry Garson, former producer of Clara Kimball Young pictures and the Lety Flynn series for FBO, expects to get going with a proposition calling for 34 pictures running up to \$75,000 each. Duke Worne and Trem Carr, between them, will deliver 30 features to Rayart and First Division schedules 12 for the year. The balance of the independent producers line up with low cost pictures. Charles Hutchinson and George Goodman expect to make 20 features; Weiss Brothers will produce a number for their own distribution; Dave Thomas has four Jack London stories scheduled; Cliff Broughton plans six; Duke Worne

## LOOPING THE LOOP

(IN CHICAGO)

### Psycho Racketeers

Mental solace is being promised to those who are "worried, unfortunate or unsuccessful" by a group of spiritual readers and advisers who are advertising extensively in Chicago dailies. Posing as advisers, psychoanalysts, spiritual experts and readers, these racketeers ply their trade. One "analyst" caters exclusively to the theatrical profession and enjoys a lucrative business.

### Gray Hair for Pass

"The first 100 fathers in line when the box office opens at the LaSalle Saturday morning will be admitted free as my guests. Your gray hair will be your ticket of admission."—"L. E. Goetz." (Adv. of the LaSalle theatre in Chicago papers. House showing a pop health film—"Is Your Daughter Safe.")

### Gambling Fire in Hot Springs

Hot Springs, winter rendezvous of Chi professionals, opened its season Feb. 15 to take care of the usual crowd of breezy city guests. Three shiny new gambling houses were on hand to greet the visitors but one was converted into a beautiful boudoir the following morning due to a little investigation originating in the district attorney's office. It was the Belvedere, owned and operated by Chicago capital, and the bonfire represented \$20,000 in new furnishings.

### 10c. Film Lodging House

"Sleep and be entertained—10 cents," might be an apropos slogan for the Alcazar theatre, loop all night movie house. Homeless men go in, see the show or slumber 'till dawn. Fire broke out in the basement recently, sent smoke up through the floor, but the audience slept on until evicted by the fire department.

There is belief among certain members of the "Just Fancy" company, who participated in the Henry Ford-Mrs. Whiffen publicity stunt during the Detroit engagement, that there will be several latest Ford models awaiting them upon their arrival in Boston as gifts from Henry Ford himself. The auto king is reputed to have received an "awful kick" out of his association with the "Just Fancy" company, with Joseph Santley creating a warm acquaintance with the Ford family.

For over a year one racketeer agency has been cutting the 'phone bill in half. Its proprietor discovered that by taking the coin box off the wall, and tilting it slightly after each call, the nickel would roll out in the refund slot.

### Cut Rates With Haircut

Instead of "Shampoo, sir" it's "What do you want to see tonight?" as one Loop-barber shop.

The shop is doing a rushing business in lithograph pasteboards, selling the supposedly free duets at one-half regular box office price. And a lithograph "agent" with a Loop office, having a sense of humor, has had painted on his door:

"Sample Merchandise Company."

Misunderstood slang may throw mud all over a rep. A little gal who makes extra money evenings in a taxi dance hall startled a family party when asked what business she was in.

"Oh, I'm not really working right now," she cooed, "but I do pick up about \$7 a week in cabs."

### Bunco Subject to Police Raid

Bunco, Chicago's most popular diversion for femmes, has taken such severe hold on its patrons that the city revenue commission has rejected a plan to license the 600 bunco parlors now in existence, classing them as undesirable.

The dames go after the game day and night, in most of the parlors paying a 50c or \$1 charge for house privileges and slight refreshments. In an elementary sense, the game is simply shaking dice for prizes.

Some of the bunco "parlors" are ordinary apartments and flats, in many cases conducted by a family as its sole means of support. The commission's ruling entitles cops to raid all parlors not conducted in licensed entertainment places such as cafes. Some also will be closed by the Health Dept. on charges of unsanitary conditions.

### Extras in One Evening

One night was a night in pain for certain members of the cast of a "Night in Spain" at the Cohan's Grand. Whilst Cortes and Peggy were going through one of their fast dance whistles Peggy slipped and flew into the orchestra pit, busting up the 'cello and putting herself to sleep. Ted Healy came on as Peggy was being carried back stage through the pit door and called the audience.

A bit later on, two chorines had a run in. One stepped on the other's foot and the other retaliated with a butt. Down went the curtain while the difficulty was ironed out.

Peggy came back for a bow, apparently uninjured, a bit later.

Cut rates are helping "Just Fancy" to stick in the real coin at the Olympic. Nowhere else are cut rates utilized as they are by the Shubert system in Chicago.

One of the advance agents in town was asked the gross for his attraction. His quotation was higher than the capacity of the theatre. It's not like the old days, when the advance agents carried capacity sheets in the inside pocket.

United Artists' new electric sign on the Apollo has made a real White Way out of the corner of Randolph and Dearborn.

Advance agents and managers even playing theatres a stone's throw from each other seldom see each other nowadays in Chicago. There is no meeting place except at the newspaper offices, and then the boys pick their own time so as not to conflict. The office of Fred McQuigg at "The American" is the only hangout.

While Chicagoans have numerous private "clubs" where the dice may roll and the roulette wheels spin one in particular furnishes its members with a carefully prepared membership cards, notifies them of special events by telegram, and mails frequent engraved announcements and invites. When a "closed period" is believed desirable, members receive a telegram reading: "Club closed, you will be notified of opening date." The club also issues lavish greeting cards on holidays, and mails them to all members.

will make eight, in addition to line quota of 10 for Rayart, and Morrie Schlank will deliver about 10. Cliff Elkoff is now selling a series of 20 to be made by himself. Sierra has 20 listed.

U. M. Dailey, head of an acting school, will use his pupils in comedies, serials and westerns which he expects to throw on the independent market at whatever they will bring.

In addition to the above layout, some of which will never be produced, but nevertheless are now planned, there are other deals pending providing for about 60 pictures to go through independent channels.

Some of the producers named above are amply financed to carry through their year's program, while others will make two or three pictures and wait for the money to come in before finishing their series.

Investigation of the independent field shows there is still plenty of money obtainable for this sort of production, if the right sources are tapped.



# JOYS AND GLOOMS OF BROADWAY

By N. T. G.

A few days ago it was our pleasure to conduct arrangements for a dinner party, which marked the conclusion of a world congress of executives of a great corporation having headquarters in every country in the world. Fifty men attended, and 50 girls, practically all from out night clubs and cafes, were the guests. After 11:30 about 20 girls from various shows dropped in for a while.

In the eyes of our friends from other lands, the girls were a revelation—in charm, qualities, intelligence and beauty.

Practically every girl we know now in current revues and night clubs are extremely young, unsophisticated and very much on the level. We have met close to 1,000 girls during the past four years, and find that the majority of the girls have others depending on them.

## Florentine Gossnova in Hospital

A note from Florentine Gossnova, former Ziegfeld star and one of our great show dancers, tells us that she is in the Orthopedic hospital, where she has been four weeks with a spinal disorder. She says she gets her chief happiness from the radio and tells us that practically every one in the hospital likes the spirit of the night club broadcasting best of all.

## Benefits

Two weeks ago we expressed the opinion that Eddie Cantor's illness is due to overwork doing 157 benefits in one season. The following letter is a follow up:

N. T. G.,  
Variety, New York.  
Dear Granny:  
The enclosed clipping is one of the best things you have ever written. I happened to be with Eddie on most of those benefits. (Stage hands, musicians, etc., got paid.)

One night Eddie started out with George Olsen's band and myself. We played the Metropolitan opera house, jumped to the Belasco theatre and held the stage for twenty-five minutes and ended up by closing a show in Carnegie Hall.

Three benefits to every one but ourselves.  
One of Olsen's boys had a valuable horn lifted, Eddie paid all the cabs (and how he worked), and it cost me plenty to have my costumes cleaned.

What price benefits?

## Earl Carroll's Reception

Earl Carroll made his first appearance, very much against his wishes, since his return to New York when he was forced to take a reluctant bow at the party run on board the Italian motor ship Saturnia last week. Earl had assisted in preparing the show and battle contest and was sitting on the floor watching the entertainment when Jackie Osterman dragged him up and introduced him. He received an overwhelming reception from an audience composed largely of society people, with only a sprinkling of Broadwayites. The warmth of his reception was tremendously gratifying to Earl.

## Plaster First

Al B. White tells a funny experience at a club date. Someone phoned him at his home at Freeport, L. I., explained his was a contractor and builder and was giving a party to plasterers to demonstrate a new plaster, and wished some entertainment. "Would Al go? Al would. For how much? Two hundred bucks, said Al. Okay, says the plaster guy.

Arriving at the hall, Al was confronted by a motley crowd of workmen and employers, some with plaster still on their shoes. They were eating and drinking and carrying on as Al started to tell his stories. He was going great, and was just starting his fourth when the chap giving the party whispered:

"Would your mind if you stopped now? You see, we've arranged for a demonstration of this plaster. It's all prepared, and if we don't do it now it will set, and we can't work."

## Want Lookers

We were talking to showmen from Holland, Denmark and Sweden while sitting at one of our local night places noted for its lookers.

"This show would make a fortune in Amsterdam during the Olympic games," ventured the Hollander. "Europe has never seen anything like them."

"Sweden would go mad over them," ventured the guy from Stockholm. "My country is in splendid shape financially just now, and feels it is rather neglected by visitors and tourists from America. These girls would be wonderful there."

## The French Way

Which reminds us that our loveliest American girls, such as adorn our best shows and cuties, have never been seen abroad, or, if so, never to the best advantage. A delegation appeared at the Les Ambassadeurs last season, but were not our best girls, and were insufficiently trained and badly displayed.

We asked a French showman what he thought of a complete cafe show in Paris composed of girls such as, for example, the Guinan girls. He surprised us by saying it wouldn't do. Pressed for a reason, he stated that as soon as the patrons found out they could not go out with the girls after the show they wouldn't come any more. This is expected, he said, in every cafe in Paris except the Ambassadeurs.

## John Price, Hotel Mgr., Accused as Defaulter

Mystery surrounds the arrest of John Price, for five years manager of the Martha Washington Hotel, for women at 29 East 23rd street.

Price is 41. He was arrested by detective Joseph F. Fitzgerald, of the West 47th street station. Price is specifically charged with the defalcation of \$168 of the hotel's money on Feb. 18.

He was arraigned in West Side Court before Magistrate William C. Dodge on a short affidavit alleging larceny. At first the amount stated in the Court papers read "\$5,000 larceny." When bail was suggested of \$2,000 the Court was bewildered to have lower bail requested than the alleged amount taken. However, the affidavit was changed and Joseph Broderick, attorney for the defendant, obtained \$2,000 bail for Price.

Reports were current that Price had embezzled \$40,000. This rumor was quickly dispated by Fitzgerald and Lester Hills, general manager of the Manger System, of which the Martha Washington is part. The complainant against

Price is "Henry Euster," according to the police record. Mr. Euster turned out to be Henry Knester, an executive of the Times Square Hotel.

Reports had it that Price had borrowed large sums of money from women guests at the Martha Washington. Whether this was so could not be learned. Hills is quoted as saying if such were the fact the executives of the Manger system would hardly know of it. Why the arraignment took place in West Side Court is a mystery, as Price should have been arraigned in Yorkville Court.

The defendant is married and comes from Indiana. "We have received no complaints that Price received money from guests," said Mr. Hills. "We have checked up carefully—and know—where we stand," he said. "It won't come to more than \$1,500. There were just a few accounts I told out for himself," concluded Hills.

Raymond Hitchcock and attorney Phil R. Davis of Chicago are writing a play in collaboration, tentatively titled "The Old Medicine Show," in which Hitchcock intends starring.

## On the Riviera

By David Sturgis

Cannes, France, Feb. 15.  
Broadway is cavorting on the Riviera. And so is Count Salm.

Broadway is winning at the baccarat tables at Cannes—but Count Salm is losing all along the line. He is still chasing American poultry.

The Dolly Sisters. Nurses prop them up at the tables—while they bag the gold of the Greek syndicate. Diamond merchants along the Croisette wait for the dawn to come in. When the gleam of day is ripe, another stone of Saturn flickers on the psychic digits of the fair Jenny. And what of Rosie?

Let Mrs. Nash tell the tale.

Yes, she is here—Mrs. Nash—now Madame Dubonnet. So subdued, so chastened with domesticity is she—that the old loves shake their heads—and speak of young Dubonnet in whispers. Robert Browning snatched Elizabeth from the grave and gave her fifteen years of felicity. Such is the miracle of the liquid potentate of France—who broke Mrs. Nash to a froissade—and turned those dragon eyes into blue columbine stares.

Page Elsa Maxwell. She is gleaming on the Riviera. She has been approached by some syndicates—visible or otherwise—to turn the Cote d'Azur into a summer resort. She is here ahead of time—with her group of nouveau riche, crimped, royalty, pious couturiers, and aging debutantes—working for the beauty of France—without a thought of gold—though with no little feeling.

Broadway. Broadway. These names are muddled to you. They have become true moutarde with the years. And Charlie Schwab is playing the lean, and Schwartz, the toy man, is playing the fat; and Thelma Morgan Converse Lady Furness reclines in a robe of gold—forgetful of the days when Sam Goldwyn almost starred her at Hollywood.

As I write, something has happened. They are putting Count Salm out of the baccarat room. What has he done? Flirted with a lady over 13?

## NAILED PHONEY COPS

Two Posing Sleuths Offered "Protection" for \$50—Accepted \$25

When Thomas Commerford, 34, 2674 Valentine avenue, and William Lawlor, 34, 2284 Grand avenue, entered the restaurant of Bernard Bonat, 308 West 53rd street, to sell police protection, they were unaware that two real detectives were secreted behind a piano.

As a result, they were arrested on charges of extortion after accepting \$25 on account. According to detectives Gilroy and Dugan, West 47th street station, Commerford and Lawlor entered the restaurant on Thursday about 3 p. m. Commerford said he was "boss of the cops in the district" and for \$50 could guarantee protection.

In substantiation, the detectives said, Commerford produced a badge. Bonat told the two "officers" that he did not have enough money at the moment and suggested they call some other day. They said they would and left. Later Bonat notified the detectives.

While Gilroy and Dugan were in Bonat's place investigating the case, a partner of Bonat's came in and for enter a house next door, also a restaurant. The detectives told Bonat to invite them in and then marked \$25 in bills which they instructed him to give them.

The two pseudo detectives entered and near a piano behind which were Gilroy and Dugan. Bonat told the men he had gotten \$25 and would be able to get the additional \$25 they asked in about a week. Commerford and Lawlor said they would be all right and the sleuths said, the two men assured the owner he would not be molested.

Before they had a chance to leave, Dugan and Gilroy came from their hiding place and confronted the men. Commerford dropped the \$25 on a chair. Both were arrested and taken to the station house. They declined to make statements.

When arraigned before Magistrate Dodge in West Side Court they were held in \$1,000 bail each for further hearing.

## INSIDE STUFF

ON SPORTS

## Strong for Schwarzer

Manhattan College alumni are reported to have contributed to a fund for Joe Schwarzer's salary as football coach, believing through his connections that Manhattan will be able to secure some big games.

The college, now located in new quarters in Yonkers, N. Y., has not been getting enough attention from the New York dailies, according to its supporters. They believe a few big games will change this attitude.

## Golfing at Palm Beach

Palm Beach has its sunshine, bathing and so forth but for showmen the real portion of the day is spent in golf. A daily forenoon had Joe Leblang, Sam H. Harris, Arthur Hammerstein and Maxie Blumenthal as the players. Side bets between them is the big idea.

Harris and Leblang were fighting it out and it looked like a clinch for Harris. He was three up and four to go as they approached the 18th hole. The odds were anybody's but Leblang copped all four holes and what Harris said is of classic trend. It made Joe's trip to Florida complete.

## Aronson's Basketball

Jules Aronson, connected for many years with theatricals and who for the past few years promoting sports in Philadelphia, grabbed a lot of basketball when taking over the local franchise for big league basketball. He is several thousand in the red but recently wired an offer of \$50,000 to Jack Dempsey to fight Jack Gross, local heavy in one of the ball parks next summer.

With any kind of a weather break Aronson should recover his losses with open air boxing as he is personally the most popular promoter with the fans.

## The Garden's Raspberry

For some reason the New York state boxing commission started a fresh drive against smoking during professional cards at Madison Square Garden last week. The place was packed for the McLarnin-Terris encounter and, heeding a warning of expulsion, those at the ringside kept down the smokes.

Joe Humphries started to thank those present for complying with the non-smoking edict. In answer, the fans gave him a long, loud raspberry. It sounded even funnier over the radio. Immediately afterwards, matches flared up all over the upper regions.

## McLARNIN NEXT CHAMP; KNOCKS TERRIS COLD

"Baby Face" With First Right Sock Eclipses Sid in First Round

By JACK PULASKI

Tommy McLarnin, the sensational lightweight from the coast, made his eastern debut at Madison Square Garden Friday, and was accepted as the leading contender for the world's championship. He knocked out the fleet Sid-Terris, past leading contender of New York and it only took one wallow. Sid went out cold, minute and 46 seconds after the opening bell.

McLarnin, popularly called "baby face Tommy" on the Pacific, came this way with the rep of being a knocker out. He was not overrated. Some of the best of the wall men are his victims, including Kid Kaplan and Joey Sanger. Tommy has a tendency towards the welterweight division, but his poundage was announced as less than the lightweight limit of 135. He looked more.

Some of the smart fight people regarded Tommy's prowess with skepticism. They were inclined to bet on Terris and said so, even though the last minute odds switched from 8 to 5 on Terris to 6 to 5 on McLarnin.

## Ticket Sale Stopped

The Garden was packed as never before. Firemen stopped the sale of standee tickets, and the fans spilled into every nook and corner. Plenty of money at \$11 top—and to look over a new boy. Shows how fight followers love a socker. Even though the battle was one of the briefest since the Garden's opening, money's worth was delivered. The fans were somewhat shocked. Sympathy went to Terris, who was revived in his corner only after several minutes of cold water, ice and salts. From the moment of the knockdown, the entire Garden stood until finally Terris climbed out of the ring. Then only did the mob disperse.

Plenty did not see the blow. It was a right hand to the chin, a short vicious chop. Terris had been knocked down before, and sort of had the rep of a glass jaw. But before the coming of dynamite baby face, he always got up at nine, and more than once fought his way back to victory, as last summer when toppled by Ruby Goldstein, he arose and sent Ruby to dreamland. Sid never was never hit so hard before. He dropped on his face and there was but one feeble squirm to wriggle up. Then the lights went out for him.

## Favorite Over Mandel

The forfeits are up for a match between McLarnin and Sammy Mandel, the present champ. There is little doubt but that Tommy will be made the favorite when they meet and the chances are he will

cop. If Terris could not stay away from the little mick's right, Sammy will probably find it as difficult.

It may have been that Terris took Tommy's rating too lightly. It may be too that he realized the only way he could win was to stop baby face. Within the first 30 seconds, Sid shot a right to McLarnin's face. Maybe it stung but didn't disturb the coast kid. The tales from the west say that Tommy has been brought along very carefully. Few knew about him until this season, when the tide of the knock-out conquests altered this way.

It was Erin's night. McLarnin entered the ring with the greenest green bathrobe in the world. On the back was a large harp and the robe looked so stiff that it might have stood by itself.

There were three eight-rounders preceding the main event. Sammy Dorfman, outpointed Chick Suggs, the clever New England colored lad. It was a close decision and only a knockdown of Suggs in the first minute saved the bout for the East Sider. Sammy cracked a left hook to his shoulder, not getting up until nine. Dorfman could do little with the colored boy thereafter. He failed to use his right until the fifth round, and after that but occasionally.

Preceding, Dominick Petronne beat Lew Perfetti and did it thoroughly. The slighter Petronne did not seem to absorb the heffier Perfetti's blows, but he out-hit him all the way. The boys have met a number of times. This time Dominick had Lew's number. It was one of those socking matches that fans love to watch.

Willie Siegel and Walter Babcock met in the first fight. It was stopped in the fifth round with the match being awarded to Willie.

Big doling are expected again this week. Jack Delaney had Tom Heeney meeting tomorrow (Thursday) night.

## Pari-Mutuel Betting Bill Introduced in New York

Albany, Feb. 28.

A new attempt was made to legalize pari-mutuel betting in New York state in the introduction of a bill by Louis A. Cuvillier, in the Assembly last week. It is similar to the Illinois law. It was one of those wagers. Measure provides that each corporation licensed to conduct horse races may, on application to the Secretary of State and the payment of a fee of \$10,000 for each racing day, receive a license to conduct or supervise the pari-mutuel system.

A tax of five per cent on prize receipts is provided and the secretary of state is authorized to have a representative present at each meet to examine the books. Three and a half per cent of the money wagered would be retained, out of which two per cent would go to the state as taxes and the remainder applied to the association's expenses.



## A TIMES SQUARE GAL WRITES BACK HOME

wise inevitable and hardening horror of institutional care. Nanett is 20 and beautiful. Some patients person might teach her that work is the wisest way. But if assuming the responsibility be sure you have plenty of patience.



# Among the Women

## By the Skirt

**The Best Dressed Women of the Week:**  
**ALBERTINA RASCH GIRLS**  
 Designed by Dolly Tree—Executed by Brooks  
 Capitol Theatre, New York

### Clothes Disappointment

Mildly amusing is the latest Norma Shearer film, "The Latest From Paris." Expected plenty of dressing; but not.

Miss Shearer is a saleswoman for a cloak and suit house, and her only clothes are a few tailored frocks. Miss Shearer and her husband, Irving Thalberg, were also in the weekly news reel, and it was noted she wore a costume from the film.

Two box coats made double breasted had very short skirts. A velvet jumper's plaid skirt was carried out in the facing of a hat and the lining of a coat. What seemed to be a gray outfit was sumptuously trimmed with fox. Black velvet was adorned with lynx. The dress had a white front of two wide reverses.

### Capitol's Smartest Stage Show

The Capitol's stage presentation this week is quite the smartest it has had. Called "Tick Tock," a drop first had a huge gold clock in direct center. Hands are pointed at three, and from the rear "Three O'Clock in the Morning" is played by the Walt Roesser band. The drop ascending reveals the band in black patent leather smocks with red belts and collars. Mr. Roesser was in morning costume. Two French clocks make up the back drop, with swinging pendulums.

Al and Gussie Bloom do an eccentric dance, the girl wearing a green dress with purple ruffles and yellow bloomers. Helen Yorke, with a voice far above the average, wore a white chiffon frock. Her bodice sported a wide panel hanging back and front. A diamante girdle was caught at one side with a huge pink flower. Later, Miss Yorke appeared in a flame colored hound skirt. It was elaborately embroidered in silver and brilliants. A crescent of silver adorned the head. Silver slippers were worn.

The Albertina Rasch Girls are gorgeously gowned. Their first costumes consisted of black net ballet skirts picked out with a silver edging. Bodices white and tight black. Head dresses were silver caps with black and silver ruchings. The girls came back for their second number in ankle-length dresses made of yellow taffeta. The very full skirts had three flounces edged with net. Each flounce carried a pink rose. Tight bodices were finished with tiny puffed sleeves. Huge yellow straw hats were trimmed with wide green ribbons in two shades. For the finale, the girls appeared in long capes of white taffeta painted in brilliant colors. Hats were of satin made with exceedingly high crowns and green plumes.

### "The Royal Family" a Wow!

"Able's Irish Rose" ran five years, "The Royal Family," at the Selwyn, should run forever.

Here is a show for every generation. It will never grow old-fashioned. Only one word for this production—gorgeous.

David Burton has done a superb bit of direction. The same can be said of the casting.

Performances of Haldee Wright, Jefferson DeAngelis, Ann Andrews and Otto Kruger are as perfect as can be found on any stage. Miss Andrews is gowned beautifully in the three acts. Black velvet was one gown and another was of a sand colored velvet, both made with a blouse waist line. Each had square cut panels hanging below the hem. Her tea gown was of mauve chiffon and satin. Miss Andrews also showed a mahogany colored velvet coat, trimmed with red fox.

Miss Wright was a regal dowager in her flowing robes of white, black and purple. Sylvia Field appeared in a riding habit consisting of tan jodpurs and brown coat. She wore a coolie coat of brocade and a pink chiffon negligee. Besides a squirrel coat and a cloth dress of grey and green. Catherine Calhoun-Doucet was smartly gowned in a mulberry velvet street dress with hat matching. A black velvet dress was very nicely made.

What a wow this show will be in London.

### Cohan's Padded Play

George Cohan's latest, called "Whispering Friends," at the Hudson, is lively enough all the time. There are two acts and five scenes with only the drop of the curtain to indicate the passing of hours. It could be rolled down to a 25-minute vaudeville sketch.

Anne Shoemaker is smartly dressed in the two acts, and also Elsie Lawson. Miss Shoemaker is first in an evening frock of ivory chiffon made with the blouse effect and long ends at the side. Her second was of a shade of roses, called ashes. The skirt had a two-flounce circular motif. Low grille was bowed at the side. A very short boudoir gown was carried out in the same material.

Miss Lawson chose green chiffon for her first gown. The long straight line was relieved by a black panel of matching cock feathers. A caped ensemble was grey with the dress made jumper fashion. Small brown hat. Edith Gresham was a neat maid in a black costume, followed by one of grey with the inevitable lace-trimmed aprons.

### Funnier Than Ever

The Parody Club means Eddie Durante, Eddie Jackson and Lew Clayton, funnier than ever. What a show they are doing now, and these boys have surrounded themselves with plenty of femininity.

Janet and Listz, two misses with harmonizing voices, are in black dresses made in ruffles of net with a bodice adornment of pink roses. Mile. DeLye, who is stepping on Mile. Fift's toes, is wearing a dress made up of strands of white and black beads. Miss Carleton, tall blonde with an exquisite figure, does her bending number in a black and white fringed costume. The toga of a Roman covers her diamond trunks and brassiere for a second number.

### Likes Frances Shelley

There is a young miss up at the Benny Davis nite club, Frances Shelley, who will bear watching. She should go far if properly handled. Miss Shelley sits on a low stool and croones sweet melodies, holding attention in a caress and that is going some in this day.

What Miss Shelley needs is to get some smart dressmaker and have a distinctive costume designed for her. In looks she resembles the Jane Cowl of a few years back. A powdered blue bouffant is the present costume. More leg and less skirt would be better.

### No Film History This Week

The pictures showing on Broadway this week will not make film history. Behold Daniel's latest, "Feel My Pulse," is but passingly fair.

Miss Daniels is wearing some fetching costumes. A negligee of white satin has a chinchilla collar and sleeves of a crystal embroidery. A black velvet one is trimmed with white fox. Dyed ermine coat with fox trimming is worn over a chiffon dress.

Up at the Roxy is Madge Bellamy in "Soft Living," another ordinary film. Miss Bellamy is first as a lawyer's assistant in the usual type of office clothes. As a bride she is lovely in a filmy dress of satin and net and a huge hat. Very lovely is a black velvet dress made with a clever lace yoke. There is also a black taffeta buffant.

Mary Duncan, of "Babe's Adventure" fame, will make a name in picture, if given the breaks. She wore a metallic jumper frock with a fur piece and good looking hat.

Gladys Rice is singing from one of the corner balconies in a white and crystal gown. Miss Rice's voice sounds fuller and richer than ever.

## You Figure It Out; Too Much for a Man

Conrad Veidt's wife, who went to Germany before Christmas, returned to New York last week, bringing her infant daughter and a 15-year-old girl named Ruth Holl, who is the daughter of Mrs. Emil Jannings.

Mrs. Jannings was formerly Mrs. Veidt, and Miss Holl, the child of Mrs. Jannings' first marriage, was the step-daughter of Veidt before she was Jannings' step-daughter. It sounds something like the old gag, "Is there any reason why a man shouldn't marry his widow's sister?"

Veidt and Jannings are close friends and Mrs. Jannings (former Mrs. Veidt) and the present Mrs. Veidt are also very friendly.

## SOME GIRLS ON AND OFF THE SCREEN

Half the girls baited by the title to see "The Latest from Paris" were squawking because the picture didn't make good on it. Norma Shearer wore one of the standard ready-to-wear models from 37th street.

Norma plays a cloak and suit traveling saleswoman. Whether or not the title belies the dressing, the film is a good bet for the women. The girls will like to see a business girl heroine who really looks, acts and dresses like a business girl. Miss Shearer's a business girl a boss might hire to do a little work.

"The Latest from Paris" is all Norma. She'll have a chance to prove her draw in this picture. It's a flimsy. And Madge Bellamy played the identical yarn at the Roxy less than a month ago.

But with Norma and with Ralph Forbes playing the competitive saleswoman, it's a girls' picture with a girls' star.

### Double-Crosser

A lad who pulls a thousand a week writing a syndicated column side-steps even Leblang's when he wants to throw a theatre party. He wrote a note to a sell-out last week asking for five for Friday.

The press agent had to hustle around to buy up the seats. And the column carried a description of the lad's swanky guests and party without even mentioning the show.

"The Leopard Lady" is one of those exceptional films which could have been sold to the wise guys for two dollars as a burlesque. Photographically, it's a gem.

The story is one of those heebie-jeebe mysterious gorilla-killer affairs which lend themselves perfectly to burlesque. But in acting—well, probably it's Jacqueline Logan who establishes the burlesque pace. The school of vamping which went out with Theda Bara is here revived by

Another lovely voice came to light during the "Gay Musketeer" stage bit. It belonged to Marie Sampson.

The Roxettes, girls, were in mauve velvet pants and crystal brassiere. Down one leg were cock feathers. Head dresses of silver and coke were perched saucily upon these girls.

Very lovely indeed was a three-toned ballet. One set of girls were in white chiffon made to cling to the figure with long ends floating from the shoulders. Another set were in full tarleton costumes of many colors. Each girl represented a different flower, that being carried out in the high medallion-like collar. Silver fringe was used for the third group of girls.

### A Picture of Gum Chewers

The brightness of the Capitol stage presentation stood off the gloominess of its picture, "The Crowd," last week. Here is a picture enough to give one the willies. Some shots of New York are interesting enough to be in a travelogue and of interest to the middle classes of this country who never have hopes of seeing the big city.

Along the picture might have been a little gum. Its director had the idea the American poorer classes must chew gum. The only time gum could be called artistic was in that little bit in "The Big Parade" between John Gilbert and Reenie Adore. As King Vidor directed both perhaps the gum was continued.

The stage at the Capitol was brightly hung for the Walt Roesser band. Huge chains of white balls became coral or any precious stone in the many changing lights. Sixteen girls on an elevated platform over the band in full black robes over black net dresses. The silver trimming was matched in the slippers that had a tendency to make the wearers' feet look large. White wigs made an interesting note.

The girls appeared in another number dressed in blue costumes. Huge bows of variegated colored ribbons formed the very short skirts. Legs were bare and on the feet were green slippers. On the heads were three cornered hats on blue with shaded green plumes.

Dennis Sisters looked well in pink null dresses made with full skirts and at one side were of shades of blue ribbon combined with a flowered decoration. The three girls were draped around a beautifully decorated piano in the orchestra pit. The girls appeared later in black net dresses made in ruffles.

Pauline Garton did a novelty dance in pink net ruffles and plain satin bodice.

## GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

### Noisy and Terrible

Bennett's "Big Banner" troupe at the Columbia were certainly shouting the battle-cry of burlesque. Nobody has ever understood the words, but this company gets the prize for volume. Each voice was as soothing as a subway turnstile. Together it could have been battle practice by the navy.

And as gentle as the slugging was, the humor was worse.

The wardrobe was given credit on the program, and that didn't call for as much courage as would ordinarily in the theatre. One set of rose velvet costumes had evidently been mistaken by someone for dust cloths, but it was a natural mistake. A black and white satin and velvet ensemble was effective, and several taffeta frocks were, too. Two white shawls rose embroidered were pretty. Most of the other costumes would have been scant on midgets.

Isabelle Van wears tights when she wears a costume—that is, one without an intriguing scarf—and she looks much better than her runway girls who scorn them.

### Renewing Your Youth

"Rose-Marie," the picture, proves the credit due the chorine of the musical. Of course, the show also had the music when it was new. Now it's more of a liability than an asset.

Joan Crawford is always a pleasure, but it's unusual how Creighton Hale could bring her such a perfectly fitting black satin gown unless she had sent him a plaster cast of herself.

Like renewing your youth to see House Peters again. He was an unjustly accused woodsman when the Northwest Mounted were on kiddie cars, and he doesn't look a day older. More film to him.

### Not Much Change

In "Fashion Madness" Claire Windsor wears a trailing velvet negligee with flowing crepe sleeves. Liking her idle life Reed Howes got behind his tiny moustache and carried her off to Canada so she could cook beans for him. Her costume for the involuntary trip was of white net, the bodice embroidered with small silk flowers and the floor length skirt a mass of ruffles. The metallic scarf worn with it has ostrich trimming all around. Neither man, woman nor

the Logan lady. Arch, no end; and as for her flirtation scene, where as a lady detective she sets out to win her suspect, there just isn't a man on 8th avenue who wouldn't suspect something phoney in such desperate coquetry.

It's a lot of fun to see this old eye-rolling hip-undulating style of vamping again. Both the girls and boys will enjoy it. It will take them back to the old days when a wiggle was a promise instead of an out.

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methods have changed much since Shakespeare tamed the shrew.

### Double Lewis Day

Lewis Day at the New York, George as "The Four Flushers" and Ralph as "Casey Jones." Ralph has engineered as many trains into the New York it should be called a station, not a theatre. Kate Price has her usual big part in "Casey Jones" and the Ohi! so slender heroine made herself even more slender by wearing a black velvet gown with skirt that fell to the floor. The bodice was long and tight and the full skirt shirred where they met. A dark cloth dress had a striped ribbon belt at the natural waist line and a rolled brim velour hat was becoming. She drove in a coat of rubberized orepe de chine.

"Casey Jones" proves the practical value of innocence when the undermined bridge stayed up for the train of five or six cars with the innocents aboard and crashed when the villain's lone engine tried to cross.

### Winter Stuff

The extraordinarily beautiful snow and mountain scenes in "Peaks of Destiny" would make it worth seeing, even without the added thrill of the race on skis with the camera following the racers. This helped counteract the usual German failure to excite anything like interest in the players.

The heroine, pretty but nameless on the screen, sported a white fur coat and cap when she wasn't wearing crocheted shawls of various kinds. As a dancer, too, she was graceful as the slow motion shots proved. Other slow motion views of the 18th carnival were less done.

### From Woollens to Chiffon

"Red Riders of Canada" gives the complete picture in a few words of red riders (couple of uniforms) Canada ( scenery). Movies have changed their motto to include woman—getting a man requires no skill these days. It's getting rid of 'em that's being perfected now.

In this case it was really Patsy Ruth Miller who trapped the villain's gang four men. The main menace had a nice black silk shirt and three sharp points of hair as a moustache. Patsy wore comfortable woollens, sweaters, skirts and plaid jackets in the day, but sheer silk and a chiffon negligee at night.

### Satisfying

"Aflame in the Sky" is guaranteed to satisfy every kind of fan. Sharon Lynn was lovely in a Spanish wedding gown of white lace. A flowered chiffon with shoulder bow and long ends was pretty, too, as well as a light color silk with round collar of black lace and a band of the same material at the bottom of the skirt. The dog fan will be disappointed at Ranger for taking a day and night to get his man when he was apparently at his heels the entire time.

### Best Dresser First

In "Outcast Souls" Priscilla Bonner looked smartest before she married money. Her cloth coat then had buttoned lapels with standing collar and wide belt topped by a dark beret. A light silk frock had the embroidered peasant blouse and skirt shirred about the hips.

Her lounging pajamas were black embroidered in gold and a two skin black fox skirt was worn with a box pleated skirt and short coat.

### A Slap Covers Everything

"Grandma's Boy" isn't a day older than when he was first seen, as far as enjoyment goes.

Above the laughter there was a slap heard round the theatre. The woman looked as though she could throw Dempsey over a fence. Sapeau walked without a word. As he hadn't said anything either, it was an impressive conversation.

Trevor and Harris, dance team, succeeds DeVilla and O'Rourke at the Bermudiana Hotel, Bermuda, this week. The De Marcos may succeed Trevor and Harris in two weeks.

Keller Sisters and Lynch sailed Feb. 24 on the Olympic to open March 5 in London, doubling between the Cafe de Paris and the Coliseum.



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## INSIDE STUFF

### ON PICTURES

Through the replacements in the Stanley Company's board at the meeting last week, it looks as though that company is now more fully controlled from the New York than the Philadelphia end. One report is that the Stanley people placed Mrs. Jules Mastbaum on the board in an effort to induce Mrs. Mastbaum to retain her active interest in the organization her late husband directed to its present eminence.

No mention has come out as to how the New Yorkers in the Stanley Company view the present outlook, or what their thoughts may be on a merger.

Metro-Goldwyn-Mayer seemed to be in the air over "The Crowd" during and after its making on the coast. The picture required almost a year and is said to have cost a million dollars.

The same indecision followed the picture's opening at the Capitol, New York. In and outside of the trade, with the reviewers of the dailies giving the Vidor film the best break.

Moving the picture from the 99c Capitol to the \$2 Astor, if only to fill in time at the latter and with the exploitation angle in mind, while odd for Broadway, was accepted as a smart maneuver for the two or three weeks only "The Crowd" can go there. It did \$5,000 over the week end at the \$2 scale, indicating a gross of around \$11,000 for its first full week.

With the Astor on Broadway, the picture has the advantage of location. That Broadway is most favorable for the \$2 pictures for drop-ins and overflows is undeniable. Disadvantages of side street houses even on 42d, for that class of pictures are also evident.

The Aaron Sapiro movement to create a co-operative group of independent exhibitors with a centralized purchasing power, in Greater New York, is creating considerable interest throughout the country. Exhibitors in several of the larger key cities have asked Sapiro for details, and inquiring if the movement would be extended throughout the country. It was announced that the group movement would be concentrated at the beginning to Greater New York.

Signed contracts and agreements from the independent groups to the Sapiro organization are coming in slowly on account of the rigid provisions made by Sapiro. It is necessary for each holding and operating company, to call a meeting of their board of directors, for approval of the contract in full, authorizing the president of the company to enter into this agreement before it can be valid. The conditions of the contract are so stringent and severe that many of the lawyers to whom the exhibitors have referred the contract have asked for more time to study its text.

The Sapiro office has been swamped with applicants for positions in the new organization. Mr. Sapiro expects to create a large office with seven or eight different departments, in charge of able executives. The most important department will be that of Film Purchase, and Jules Levy, now the manager of the First National Exchange in New York, has been particularly mentioned in connection with that position.

A smart but somewhat tactless scenarist, title writer and playwright heard a man tell a story about the career of a prize fighter. Having his playwright instinct, the smart guy put two and two together and figured it would make a great play. He got hold of a chap who has a couple of surefire box office plays and pictures to his credit and asked the latter to collaborate with him. The latter okayed it and went to work on the play.

He worked out two acts and then went to the suggester and told him it would be a good idea for him to supply the material for the third and final act. The answer was that he was busy, but as he had given the idea and premise for the play he would make a bargain with the playwright which provided that the latter get the stage rights to the opus and the suggester get the screen rights. This was satisfactory.

About two weeks later, he who had heard the story and concocted the idea for the play told his pal, who had done the work, that he had already disposed of the screen rights to a company he was employed by for \$10,000, and hoped the other guy would get as much out of the stage rights. In the meantime, the guy who supplied the original idea is waiting for his pal to say "Thank you" for the wherewithal.

Freddie Schader, having joined with the Fox executive organization, is to step into a unique position for the film business. Freddie will be virtually a personal representative of Winnie Sheehan's, stationed in his own (Schader's) office on Broadway, in search of story and talent material for the Fox studios. This will include recommendation of stage plays as well.

It's understood that Freddie's range is unlimited, that is under no restrictive rules and that his selections of scripts or people will require only the Sheehan approval. This unusual scope is said to have been placed with Schader through Winnie's confidence in his judgment, they having been friends during the many years Freddie Schader was a newspaper man in New York, a profession once followed by Winnie.

Besides Freddie knows his Broadway backwards and also the picture business, a combination Sheehan considers of much value to his picture productions.

The scientific theory of the development of man through the ages has found its way to the screen in a five-reel picture produced by Louis H. Tolhurst, scientist, who has done a great amount of microscopic motion picture experimenting during the past 10 years.

The picture is at present riding along under three different titles: "The Tree of Knowledge," "The Theory of Evolution," and "The Creation of Life," one of which will be finally selected. The film starts with the theory of the beginning of life on earth and carries through the various stages of life development by means of moving microscopic studies of each stage.

Tolhurst, who made a series of scientific one-reelers for Educational several years ago, is said to have spent over five years in making the picture, with a cash investment of about \$100,000.

The large increase of picture house advertising in Detroit dailies and the seeming unwillingness of the editors to increase the volume of reading matter in accordance with paid lineage, has brought about a unique situation.

Joining with the press agents in the squawks are the critics and theatrical scribes who find their stuff discarded, important or not. On several occasions one Detroit daily carried a full page of theatrical advertising without a line of reading matter. On each day the film reviewer of the respective paper had a juicy column and set up a loud wail upon finding his stuff entirely omitted. But to no avail, for the ad manager told him where to get off—and he did get off.

With no relief in sight, the situation has evolved into a test for p. a.'s as to who can write the most attractive advertising copy.

It is seeping through the show trade that the big chains in the picture end are so systematizing their theatre operation that house managers

and press agents are under a maximum salary limit with no minimum. It is said that one large chain has placed the top salary for any house manager at \$100, with that amount seldom paid; the scale running from \$50 to as low as \$50 a week. With press agents, the top is reported at \$85.

The matter of swivel chair operation of a big chain always has been under dispute. Showmen rather raise their eyebrows nowadays when hearing of this latest departure. The maximum scales seem to apply to the very expensive houses as well as those of lesser cost and capacity on the circuit.

Reports persist of a seemingly close working understanding between Paramount-Public and Loew's, the latter with pictures and theatres also. There doesn't seem to be any contradiction that Public and Loew's have an understanding on theatre building within Greater New York. Loew's is to do the building with Public dealing in that understanding may extend outside of New York also, with either to build in open territory, offering the other a piece with the understanding possibly also taking in United Artists.

If there is an agreement on picture producing, sales or operation, the extent is not known. Competing picture firms allege the understanding all around but profess to believe no part of it is in writing.

It is reported government claims for income taxes outstanding against film companies are close to \$14,000,000 and that suit may be brought to force payment. In some cases the difference lies between the actual earnings of the companies and the statements issued for stock selling purposes. Income tax officials may have seen the stock selling statements and compared them with the low returns shown on the books to collectors.

One company which issued a statement showing around \$2,500,000 net profit last year, prior to the floating of a bond issue, made less than \$500,000.

The actual salary Al Jolson received for his one week this month at Loew's State, St. Louis, was about \$15,500. It exceeded the flat salary of \$15,000 paid him by the Metropolitan, Los Angeles, some months ago. His terms at St. Louis were guaranteed of \$10,000 up to \$30,000 and 50-50 over that amount. The house did \$43,000 on the Jolson week. Al just fell below the house record of \$45,000, the latter piled up by "The Big Parade," running by itself and to an extraordinary turn over daily, meaning more performances by the picture than Jolson could possibly have given in person.

Independent holders and distributors of short subjects in New York and New Jersey are bumping into a new phase of market conditions not regarded as helping in a financial way. It is price cutting on "shorts" to force exhibitors into taking them in preference to established brands heretofore consistently used at the different houses.

The large increase in short subjects by the big producing concerns has made it hard for the independent handlers of the briefs to keep up their prices with other years.

Arch Selwyn's announced intention of bringing "Dawn," English film, over here recalls that Joe Plunkett, of the New York Strand, played a picture called "The Cavell Case" at the Strand in October, 1918. This feature marked Julia Arthur's first screen appearance. It was written by Anthony Paul Kelly, J. G. Adelphi directed, and it was released, at that time, through Selwyn.

Whether the film will be brought back, because of the "Dawn" publicity, is not known.

Fox production heads are mulling over the angles of remaking "A Connecticut Yankee." The Mark Twain story was originally made by Fox after Douglas Fairbanks had remade it.

"Yankee" was one of the early full length comedies, opening around Christmas in 1920 at the Miller theatre, Los Angeles, for a run. Emmett F. Flynn directed, Bernard McConville adapted and Lucien Andriot was cameraman. Besides Harry Myers in the title role, the cast included Pauline Starke, Rosemary Theby, W. V. Mong and George Sigmann.

One of the tea drinking dames who writes movie chatter for a leading newspaper syndicate was invited to the home of a celebrated screen actress for afternoon tea. It was one of those exclusive parties that started out serenely and ended in a poker game with some wild betting from the writer, who lost \$200 to the film girl.

The actress, however, tried to console the visiting writer by placing the \$200 in her coat pocket, which was not discovered until after the writer had returned home.

Recent picture theatre deals and mergers, gone through with without the approval of the Department of Justice requested or extended, has not prevented that department from talking over, from accounts, some of the combinations or possibilities in mergers. That the Fox deals have been made with indifference to the Dept. of Justice opinion is in vivid contrast to some of the former theatre maneuvers that were deemed requisite for official sanction.

According to an old Chinese proverb, one picture is equivalent to 10,000 words. If this holds true today, the average feature length motion picture of 5,500 feet with 16 pictures to the foot is equivalent to 880,000,000 words. Dividing this by the average number of words contained in a novel one will find that every time a person looks at a motion picture feature, he absorbs the equivalent of 880 novels.

Opening of the Lubliner & Trinz Regal, first de-luxe-colored picture-presentation house in the country, has given Chicago's dark belt smaller houses a distinct shock. The Regal has 3,000 seats and a 50-cent week night top.

First week showed an average \$500 drop in the smaller house grosses, with a report the new house will have to struggle to overcome a big "cut."

Motion Picture Salesman, Inc. (New York District), has an organization periodical called the "Film Salesman." It celebrated its first year by getting out a special number edited by Jack Goldstein, alias Ippish (Commonwealth Film Exchange).

Goldstein made the special number pay by collecting ads and accepted anything from 25 cents up.

M-G-M is readying a picture which will have its exteriors taken in Africa and Algiers.

Valentin Mandelstamm, under contract to that producing firm as a writer, sailed from New York last week to supervise the location work and leaves for Africa next month. Neither principals or director have been selected as yet.

A race appears to be on between E. V. Richards and Joe Kennedy for the fatherhood champ. Both have equal record to date, eight children each; and both fathers still young. Joe is a bit handicapped, being away from home more than E. V.

"Exhibitors' Review" announced this week that, owing to picture business conditions, it had cut its advertising per page to \$60 and a year's contract. Otherwise, it's \$100, and it was \$175. It needed two letter-head pages for the "Review" to explain it.

Rose Pelawick has had her contract with the New York "Journal" renewed for another year at a rate. Miss Pelawick handles the picture reviews and radio news for the paper.

## 15 YEARS AGO

(From Variety and "Clipper")

William Fox won his long fight against the "film trust." Fox had refused to sell out his rental exchange and the "trust" had cancelled his license. Fox obtained an injunction by virtue of which he continued to distribute trust films. Attorney General autumned trust officials to Washington, and as a result the cancellation was withdrawn. The Government had a dissolution suit pending against the Patents Co., and the end of that concern was in sight.

Famous Players was coming rapidly forward. Cherry Kearton had made a successful animal picture in Africa and it was being shown in New York at \$2 at the Playhouse. Zukor sent Kearton back to the jungle to make another record of wild animal life.

Broadway cabarets continued to gain in popularity. Shanley's was reported doing \$30,000 gross a week. Miller's at the old Metropole, and the Pekin on the north side of Times Square, were in trouble over all night operation. Maurice and Florence Walton left Martins' and took up an engagement at Reisenweber's.

Kelsey Allen quit the "Clipper" advertising staff and went to work on "Woman's Wear."

The opening of the Palace, New York, was only three weeks distant, but it was still officially denied that it would play vaudeville. However, Martin Beck in London had just offered a Palace engagement to Clarice Mayne, British vaudeville star.

## 50 YEARS AGO

(From "Clipper")

It was well past the middle of February in 1878 and the town was having its first snow and sleighing, storm starting on the night of the Charity Ball, which combination of events brought out newspaper comment of "women's modern undress" even in cold weather.

Another observation that has a familiar ring is protest against the persistency of legit managers in keeping up high box office prices. "The Clipper" feels that the \$150 legs are done, since the crowds are flocking to the popular-priced variety and minstrel performances.

Talk of Barnum going abroad that year was ended with the circus man's statement that he was undecided whether to open season in Philadelphia or in the Ring, 3d avenue and 63d street, New York. It had been reported that high railroad charges would force the big show out of the country.

The Academy, Chicago, Halsey near Madison street, burned down. Nick Norton (who died recently) was stage manager. The Academy was Chicago's first West Side house.

A lot of routine gags were current even that far back. Arrest of a Chicago criminal charged with wholesale disposal of murdered bodies, inspired the "Chicago crime" gag; while "The Clipper" is moved to observe that the annual ruin of the Delaware peach crop is already overdue.

J. W. Emmett, playing in Detroit, turned away 300 at the box office in spite of a raging blizzard.

Afonso, King of Spain, was married and all political prisoners were released in Cuba.

Pope Plus IX died in Rome.

Yale and Harvard had their own exclusive baseball league. They had just arranged their own schedule for the coming year, playing five games to determine the championship in best three wins.



# THEATRE GUILD OVER U. S.

## "MORE TEETH" IN N. Y. TICKET AGENCY BILL

### Assembly Measure Amended—Mr. Tuttle Leads in Making Regulation Severe

Albany, Feb. 28. Sharper teeth are added in a series of amendments to the ticket agency measure in the Assembly. One provides that no tickets may be sold at any place other than the place of business of an agent licensed under the proposed measure. Other amendments include:

That the amount of tax on main agencies be increased from \$100 to \$200, the tax on branch agencies remaining at \$50.

That any place used as a theatre brokerage office must be used for that purpose exclusively.

That the records must be kept by the licensee, showing his sales and profits and the amount paid for tickets, open and subject to inspection.

That receipts must be issued to customers on demand, showing the original box office price of the ticket and the price paid by the broker. The first draft of the bill provided that this information must be conspicuously posted in the place of business, and this provision is continued, with the additional safeguard of the new amendment.

That no commission, gratuity or bonus may be given by any broker to any theatre or theatre employee as part of the ticket transaction. Maurice Bloch, minority leader of the Assembly, said the greatest evil of ticket scalping in the city has been the man who had his office in his hat. He said such a broker was impossible to regulate. He circulated everywhere and practiced all sorts of deceptions on the public.

The new amendments were introduced on recommendation of a committee headed by United States Attorney Charles H. Tuttle. Others on the committee are Dr. S. Parker Cadman, Rabbi Stephen S. Wise, Lucius R. Eastman, Elmer E. Brown, chancellor of New York University; Martin Conboy and Raymond S. Fiero.

## "WHITE AND BLACK" LIST OF AGENTS

### Equity's Survey About Finished—Names Shortly Issued—For Information Mostly

Equity's compilation of a "white and black list" for casting agents is due for issuance shortly. Equity has been investigating New York and elsewhere for the past year.

It was prompted by complaints of various abuses inflicted upon members by certain casters in order to obtain employment through their offices.

Equity's list will certify casters charging the regular fee of five per cent of the first 10 weeks' salary. Others making extortionate charges will be posted as a warning and for information.

Although Equity officials have been reticent to state at whom the investigation especially takes a slap, it is understood casters evading the license law and masquerading under the guise of "artists representatives" are the chief targets.

Personal managers offering players equitable contracts, guaranteeing a minimum quantity of work during a season have been given a clean bill by the Equity investigators, according to reports.

## FRANCES SHELLEY IN LEAD

Ralph G. Farrum has arranged for Frances Shelley to replace Nancy Welford in the ingenue lead of "Rain or Shine."

It is expected Miss Shelley may go into the part Thursday of this week. She has been doubling in the nite clubs.

## "King's Henchmen" Blows Up on Salary Claims

Seranton, Pa., Feb. 28. "The King's Henchmen," the Taylor-Hill opera, was to have wound up its tour at the Academy here Saturday night, but the final performance was not given. Instead one of the singers announced that the waiting audience their money would be returned.

Trouble started when Attorney Harry Negl arrived at the theatre prepared to lay an attachment to cover a printing bill of \$498 presented by the Atlanta Printing company, of New York city. Then R. Stevens, chorus man, hired Attorney Myer Kabatchnick to try to collect his salary claim of \$120. Three members of the orchestra joined in the action.

The troupe gave a performance in the afternoon, with M. Zlatin conducting. The evening customers got their money back at the box office. The night took was \$4.

## "RITA" AT MAJESTIC; NO BOOKING THROTTLE

### Ziegfeld's Show Moving to Chamin House at \$3.85 Top "Musketeers" at Lyric

"Rio Rita" will move from the Lyric to the Majestic March 12. This spots "Three Musketeers" as the succeeding attraction at the Lyric, first slated to get "Show Boat." Instead "Rio" was moved into the house from the Ziegfeld. "Show Boat" going to the latter house.

There was some speculation along Broadway over the Majestic booking of Ziegfeld's holdover "Rio," as the Shuberts are jointly interested in the Majestic with the Chansins. It was stated there are strings of the date as regards out of town bookings, which will go through the Erlanger office.

The Majestic date was made directly with the Chamin office, through Harry Kline, general manager of the Chamin theatrical activities, with Ziegfeld. When moved, "Rio" will use a \$3.85 top scale, as against \$5.50, the present top. The show was believed due for touring but is still making money.

Jammed Oppenheimers The switch which spotted "Show Boat" in the Ziegfeld is blamed for placing the Oppenheimer brothers in a financial jam over the Lyric. With the prospect of getting "Show Boat" the house was remodeled at a cost of over \$120,000, that figure being about three times the original estimate.

The expected receipts not being forthcoming the Oppenheimers were faced with creditors in the form of the contractors who made over the house. The mortgage also stepped in. The latter, represented by Attorney T. S. Vorhees, has been inclined to favor the Oppenheimers.

Although foreclosure proceedings have been begun as a protective measure, it will take three months to complete the proceedings, during which time it is anticipated that the Lyric financial troubles will have passed.

When it was reported Ziegfeld might place "Musketeers" elsewhere, Vorhees is said to have advised the manager the booking contract must be carried out. Vorhees also stated his principals did not desire to regain possession of the Lyric and did not care to operate it. He takes the position that the brothers are the victims of circumstances.

The Oppenheimers purchased the Lyric from the S. and S. Lyric Co., a corporation in which the Smeathers estate and the Schaffer interests of Chicago are principally concerned. The sellers became the mortgagees.

## Forbes' "Old Man's Darling"

Rosalie Stewart can not just resist—she must do another stage production, although having previously sworn off for this season.

It is to be a comedy, "The Old Man's Darling," by James Forbes.

## ERLANGER ROUTE EAST OF MISS.

### Playing Big Cities For One or Two Months Next Season—With Subscription Lists Locally—Touring Company Enlarged—"Strange Interlude" on Road—Shaw Plays, Too

## JUST AN ART GROUP

Theatre Guild next season will install its subscription seasons in the major week stands east of the Mississippi. Instead of a week, the Guild will go in for a month and two months. It will continue its New York operations as in the past, the extensive touring being in the nature of the organization's greatest expansion since its organization.

This past season marked the Guild's first attempt at any touring. Playing their acting company for a week in Cleveland, eight weeks in Chicago, week in Baltimore and a year ago for a week in Philadelphia, they averaged almost \$20,000 weekly in receipts. In addition to this, a touring repertory company headed by George Gaul and Florence Eldridge has played one and three-night stands as far west as Denver and as far south as Texas. That company, which started early in October, winds up next month in Montreal, where it began, after a good season.

It was the demand for the Guild attractions on tour which has led the organization to expand. Although the one and three-night stand troupe has been booked on the concert (guarantee) plan through the Daniel Meyer syndicate for the re-engagements next season, of which 11 weeks have been booked already, stamps the repertory troupe as a definite success. That this company, which constituted, along with the engagements of the acting company, a "key" toward demand for the Guild, decided the touring plans for next season.

Subscription seasons in the various cities will be booked in Erlanger theatres and that circuit will co-operate with the Guild in putting the local subscription seasons over. Under this plan, set for the first production (one week) will be sold in a block, but at a reduction on the box-office price.

25,167 N. Y. Subscribers This has been the Guild's New York system, and at the moment their subscription list numbered at 25,167. The Guild declares, in its limit, and the books have been closed to new subscribers for several months. A waiting list of considerable proportions has been formed.

The New York subscription guarantee a subscription run of at least five weeks to any play produced, and with six annual productions guaranteed the subscription list, means a minimum season for the Guild of 30 weeks in the metropolis. The Guild theatre has been closed for about 10 weeks only since opened three years ago.

Enlarging Company To provide for the touring plans, the Guild's acting company will be enlarged. It will be separated at times, with part of the troupe playing in a repertory on the road and part playing in New York and vice versa. This is necessary because the Guild's obligations in New York call for six annual productions.

"Porgy," current at the Republic and the Guild's first production of this season, will be sent on tour this spring to break the ice in those cities which have not been touched by the acting company's short tour. "Porgy" opens at the Hollis Street, Boston, for two weeks, starting April 3. After that it plays Washington, Pittsburgh, Cincinnati and Cleveland and some other spots. When "Porgy" plays, the subscription plans will be announced locally in the various cities.

In Baltimore early this season.

## Craig, New on 53rd For Indie Legits

Craig will be the name of the new legit theatre opening about April 16 on 53rd street, between 6th avenue and Broadway. It will have a capacity of 1,500 seats. Its gross rental, from accounts, will not exceed \$40,000.

To date Mr. McGregor, manager of the house, has made no booking connections and it is said the Craig will be independently operated.

The site backs up against the 53rd street L, with an entrance on 54th street. Plot is reported an assembled one, with its reasonableness of cost explaining the low rental.

Another new theatre proposed for the northeast corner of 53rd street and 7th avenue is reported being held at \$200,000 annual rental, by its builder, an attorney named Steinkamp.

## Tulane, N. O., Dark; No Road Shows South

New Orleans, Feb. 28. With the shortest stretch it has ever known, the Tulane, only legit theatre in this city playing combination road attractions, has closed for this season.

There are no road shows booked in and nothing in sight, despite the many legit plays on Broadway this and last season.

Most of the shows the Tulane has played so far since October have been of the shameful kind, for production and acting.

## "Captive" on Coast

Horace Liveright has arranged for the revival of "The Captive," a Little Theatre group in Cleveland putting it on Saturday and Leslie Pierce and Ed Rowland sponsoring it in Los Angeles at the Mayan opening March 26. Pierce and Rowland may bring a name to California for the west coast production.

Both groups will offer the play indef. "The Captive," originally produced by Charles Frohman, Inc. (Paramount-controlled), was withdrawn following official complaint. Liveright subsequently purchased all rights and threatened to mount it again in New York until official objection interfered.

when "The Doctor's Dilemma" played for a week on its way back to New York from Chicago, 4,950 subscription applications were made in case a Baltimore season was held. It will be in Chicago there were about 10,000 applications made during the last fortnight of last fall's engagement.

"Porgy" will also tour next season, having been booked for about the whole list. "Strange Interlude," too, will probably go to the road. This, in addition to the repertoire of the acting company which will be sufficient to take up four weeks in any one of the cities. It means that the Guild may fill about six weeks' time in most of the major stands. Whether "Strange Interlude" will begin at 5:30 p. m. on tour and take an hour out for dinner hasn't been decided. There is the alternative of starting about 7 p. m. and running until midnight. At all events the Guild rates the show as a road proposition. Eugene O'Neill, its author, is said to look at it in the same light.

Lunt-Fontanne on Road Heretofore, the Guild has leased its plays, after it was through with them in New York, to other producers for the road. About 20 of their shows have been so taken out. One of its biggest hits, "The Guardsman," has never been released to anyone for the road and not toured except for two weeks in Chicago last year. That may be taken to mean that it will be used as one of the pieces for Alfred Lunt and Lynn Fontanne when they go out with the acting company. There are also the first plays for potential reuse and at least one of these will be included in each year's out of town plans.

All of these plans represent the successful development of the Guild's subscription idea, which has grown from 500 subscribers in 1919 to the present figure of over 25,000.

## PHONEY PERFUME AT \$7—BUT NOT SOLD

### Julia Sanderson Happened to Know Real Brand—Smelly Bootleggers in Pittsburgh

Pittsburgh, Feb. 28. Julia Sanderson uncovered a smelly bootlegger trying to sell a phoney perfume, when he called upon her Saturday at the Alvin where "Oh Kay" was playing. He offered a bottle of alleged Coty's Chypre, regularly retailing at \$32, for \$7.

Miss Sanderson knows the brand and would not purchase, but her maid did. After the salesman had left the contents were analyzed. Alcohol and cheap violet water, the whole perhaps costing 10c, composed the mixture.

The phoney appeared to have the brand's real labels from old and original bottles, although the labels could have been forged. It's believed that a drop or so of the genuine perfume had been spilled over the neck of the phoney.

Frank Crummit, Miss Sanderson's husband, revealed the trick for the purpose of protecting show people, whom the fakirs are evidently trying to sell.

Variety printed some weeks ago of a band of phoney perfume sellers operating in the Times Square district. It's evidently the same bunch, now traveling.

## SHUBERTS ADVERTISE TO SELL CUT TICKETS

### "Wholesale Ticket Salesmen" Wanted—Filling Theatres Big Worry Just Now

A special theatre party department operated by the Shuberts has advertised for "wholesale ticket salesmen" in the classified section of a Sunday newspaper. The scheme is to sell in blocks to social clubs, fraternal orders, employers in large establishments and the like.

This idea of filling theatres is an adjunct to the cut rate schemes but appears to apply to houses which are being bolstered by two-for-one coupons. A party rate is made, with no special percentage of reduction applying. As a rule theatre parties of the kind are arranged for by women solicitors who work on a 10 per cent basis.

One adv using 39 lines of agate type stated that "back of this proposition is the largest theatrical producing organization in the country." Only five attractions on Broadway were mentioned, all Shubert shows. The headquarters of the party sales department are located in a Shubert office building.

That a filling of such a large group of theatres such as controlled by the Shuberts here and on the road is the hardest problem of the moment is not doubted. Whether the ticket party plan applies to attractions not produced by the Shuberts but playing in their theatres is not stated.

## Bledsoe, Bankrupt

Julius Bledsoe, professionally Jules Bledsoe of "Show Boat," went into voluntary bankruptcy this week with debts of \$2,500 and no assets. The colored singer and actor resides at 281 Edgecombe avenue, New York.

Principal liabilities are for advertising at \$100 to the Provincetown Players, Inc.

## STAGE MANAGER IN LEAD

Los Angeles, Feb. 28. William O'Donnell, formerly stage manager with Coast production of "Sunny," is now playing the lead in the show in San Francisco. He replaced William Valentine.



## 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 (opereetta).

**"A Connecticut Yankee,"** Vanderbilt (18th week) (M-32-\$5.50). Washington's Birthday fell on Wednesday, natural so far as matinees were concerned; only few shows played additional afternoon shows; "Yankee" did and bettered \$26,600.

**"A Free Soul,"** Klaw (8th week) (C-330-\$3.30). Extra matinee here, too, with "Stance" (8th week) excellent; but for full later in week pace would have topped normal gait; around \$8,000 and profitable.

**"And So to Bed,"** Bijou (18th week) (C-60-\$3.80). "The Cherry Orchard" to be revived for special matinee here; costume comedy continues to fair; good money; over \$9,000.

**"Artists and Models,"** Winter Garden (16th week) (R-1,492-\$5.50). New "Greenwich Village Follies" due here soon, current revue probably going to "Stance" (8th week) removal to another house hinted; estimated around \$25,000.

**"Behold the Bridgegroom,"** Majestic (10th week) (C-1,774-\$3.30). Moved here from Court Monday; large capacity of Majestic indicates show will be generously cut-rated for fair; "Stance" (8th week) \$9,000; lately; "Rita" booked to follow in March 12.

**"Burlesque,"** Plymouth (27th week) (CD-1,041-\$3.85). Extra matinee last week, when takings bettered previous week; \$19,000.

**"Cook Robin,"** 48th St. (8th week) (C-960-\$3.30). Based on last week; probably makes some money at moderate grosses; figured around \$4,000.

**"Coquette,"** Maxine Elliott's (17th week) (D-642-\$3.50). No extra matinee, but holiday sales tilted gross somewhat; went over \$19,000, all house can get at scale.

**"Diversion,"** 48th St. (8th week) (C-964-\$3.30). Light gross show with draw limited to orchestra floor; around \$5,000.

**"Dracula,"** Fulton (22nd week) (D-214-\$3.30). Picture figuring on attraction sticking until warm weather; new melodramas do not appear to have affected consistently profitable trade here; over \$12,000.

**"Escape,"** Booth (19th week) (D-704-\$3.30). Although not smash success, considering matinee, lately between \$9,000 and \$10,000, satisfactory for this house.

**"Excess Baggage,"** Ritz (10th week) (C-945-\$3.30). Started out like hit, and while getting good grosses, did not climb to capacity as expected; \$13,000.

**"Five O'Clock Girl,"** 48th St. (21st week) (M-1,492-\$5.50). Three musical heavyweights are listed alphabetically; in this grossing \$38,000 and over.

**"Fanny Face,"** 48th St. (15th week) (M-1,400-\$5.50). Class and numbers making it one of favored attractions of season; again close to \$39,000.

**"Good News,"** Channing's 46th St. (26th week) (M-1,413-\$5.50). May outlast any musical on list; capacity for capacity; last week's takings normally almost \$40,000.

**"Interference,"** Lyceum (20th week) (D-957-\$4.40). Going along to profitable business and making run; nine performances last week; approximating \$11,500.

**"Jimmie's Women,"** Frollo (23d week) (C-902-\$3.30). Properly spotted in roof theatre (atop New Amsterdam); modest tie-up pace of \$5,000 to \$6,000 satisfactory.

**"Lovely Lady,"** Sam H. Harris (10th week) (M-1,051-\$5.50). Wilda Bennett entered cast last week; Edna Leedom being out through operations; last week's takings around \$20,000, although agency sales reported dropping.

**"Manhattan Mary,"** Apollo (23d week) (M-1,131-\$5.50). Holding to first business against newer musical successes and ought to run out season; \$38,000 estimated.

**"Marco Millions,"** 48th St. (31st week) (C-914-\$3.85). An alternating system "Marco" last week over \$19,000, with extra matinee; "Doctor's Dilemma" (12th week) (C-882-\$3.30). Added to the week's premieres; presented independently; opens March 1.

**"Marriage on Approval,"** Wallack's (1st week) (CD-892-\$3.30). Added to the week's premieres; presented independently; opens March 1.

**"Maze,"** Drew attention of police on account of salacious theme and may be forced off; reported doing real business since opening; over \$9,000 (small house).

**"My Maryland,"** Johnson's (25th week) (O-1,777-\$5.50). Will probably run well into spring after slipping away down, picked up by means of cut rate drive; approximately \$21,000.

**"Our Betters,"** Henry Miller's (2d week) (D-642-\$4.40). Revival of Maughan's comedy off to capacity

start; smart draw to real trade; first week over \$20,000.

**"Paris Bound,"** Music Box (10th week) (C-1,000-\$3.85). Not far from \$24,000 again last week; nine performances; one of big money shows among non-musicals.

**"Porgy,"** Republic (21st week) (C-896-\$3.30). Not so favorable; but other month or more; still profitable at between \$12,000 and \$13,000.

**"Quicksand,"** Ma s que (CD-706-\$3.30). Turned off Saturday after play; two weeks to slim pickings; house dark.

**"Rain or Shine,"** George M. Cohan (4th week) (M-1,111-\$5.50). Draw \$1,000; volume of business; second week bettered first and gross over \$39,000; standees all performances.

**"Riviera,"** Shubert (14th week) (R-1,395-\$4.40). Final week; revue going to Phila.; estimated at \$15,000; "Furles" next week.

**"Rita Rita,"** Lyric (6th week) (M-1,395-\$4.40). Moves to Majestic after another week; Lyric will get "Three Musketeers," which opened a week later; "Rita" went over \$31,000, but had excellent run behind it.

**"Rope,"** Baltimore (2d week) (C-910-\$3.30). Opened March 22; business fair; better line this week, although moderate business indicated.

**"Roxley,"** New Amsterdam (8th week) (M-1,702-\$6.50). Holds to great business and only exceeded by "Show Boat"; usual eight performances last week; almost \$48,000.

**"Sh! The Octopus,"** Royale (2d week) (C-1,117-\$3.30). Farce mystery place with rather good grosses; but business moderate to date; over \$7,000 first seven performances.

**"She's My Baby,"** Globe (9th week) (M-1,395-\$4.40). Final week; not run and something of disappointment; around \$25,000 of late, but not profitable; "Rita" (6th week) goes over to pictures.

**"Show Boat,"** Ziegfeld (10th week) (M-1,750-\$6.50). Another high gross record clatter; with added matinee and \$6.80 over entire lower Washington's Birthday and Saturday night; \$60,000 gross.

**"Spring the Lark,"** 48th St. (2d week) (D-530-\$3.30). Getting some trade but must improve to stick very first; first full week approximated \$12,000.

**"Still Shufflin',"** Daly's (1st week) (M-997-\$3.30). Presented by Con Conrad; colored musical, starring Milt and Lyle; started out with "Shufflin' Along"; opened Monday.

**"Strange Interlude,"** John Golden (5th week) (D-900-\$4.40). One of stand-out attractions of season; five and one-half hour show packing in \$11,500 and over; after subscription season of seven weeks expires grosses will leap.

**"Sunny Days,"** Imperial (4th week) (M-1,413-\$5.50). Trying to put this one across; new musical doing fairly good business but not up to expectations; \$20,000 at scale and capacity could get near \$25,000.

**"Tangle of Love,"** Waldorf (15th week) (M-1,111-\$4.40). Getting profitable business despite house handicap; quoted over \$20,000 weekly right along.

**"The Bachelor Father,"** Belasco (1st week) (C-1,000-\$3.85). Presented by David Belasco; opened Tuesday.

**"The Clutching Claw,"** Forrest (3d week) (D-1,015-\$3.30). Mystery play appears to have moderate money; but must get up to better; last week around \$9,000.

**"The Command to Love,"** Longacre (24th week) (C-1,019-\$4.40). Not too much to expect; plenty of others; originally among gross leaders; trade lately averaged \$12,000 weekly.

**"The Green Goddess,"** Hammerstein's (5th week) (O-1,255-\$5.50). Appears to be set for balance of season; colorful opereetta playing to profitable business; average gait around \$12,000.

**"The Ladder,"** Belmont (73d week) (D-517). Several performances out because of additional changes to cast; regular interval times; tickets still given away.

**"The Madcap,"** Casino (5th week) (M-1,477-\$4.40). Moved here from Royal last week; bettered birth out rating resorted to; last week, \$15,000.

**"The Merry Malones,"** Erlanger's (23rd week) (M-1,500-\$5.50). Second road tour apparently premature; Cohan's musical due to stick well into spring; \$25,000 weekly.

**"The Mystery Man,"** Bayes (6th week) (D-860-\$3.30). Not much heard about roof attraction. Ap-

## CHICAGO TREASURERS ARE A. F. OF L. BOUND

### 86 Box Office Men Organizing —\$100 Initiation and \$1 Monthly

Chicago, Feb. 28. The first decisive step in organizing a treasurers' union and affiliating with the American Federation of Labor, was made at a meeting attended by 86 box office men last week.

Previous rates set for a tentative union, \$15 initiation and \$1 monthly, were raised to \$100 initiation fee and \$1 monthly. Of the initiation fee, \$15 will be turned over to the Federation and the remaining \$85 added to an emergency fund.

For some time Chicago treasurers have been making strenuous battling to get themselves organized. Recently they were spurred into concentrated action when ticket takers and ushers, backed by a strong local union, tried to establish jurisdiction over the box office. Their desire for a union was further increased when one downtown treasurer, who worked over at 5 p. m., was fired without notice when he returned an hour later.

While activities of the Chicago Treasurers' Club will not be affected by the new organization, almost 100 per cent. of the club members are included in the union.

Complimentary letters were received from New York, Philadelphia and Boston treasurers, who are watching the local union's progress with considerable interest.

### L. A. Music Box Leased

Los Angeles, Feb. 28. Hollywood Music Box, which has had a record gross since Carter De Haven built it, has been leased for four months by the Robert Sherwood Players. "Women Go On Forever" opens March 1.

pears to be getting by with cut rates; around \$5,000.

**"The Queen's Husband,"** Playhouse (6th week) (C-970-\$3.30). Getting fast trade, but failed to live up to out of town prospects; last week over \$10,000, satisfactory.

**"The Racket,"** Ambassador (15th week) (C-1,195-\$3.30). Final week; going on tour; average for most of engagement over \$10,000 though less recently; "Kidnap" due here next week.

**"The Royal Family,"** Selwyn (10th week) (C-1,067-\$3.85). No added matinee last week but with holiday prices grossed over \$25,000; still tops non-musical field.

**"The Shannons of Broadway,"** Martin Beck (25d week) (C-1,195-\$3.30). Final week; getting into spring; played to moderately profitable business with average around \$10,000 and more.

**"The Sign of the Cross,"** Morocco (4th week) (D-893-\$3.30). Standing up to real money; last week again around \$21,000 or bit more; easily leads new crop of mystery plays.

**"The Sign of the Cross,"** Morocco (4th week) (D-1,164-\$3.85). Still best of melodramas, over \$23,000 weekly.

**"The Sign of the Cross,"** Morocco (4th week) (D-893-\$3.30). Standing up to real money; last week again around \$21,000 or bit more; easily leads new crop of mystery plays.

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## Fire Shouter

A capacity matinee crowd at the Henry Miller to see "Our Betters" last Saturday, was disconcerted by a disturbance upstairs. Many women present left the theatre but returned when assured nothing was wrong.

It seems someone in the ladies' retiring room on the gallery floor threw a lighted cigarette into a metal container filled with paper.

There was some smoke and the same person is said to have shouted fire. The porter quickly doused the container.

## FRISCO GROSSES

San Francisco, Feb. 28. Washington's birthday helped the legit round out a satisfying week. Fairly good grosses, but the holiday was not in the cards for many of the Gears, where "The Scarlet Woman" has caught on. One more week to go and then a possible ten weeks at the Belasco in Los Angeles.

"Broadway," at the Curran, has two more weeks to go. Business has been off since the holiday crowd spelled profit. Likewise "Sunny," which ended its three-week stay at the Columbia.

Henry Miller's "The Night Stick" wound up as the President after six prosperous weeks, making way for "The Shannons of Broadway."

No letup in sights for "New Brooms," at the Alcazar, now in 11th week and holding up. This one may set a new record for the house.

"The Sign of the Cross," at the Bridal Bed, after four weeks at the Green Street, House goes dark for a week, while "Love a la Carte" is being readied for a new production.

One more to go. Estimates for Last Week

Curran—"Broadway," Grossed a little better than \$12,000 on its sixth week; considered big at \$2,500.

Geary—"The Scarlet Woman," Lou Wiswell has a big winner. Fol- lowing engagement. "The Spider" left after five profitable weeks.

"The Sign of the Cross," Irene Bordoni comedy still only smash hit in town. Last week, with extra matinee, between \$23,000 and \$24,000.

"The Patent Leather Kid" (Er- langer, 3d week). Picture slipped some with about \$12,000 claimed last week. "She Stoops to Conquer" in for single week Monday.

Green Street—"The Bridal Bed," Variety picked up for four weeks for this one. It struggled through four, with final week's gross under the \$1,000 mark.

## L. A. GROSSES

Los Angeles, Feb. 28. "Desert Song," in its fifth week at the Mason, did approximately \$23,000. "Chauve-Souris," at the Beasco, opened a week of \$13,500 in its sixth week. Shrine Auditorium, with Sally for one week, around \$17,000.

At the Downtown Playhouse "Triumph of the Will" did an estimated \$7,750 in its fourth week. "Two Girls Wanted," in sixth week at the El Capitan, got \$5,000, with extra matinee, and \$4,500 in the first week at the Morocco.

"Undertow," at the Hollywood Playhouse, in ninth and final week, got \$5,500, with extra matinee for performance. "The Married Virgin," fourth week at the Egan, brought \$2,000, and "Kongo," in ninth week at the Orange Grove, did around \$5,000.

Outside Times Sq.—Little-Special Sir Harry Lauder. One week more before Scotch star starts touring. "The Merchant of Venice," Broadhurst (3d week). One more week; then the road.

"The Spider" followed "The Shanghai Gesture" into the Century Monday; two week date and then "The Sign of the Cross."

"The Taming of the Shrew," Gar- rick (19th week). "Twelve Thou- sand," new play, due to follow Monday for two weeks, and "The Sign of the Cross," both attractions alternating bi-weekly.

"Improvements in June" added to Civic Repertory, 14th Street, Monday. American Laboratory, Repertory. "Passing of Third Floor Back," Wal- lack's (Revue) moved here from downtown but passed out Satur- day; "Marriage on Approval" fol- lows in this week.

"Hoboken Blues," New Playwrights. "Hot Pan" Provincetown. "Meek Moes," Princess. "The Ivory Door," Charles Hopkins; sticking to a profit.

"Ten Nights in a Barroom," Tri- angle. "Caponecchi," Walter Hampden's; another week to go.

### "FLAME" ON COAST?

Los Angeles, Feb. 28. Matt Grau, who promoted the series of light operas at the Shrine Auditorium, is contemplating bring- ing "The Song of the Flame" to the Coast.

## LENT'S START KEPT PHILLY'S LEGITS DOWN

### "Paris" Only Start Out as Gross Getter—"G.V.F." Very Bad in Final Week

Philadelphia, Feb. 28. Moderate grosses were reported in most instances in the local legit houses last week, except for Irene Bordoni's "Paris," which continues to be a complete sellout. For the rest, whatever benefit might have been realized from Washington's Birthday was nullified by the beginning of Lent.

Next Monday finds a batch of openings, led by Tyler's "She Stoops to Conquer" all-star revival at the Grand (one week only) and also "The Racket" at the Walnut, "Four Walls" at the Broad and Delmar's "Revels" at the Shubert, all for two weeks in big houses. "Greenwich Village Follies" at the Garrick, is the 12th in only show.

Although "The Nightstick" is the only official booking on March 12, "Paris" is the star revival at the Grand (one week only) and also "The Racket" at the Walnut, "Four Walls" at the Broad and Delmar's "Revels" at the Shubert, all for two weeks in big houses. "Greenwich Village Follies" at the Garrick, is the 12th in only show.

"Tommy" (Broad, 2d week). Moderately hooked up comedy; felt effects of Lent, but probably broke even on \$15,000.

"The Great Neck" (Shubert, week only). Sudden booking and unusual one, light, straight comedy. "The Sign of the Cross" (Greenwich Village Follies, \$18,000 or less last week, very bad at \$4,400.

"Aie's Irish Rose" (Garrick, 1st week). "The Sign of the Cross" (Greenwich Village Follies, \$18,000 or less last week, very bad at \$4,400.

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# TRADE DENTED, WEEDING OUT WEAK SHOWS HOPE OF LEADERS

**Grosses Slipped Before Lent—Approach of Tax Date Hurts—Many Dark Houses Imminent—“Our Betters” Gets \$20,000—“Maya,” Dirt, Capacity, but Out—“Show Boat,” \$60,000**

Broadway is wondering how many dark houses will dot New York's amusement district before spring is half over. It is forecast that so many shows will pass out, business for the better plays will be stabilized. The demand for recognized established success has recently dropped much more as they are saying the season is over already.

It is patent that any number of mediocre attractions must leave the list for the simple economic reason the bankrolls back of them cannot hold out. There are not enough new productions on tap for replacement.

Bargain tickets are being offered galore. Two-for-ones are being thrown in open competition with the regulation cut-rate tickets. It being claimed that better locations are afforded the cheaper duets. These parties are being sold in greater volume than ever before.

## Outside Lenten Influence

All of that was mentioned when Monday night turned out to be one of the duller evenings of the season. There was little box office selling. Showmen insist the advent of Lent meant little or nothing in the general slump. General business conditions are probably more truly reflected in slack theatre trade. To be considered, too, is the approaching income tax season. Heretofore the two weeks prior to March 15 when Federal taxes are due, have been distinctly down-grade. This year it came almost a month ahead.

Last week's depression was led by the revival of “Our Betters,” which got more than \$20,000 at Henry Millers. “Whispering Friends” got nearly \$10,000 at the Hudson and is expected to develop into a success; “Maya,” through police notoriety jumped to virtual capacity at the Comedy, but is slated to be taken off Saturday, because salacious; “Rope,” a mid-week event at the Biltmore is believed to have a chance; “Sh, the Octopus,” at the Royale, is in doubt, though claimed to have climbed.

Washington's Birthday, coming on Wednesday, was a natural matinee day, but only some attractions gave an extra performance. One was “Show Boat” (usual matinee Thursday), and another new record was claimed in a gross close to \$60,000. For the holiday night and Saturday, \$6,000 was charged for the entire lower floor. Next in business standing was “Rosalie,” the runner-up since opening; it got nearly \$48,000; “Good News,” holding to eight performances, \$40,000; “Rain or Shine,” better than \$39,000; “Funny Face” and “Five O'Clock Girl,” \$39,000; “Manhattan Mary,” \$38,000.

## Next Lower Group

There was a wide gap separating the other musicals, but “Rio Rita” jumped to nearly \$32,000 and will move instead of touring; “Golden Dawn,” over \$29,000; “Connecticut Yankee,” \$26,600 (capacity, nine performances); “Merry Malones,” \$25,000; “Artists and Models,” about the same; “Take the Air” and “My Maryland,” over \$26,000; “Lovely Lady,” a bit less; “The Madcap,” better with cut rating, \$15,000.

The figures of the leaders sound impressive, but there was plenty of lament concerning the business of the others. “The Royal Family” again topped the non-musicals at \$25,000. There was no extra matinee, but most attractions did the usual thing of charging Saturday prices for the holiday performances; “Paris Bound,” \$24,000 (nine times); “Trial of Mary Dugan,” \$23,000; “The Silent House,” \$22,000; “Burlesque,” \$21,000 (nine shows); “Coquette,” \$19,000; “Queen's Husbands,” \$18,000, with the same gap between the leaders and the field as with the musicals.

“Excess Baggage” claimed \$13,000; “Dracula,” about \$12,000; “Strange Interlude,” \$11,500 (but capacity); “The Command to Love,” \$12,000; “Porgy,” about \$12,500; “Interference,” \$11,500; “Queen's Husbands,” and “Shannons of Broadway,” \$10,000; “Escape,” “Behold the Bridge Room,” and “And So to Bed,” \$9,000; “Cock Robin” and “A Free Soul,” \$8,000.

“These Modern Women,” \$7,600; “The Clutching Claw,” \$6,000; “Diversion,” \$6,000 and so on down the scale.

Half a dozen shows are off the list with four new ones due in next week. “Quicksand” stopped Saturday and left the Masque dark again. “She's My Baby” departs from the Globe which goes into pictures; “The Racket” tours from the Ambassador which gets “Kidnap-napper”; “Revels” leaves the Shubert which gets “The Furies”; “Napoleon” re-lights the Empire; “Twelve Thighs” will alternate with “Taming of the Shrew” at the Garrick; “These Modern Women” must find another berth since the Eltinge gets “The Unborn Child”; “The Passing of the Third Floor Back” passed out at Wallack's.

## In the Agencies

Only one of last week's entrants was taken by the premium agencies as a buy-out, it being “Our Betters.” Several boys expire and the dividing row totals 24 attractions. They are: “Funny Face” (Alvin), “Manhattan Mary” (Apollo), “The Bachelor Father” (Belasco), “Good News” (Chambers 16th St.), “The Five O'Clock Girl” (44th St.), “Rain or Shine” (Cohan's), “She's My Baby” (Globe), “Golden Dawn” (Hammerstein), “Burlesque” (Edwards), “Excess Baggage” (Ritz), “Lovely Lady” (Sam H. Harris), “The Royal Family” (Selwyn), “A Connecticut Yankee” (Vanderbilt), “Artists and Models” (Winter Garden), “Show Boat” (Ziegfeld).

## Plenty of Bargains

There were 35 shows listed in cut rates on Tuesday. Agencies dumped in others on one of the duller Mondays of the winter. The carded list is: “My Maryland” (Jolson), “Harry Delmar's Revels” (Shubert), “Take the Air” (Waldorf), “Lovely Lady” (Harris), “The Madcap” (Casino), “Artists and Models” (Winter Garden), “Sunny Days” (Imperial), “Parlana” (Edith Totten), “Jimmie's Women” (Frolie), “The Shannons of Broadway” (Martin Beck), “Taming of the Shrew” (Garrick), “And So to Bed” (Bijou), “Spring 3100” (Little), “The Queen's Husband” (Playhouse), “Whispering Friends” (Hudson), “Hot Pan” (Provincetown), “The Ivory Door” (Hopkins), “Command to Love” (Longacre), “The Wrecker” (Cort), “The Merry Malones” (Erlanger), “The Racket” (Ambassador), “Interference” (Lyeum), “Cock Robin” (48th St.), “A Free Soul” (Klaw), “Diversion” (49th St.), “The Mystery Man” (Bayer), “Behold the Bridge Room” (Majestic), “Sherlock Holmes” (Cosmopolitan), “The Clutching Claw” (Forrest), “Escape” (Booth), “These Modern Women” (Eltinge), “Meek Mose” (Princess), “The Spider” (Century), “Rope” (Biltmore), “Sh, the Octopus” (Royale).

## Geo. Kelly on Own

George Kelly and Rosalie Stewart have severed business relations, the playhouse, “The Royal Family” at 25,000. There was no extra matinee, but most attractions did the usual thing of charging Saturday prices for the holiday performances; “Paris Bound,” \$24,000 (nine times); “Trial of Mary Dugan,” \$23,000; “The Silent House,” \$22,000; “Burlesque,” \$21,000 (nine shows); “Coquette,” \$19,000; “Queen's Husbands,” \$18,000, with the same gap between the leaders and the field as with the musicals.

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## 6 SHOWS OUT

Six attractions on Broadway's departure list. One may switch to another theatre, while another is of the low power revival class, none really being in the money.

“She's My Baby,” presented by Charles Dillingham at the Globe, goes to the road after playing nine weeks, brief engagement for a major musical here. Business was over \$30,000 for the first weeks, then slipped under \$25,000, a figure said to be unprofitable.

## “SHE'S MY BABY”

Opened Jan. 3, Woolcott (“World”) said: “dreary rubbish.” Other critics inclined to hedge on show, concentrating comment on star (Beatrice Lillie). Variety (Sid) wrote: “lukewarm show... won't greet May 1st at 48th street.”

“Quicksand” presented at the Masque by Anna Held, Jr., was taken off Saturday, playing two weeks, to average trade around \$4,000.

## “QUICKSAND”

Opened Feb. 13, Dale (“American”) only first stringer to cover, wrote: “nobody could say it was bad and nobody could say it was good,” which probably set Alan down for another “no opinion.” Variety (Abel): “pretty thin.”

“The Racket,” presented by Alexander McKaig at the Ambassador, will leave for the road after a moderately good date of 15 weeks. Average takings were rated over \$10,000 weekly, the pace having slipped off lately.

Harry Delmar's “Revels,” produced by Delmar and Sam Bartz at the Shubert, will try the road starting Monday. The revue has played 14 weeks but is deep in the red. There were few weeks when the show broke even. Mostly it steadily lost money. Average takings estimated around \$16,000.

## “DELMAR'S REVELS”

Opened Nov. 28. Second string chore. Variety (Sid) found it over-scaled but “fair evening's entertainment which Joe Leblang will get.”

“These Modern Women” at the Eltinge must find another house for next week or fold up. “The Passing of the Third Floor Back,” re-

## “THESE MODERN WOMEN”

Opened Feb. 13, Hammond (“Herald Tribune”) said: “the show had ‘qualities of a thoroughbred.’” Anderson (“Journal”) penned it as “phony expose of the modern woman” which would be “at least moderately successful.”

vived by Butler Davenport downtown and brought to Wallack's last week, stopped Saturday.

## Can't Find Miller for Warrant Over Stage Scrap

Los Angeles, Feb. 28. Harry E. Miller, former comedian with the Coast production of “Sunny,” ducking a bench warrant and \$500 bail because of his failure to appear in Judge Blake's court to answer charges of battery preferred against him by Peggy Hope, comedienne with the same show. Alleged seeking took place on the stage of the Mayan theatre Jan. 16, with Peggy thirsting for a public trial.

## Chorister Sues School

Doll Britten, dancing chorister, is suing for \$1,000 for breach of contract alleging deValery Tarasoff, Inc., guaranteed her 26 weeks at \$5 a week as a member of the dancing tutor troupe with Ziegfeld's “Three Musketeers.” Miss Britten is waiving the difference and asking \$1,000 for speedy trial in the Municipal Court through Louis P. Randall. The dancing school alleges Miss Britten quit of her own volition after opening with the Ziegfeld musical.

# ‘NEWS’ AT \$27,000 CHI'S SMASH; HOLIDAY HELPS—TWO OPENINGS

**Irish Players, \$11,000—“Vanities,” \$30,000—“Silver Cord,” \$13,000—Rush for “News” Slowed Up Call for Other Shows—“Just Fancy,” \$16,000**

Chicago, Feb. 28.

“Good News” arrival and a phenomenal all-around-town Washington's birthday matinee draw were the suggested plenty of hand must be tossed about immediately to prevent wholesale slipping.

Under shrewd showmanship “Good News” headed for a \$4.40 scale record in this town. The Monday opening was one of those old-time enthusiastic affairs. The critics left it alone until Tuesday and then uncorked a praise, like a which hasn't been read in too many years in Chicago dramatic pages. Tickets are getting \$8.00 a ticket, and the street sales have found a \$3.30 call or the \$1.65 tickets. The Selwyn, always a good mail order house is stacked high with the money order requests for reservations that proves the attraction is “solidly in the air.” A row of seats and to be removed for the Lyman orchestra.

“Irish Players” (Blackstone), the other opening of the week, drew the same level of ticketing. It's probably figured that the Irish Players will only draw a certain following, which the opening week's reported gross suggested. The rush for “Good News” tickets sowed up calls for all the others. This was somewhat noticed for both “Vanities” and “Night in Spain.” Both “Criss-Cross” and “Hit the Deck” got their last week's call, and there was but little demand for either at the stands.

The day after the holiday came this year on Ash Wednesday had no effect because every house was sold out by noon. After the holiday matinee the town went into a Lenten slump. For the first time the Barrymore engagement at the Harris felt the pinch of the holiday let-down. To offset any possible wide drop the Harris attraction has again started to bill. Figured till Easter.

“Good News” now announced to go out in another week, but arrangements are so speedily changed for “Lover” that a definite picture of the future work until the final week is actually played.

## Newcomers' Usual Take

Despite the slump outside of the holiday trade, “Silver Cord” (Studebaker) threw out sufficient encouragement in pick-up of trade to warrant extending the engagement. The two openings of the week (“Oh Kay” and “Excess Baggage”) attracted the usual Sunday grosses, although there was no punch to either of the sales, and neither show checks an advance sale for a big bank.

New “Artists and Models” is mentioned for early booking, and with the pending arrival of the two Dowling shows (Waldorf and Wood) along with a “She's My Baby” to follow “Vanities” at the Illinois, the musical play calendar will hold high during Lent with no first of “Good News” setting the pace if the speed don't slay the Selwyn hit in their keenness to make up for a while of a loss of season's losses. Luckily the producers of “Good News” have a representative in Company Manager Batchelder, who knows the uncertainty of this man's town from a speciality standpoint.

## Estimates For Last Week

“Oh Kay” (Garrick, 1st week). After long spell with film, this house returned to the musical field, pulling the customary big gross for Sunday opening.

“Excess Baggage” (Princess, 1st week). Hurried to town before it was decided to hold off “Burlesque” until next season. Another new one without a precedent.

“Just Fancy” (Olympic, 8th week). Recent grosses probably in excess of actual figures, caused by inability to check monies derived from special ticketing to high figures and for a longer stay than the conservatives marked off. Slowed up at the stands through the competitive sales for “Good News.” Slightly missed \$30,000.

“Desert Song” (Great Northern, 26th week). Out-of-town head here first and remarkable has been the gait of this one due to local repeaters and the out of town reservations. Sticks to the \$25,000 gross average which is the season's engagement record for the town.

“Night in Spain” (Four Cohans, 14th week). Spicy revue draws the word of mouth plugging that shot the attraction to high figures and for a longer stay than the conservatives marked off. Slowed up at the stands through the competitive sales for “Good News.” Slightly missed \$30,000.

“Vanities” (Illinois, 6th week). Slipped with all others, yet holds a powerful call, particularly for early lower floor sellouts week ends. Figures to keep present gait for at

least three weeks more. Reported around \$30,000.

“Wooden Kimo” (Cort, 3d week). Mild call but figures profit with \$8,000 gross.

“Kongo” (Central, 8th week). Neighborhood stock companies now campaigning in the ad columns of the downtown papers, urged to be slowing up the party call at this house, although shrewd showmanship continues to pull \$4,000 to \$5,000 grosses here.

“Silver Cord” (Studebaker, 3d week). Lincoln's Birthday matinee figure overlooked in last week's estimate with marked pickup in business good enough to add weeks to the limited four weeks' stay. Holding around \$13,000. Attraction qualifies at local success.

“Criss-Cross” (Adelphi, 5th week). All's well with the lower floor sales, but can't get 'em for the balcony. Now definitely slated to be a money order house with highly profitable local engagement.

“Irish Players” (Blackstone, 2d week). Class of attraction drew the critics Monday. Press sensation was 100 percent. Town's highbrows brought \$11,000 gross from lower floor sales. Nil in balcony seat.

“Good News” (Selwyn, 2d week). Smashed the previous week's gross everything else in town. Only weakness was Thursday matinee but the call in a house less 1,000 seats capacity. “Good News” has brought a gross of close to \$27,000. Newspaper notices haven't been touched for box office value in this town in memory of present day house manager. Batchelder is directing a campaign that is the talk of the insiders.

“The Constant Wife” (Harris, 10th week). Went out Wednesday and Thursday nights, but still in the big coin (\$17,200). The matinee demand is capacity with no variation.

## \$4,500 Profit on Minn.

## Woman's Guild Gamble

Minneapolis, Feb. 28.

Mrs. Carlyle Scott, local musical impresario, made an outright buy of the local production of the New York Theatre Guild repertory company after all professional theatrical managers here had turned down the Guild proposition.

Her net profit on the five performances was \$4,500, it just has been revealed. Twenty degree below zero weather prevailed during the first two days at the Lyceum.

Mrs. Scott has induced 10 Minneapolis merchants to underwrite the local engagement, March 30, of the Chicago Grand Opera company to the extent of \$5,000 each.

## COAST ‘BAGGAGE’ MARCH 4

Los Angeles, Feb. 28.

“Excess Baggage,” Jack McGowan's show, will have its Coast premiere at the Playhouse, March 4. Arthur F. Smith, lessee and manager of the house, has made arrangements for heavy exploitation handled by Jean Armand.

Robert Woolsey is to be featured with William Hanley, Ursa Manning, Cecil Bruner, Mabel Forrest, Claude Saunders and Herbert Evans principals in the cast. About 30 specialty people have also been engaged. Ralph W. Bell is directing.

## “57 Bowery” Folds Up

“57 Bowery” folded up last Wednesday at the Majestic, Paterson, N. J., with the cast refusing to go on after having been paid the week previously with bouncing checks. George Boyd, downtown broker reporting financing C. W. Morgenstern, accredited producer of the piece, is reported as having withdrawn finances before the show steered into Paterson.

Actors of the troupe were paid off from the bond posted at Equity.

## No. 2 Co. Squawk

San Francisco, Feb. 28.

West Coast Theatres, Inc., has issued an ultimatum to producers that in the future shows routed over their time must hold the exact casts seen in the show by San Franciscoans.

There were squawks following an inferior company of “Hit the Deck” that played the smaller West Coast towns at \$3.20.







# COHAN'S SQUAWK IS JUSTIFIED BY B'WAY—GEO.'S ANSWER TO HEY

Had Broun Called Cohan Rotten Actor, but Good Loser, Hey Would Be Famous, Says George M. —1st Line Reviewers Passed Up Premiere

Cohan Writes to Broun  
Dear Hey:

For the first time in years my attention has been called to your column.

For some reason or another you have again mentioned by name. I dare say all great journalists run short of stuff every now and then, and are forced to repeat themselves.

But why call me a bum sport and try to boost the dramatic critics? I never heard anyone boost you when you were a dramatic critic. The funny part of it is that your boost was a knock. I'll show you why. You say "it used to be the fashion to speak of him as possibly the greatest of American playwrights." (If this is true you've been holding out on me.)

Then you state "certain critics date everything in the musical comedy field from the time of his reviews." (A secret you never before divulged.)

And you continue "a devoted few have always felt that 'The Taverner' was the finest piece of dramatic foolery ever to come from a native pen."

(Another unveiling of the truth.) And then after going on record that these cracks had all been made, you openly declare that you entirely disagree with the critics who made them and claim that I have been praised far beyond my worth. How did you find out how much I'm worth?

The point I'm trying to make is that in your mad effort to defend the critics you took a much bigger slam at them than ever I did. You just Won't Believe Anything I Say.

Well, well, well! For a guy who used to write baseball I'll say you had your foot off the bag.

There was no more sense to it all than there was to the stuff I read in your column the last time you mentioned my name. And that was away back in days of the horse-cars.

Listen, kid, I wasn't kicking about the critics' criticisms. I was hollering because they'd passed up an American opening in favor of an English revival.

I know a bird who goes to all the revivals and he reads your column, too.

You missed a great chance when you tatted me as "a good actor, but a rotten loser."

That meant nothing. Had you called me a good loser, but a rotten actor? The Lamba Club would have cheered and you'd be a famous man today.

I think you are perfectly horrid not to have made some mention of the flag. George M. Cohan.  
P. S. Tell Mr. Woolworth the critic, that I'm going to send him one of my photographs for Christmas. G. M. C.

The Cause  
George M. Cohan had his say about New York's critics last week, taking extra space in the dailies to say it. The author-actor-manager took issue with the custom of critics to attend first night of revivals rather than new plays.

The case in point was that of Cohan's new comedy, "Whispering Friends," written and presented by him at the Hudson Monday of last week. On the same evening "Our Betters" was revived at Henry Miller's the decade-old Maughan play drawing in the first line reviewers save three. Cohan had stated not long ago that he never really had a quarrel with critics and commended their ability to sense the merit of a play.

What burned Cohan was the busting up of his new work for an old play. Cohan did not object to the comment of the second string reviewers, in fact advertised excerpts from the notices.

Cohan's squawk was justified, in the opinion of Broadway. It frequently occurs that there are opposed premieres on the same night, the critics electing to go to whatever play is indicated to be more

important, whether by reputation of the author, producer and so forth. That they frequently favor attending the first night of revivals has never been quite explained.

Cohan Advised  
Wednesday there appeared in the amusement columns this copy:

"To the theatre going public of New York City—If you want to get a real line on how surely 90 per cent. of the so-called dramatic criticism in this town has become a matter of pure personal likes and dislikes, go to the Hudson and see 'Whispering Friends.' If you don't agree with me that it is a great little American comedy and the best constructed play in years then take my word again. George M. Cohan."

Other copy billed the play, with the added lines: "Not an English revival but a new American play." Other copy in extra space appeared daily thereafter.

Several newspapermen called on Cohan for an explanation. He stated that he felt his "Whispering Friends" had been high-banded by the first line critics. After saying he was quite satisfied with the notices, Cohan explained he did not figure he rated indifference by the leading reviewers: "I am an American and I think that fact might have influenced them to come to my play instead of seeing one by an Englishman. I am not waving a flag. I should have gotten a better break from the better known critics."

Cohan when further asked about the matter objected to the conduct of a woman reviewer who left the theatre during a quiet scene before the show was over. He said she disturbed persons around her during the performance.

Two columnists replied to Cohan, regarding his objection as petulant. One misstated the case by mistakenly taking issue with Cohan as to the matter of the reviews. The latter was Heywood Brown of "The World." Cohan answered him.

Several years ago Cohan's "So This Is London" was the subject of a newspaper advertising campaign. The notices were adverse. Cohan believed the play would get across and, therefore, only however, after he had spent \$12,000 in extra space advertising to counteract the notices.

"Whispering Friends" is regarded having a good chance to land also.

"Quicksand" Goes On;  
Equity O. K.s Layoff

Anna Held, Jr., has received a special dispensation from Equity to lay off "Quicksand" for rehearsals next week, with provision the show reopens the week following. The ruling was made at the request of the cast.

"Quicksand" was scheduled for scrapping after closing at the Masque, New York, last week (Feb. 25). Miss Held later decided to send it to Chicago, but figured it needed an additional week rehearsals for a new third act. She put the proposition up to the cast, and the latter agreed to the extra week's rehearsal and signing a round robin letter to that effect to Equity.

AHEAD AND BACK

Carl Bernstein, press representative for "Funny Face," also Werba theatres, Brooklyn, N. Y. Howard Potter, ahead, Fred Bradin's Indoor Circus. Leo Levitt, back, Frank Gunn, ahead, "Uncle Tom's Cabin," film, in Pennsylvania.

"Optimists" Touring

Melville Gideon and the Shuberts will tour the flopping "Optimists," as were on the Century Roof, New York.

The show, English in conception, will probably try its luck in Canada. Among the additions to the Broadway cast is Peggy Vere.

Future Plays

"The Buzzard," George Leffler producing, opens at Manhamreth, N. Y. March 7. In cast: William Tilden, Leona Hogarth, Clyde Hunter, Leonard Doyle, Ruth Hunter and others.

"Doubling in Brass," circus comedy by Warren Lawrence, is the next on production list for Anna Held, Jr.

"Romance Road," musical by S. J. Friel and Leslie De Lores, went into rehearsal this week with James A. Osborne producing. It's destined as a road attraction.

"Present Arms," Lew Fields' new musical, from an original script by Herbert Fields, stars rehearsals next week at the Mansfield. Rogers and Hart will do the words and music. Harry Delfs' "Atlas and Eva" leaves the Mansfield this week.

"Another Bottle, Doc" (formerly "The Medicine Show"), has resumed rehearsals and opens at the Mansfield, N. Y. Feb. 27. Piece produced by Thomas McElphany, who authored the original, revised by Don Mullally.

"So Big," another of Edna Ferber's novels, is to be adapted for musical comedy, with Florenz Ziegfeld as possible producer. Ferber is adapting it with musical score by Jerome Kern.

James W. Elliott has taken over production of "The Scarlet Fox." Willard Mack's new play, which was to have introduced Mack in the capacity of author-star-producer. Mack will head the cast and Charles E. Hermann, Los Angeles rector, for a sitte on Highland avenue, just off Hollywood boulevard, he will begin the erection of a 1,500-seat house.

Duffy will finance the venture himself. It will be an office and store building, with theatre in rear, equally pretentious with El Capitan, on which Duffy holds a 20-year lease.

With two houses in Hollywood, two in San Francisco, one each in Portland, Seattle and Vancouver, and the new one in Oakland, Duffy's position will be an impregnable one in the Pacific coast region.

The Duffwin in Oakland will be ready for opening next Labor Day and will mark the Duffy and Dale Winter (Mrs. Duffy).

All-Mute Panto Cast  
San Francisco, Feb. 28.

A dramatic performance, entirely in pantomime, by a group of deaf mutes, will be given here in April. These amateur thespians, most of them youngsters, are known as the San Francisco League for the Hard of Hearing.

It will probably be the first performance on record ever given entirely by lip reading methods. The totally deaf players are being rehearsed by Roscoe Lane, a graduate of Walter Hampton's School of the Theatre, New York. In directing the cast no signs, pencils or blackboards are used. Everything is done by lip reading.

NEWARK EMPIRE IN STOCK  
R. Blyth has succeeded A. J. Mack as manager of the Empire, Newark, N. J. The house recently reverted from a burlesque wheel stand to dramatic stock and with Blyth going in because of his familiarity with that field.

In London for Sissie  
Harold Titolson, who sailed Saturday for London, goes over to become the personal representative of Noble Sissie.

Sissie is to produce several shows in London including "Shuffle Along," and Titolson is expected to handle arrangements.

Whiteman Quits Music Publishing Alliance  
Paul Whiteman Publications, Inc., has been formally dissolved. At Whiteman's request because of a desire not to hinder his orchestral presentations through any music publishing affiliation. Whiteman and Jack Robbins, head of the Robbins Music Corp., were allied in the subsidiary.

Whiteman continues amicably with Robbins and the Robbins Music Corp., which takes over the many copyrights and holdings of the Whiteman Publications, Inc., including several noteworthy catalogues.

Whiteman explained that should he desire a George Gershwin instrumental creation, or a Leo Sowerby or Ernest Bloch or kindred composition, he was technically bound to induce Gershwin et al. to publish their stuff through Paul Whiteman Publications, Inc. Such was a contractual provision, eliminating Gershwin who has a long-term contract with Harms, Inc.

Wash. Opera a Bust  
Washington, Feb. 28.

Washington Opera Company's two weeks' festival of grand opera ended in a bust, Thursday night of the second week at Ford's Theatre.

Several Metropolitan stars were imported to sing leads while chorus was composed of local singers, latter without pay.

Support at box office was exceptional low, with principals receiving only partial payment.

Edouard Albion, director general, says he will try it again next year. Past several years two or three nights in a season has been enough, the two-week festival being a new venture.

A Coast Outlet For Musical Shows  
Sam Salvini, who has the Mayan, Los Angeles, on a 20-year lease, will use it for musical productions, coast produced.

Salvini's eastern concern, Lyons and Lyons, has been angling this week for the coast rights to "Good News." It was previously reported under sale for that territory, but the deal was not completed through the Macloons failing to make the advance deposit demanded.

The Mayan seats 1,200 and is well located.

"Laugh" in Arbitration  
The question of salaries for the final week of "It Is to Laugh" has been put to arbitration. After stagering along at the Eltinge, New York, recently, it closed last week there, was revived at the Forrest. The curtain failed to rise Friday night of that week because a check given the stage hands bounced. The house was secured on a rental basis, the reason why the crew demanded to be shown.

It was claimed by Barbour, Crimmins and Bryant, who originally put the Fannie Hurst play on, that they were only interested one-half of whatever profits made when the show went on at the Forrest.

Murray Agid made a statement to Equity that the same contracts as originally made, still stood when the show reopened and that he was not responsible.

Agid was supposed to represent a group of East Siders, who planned continuing the play and plugging it by liberal advertising. The money for that purpose never materialized. Decision on the salary claims has not been made.

Poli's Hartford Stock  
Hartford, Conn., Feb. 28.

The Poli Players will open dramatic stock at the Palace March 5. Frank Lyons will be leading man of the company and Ruth Nugent leading woman. "Crime" will be the first play.

Harry Fisher, comedian, is the only member of last year's company who will be in the group this year.

"Wasp's Nest" in L. A.  
Los Angeles, Feb. 28.

"The Wasp's Nest," mystery comedy, opens March 4 at the Morocco, succeeding "Service for Two," which lasted two weeks.

PRESS STUFF FOR DIRT SHOW ACTION

"Maya," a play from the French, opening at the Comedy last week, is reported having attracted the attention of the press and the district attorney's office.

Some suspicion that the alleged objection by the authorities was more or less a press stunt. That was emphasized by telegrams received by critics who particularly favored the play, urging editorial support to keep the play going, because of "stimulating entertainment."

The wired messages were credited coming from the Shubert press department and also individuals, inspired similarly. There appeared to be a difference of opinion regarding the play's merits, say the reviewers rating it something of a bore.

From sources other than the Shuberts who booked the play and the Actors-Managers, formerly the Grand Street Follies group, it was stated "Maya" would probably close Saturday. The district attorney, while not having taken any direct action, is said to have agreed to continue this week in order that the cast be given a week's notice.

The Comedy was the starting point of the dirt play furor two years ago, when "Good Bad Woman" was forced off.

Seasonally agitation over alleged dirt plays seems to start about the same time. Censorship was threatened last spring and the padlock bill was the result. It was figured that that statute would curb raw performance. The district attorney several plays were under police scrutiny, but received official o.k.'s upon being toned down.

Macloon Can't Produce But He Wins Debates  
Los Angeles, Feb. 28.

Although Lillian Albertson is officially known as the producer of "The Desert Song," now playing at the Mason, it appears as though Louis O. Macloon, her husband, whom Equity would not permit to function as a producer, is in authority.

It was Macloon who informed Ernest Grooney, the musical director, that the show would open in San Francisco on March 10 and that he wanted a score prepared so that it would not be necessary to take musicians to the northern city.

Grooney argued against the move on the ground it would impair the success of the show to open without lead instruments. Macloon told Grooney that what he said went. However, no agreement was made as to preparing the score.

The next day when Grooney went into the pit, he was handed his two week's notice, signed by Lillian Albertson.

"Grimaldi" Doesn't Pay Off  
"Grimaldi," which opened in Boston last week, halted up that city Saturday, and the company was brought back to New York. The sponsors of the show are seeking a date nearby, expectant later of coming to New York. No salaries were paid.

Out of a cash-bond of about \$3,000, deposited with Equity, the latter was requested to remit \$1,000, which was sent to the deputy with the company. The money was distributed on the basis of \$50 to each player.

The play was presented by Cohen, Roemer and Frazee, the latter a girl not connected with the management of that name. The first two names are young press agents.

PLAY'S SCREEN LEADS  
Los Angeles, Feb. 28.

Hollywood Music Box is to reopen March 13 with "Women Go on Forever," produced by George Sherwood, of the Sherwood Players. Bessie Barriscale, former screen star, is the lead.

Helen Jerome Ellard, also from pictures, will be featured with support cast including Ruth King, Barbara Winthrop, Howard Hickman, Benjamin Hollitt, Jack Stambaugh, Harry Van Meter, Arthur Hays Sulzberg and Kelsey Cook. William Turnbull remains as manager of the house.

POLI STOCKS QUIT  
Dramatic stock is out at two of the Poli houses, Lyric, Bridgeport, and Jacques, Waterbury, Conn., both companies winding up last week (Feb. 25).

Stought film policies for the subsidiary.







# INSIDE STUFF

## ON MUSIC

### Whiteman's Old Ones

On Paul Whiteman's Victor recording bookings the maestro is "canning" some old favorites, including "Dardanella" and "Smiles," demands for which have been expressed on the Orthophonic disks.

Victor paid Whiteman his Public contract salary, additionally, to bring him into New York off the road for recordings.

### Mendoza Back—Bowless

David Mendoza, whose temperamental outbreaks resulted in his being ordered by Major Bowes to remain out of the Capitol, New York, is back directing the pit orchestra. He returned to his post after an absence of four weeks. His feature billing, formerly prominent, is now missing.

Mendoza nearly got jammed on his first day back when bringing up his men to share bows with the Capitol ensemble.

Despite instructions not to bring the elevating pit up for the finale, Mendoza repeated the maneuver on the second show, his men all but shutting from view the girls on the stage. Mendoza went bowless the rest of the week.

### Conductor Got a Break

Emanuel Baer, assistant conductor at the Paramount, New York, became stage band leader at the house last week, almost without notice. It was "Take-a-Chance Week" for the billing, and it fitted in. Through Kosloff leaving the Par suddenly to take up the stage work in Chicago (Public), the post at the Par seemed forgotten until it was recalled Baer had done similar work in the south when in a Public house. He was immediately impressed, responding with nothing but one rehearsal call, going into the performance late Saturday.

Bernie Cummins is one of the exceptions in New York to prove that a band means something as a draw. From sources, competitive and otherwise, it has been asserted that Cummins has improved the Hotel Baltimore's restaurant intake as much as 400 or 500 per cent. A personal check-up at a tea session substantiated that and the supper business is also brisk.

With bands meaning little one way or another these days in cafes, since it has reached the stage where they are all good and few are bad, the Cummins' draw is the more surprising.

A rival band booking corporation, writing to Variety, concludes that "instances of this kind prove that music is a factor in building cafes," and while that is happy so in Cummins' case there are instances galore on Broadway and the metropolitan environs when good music does not mean a thing as a draw.

## 7-MANUAL ORGAN AS SURPRISE STUNT

Tulsa, Okla., Feb. 28.

Wade Hamilton, feature organist at the Ritz here and staff organist of Station KVOO, converted a four-manual Robert Morton console into a seven-manual instrument through makeshift appliances.

Tom Terry, at Loew's State, St. Louis, similarly built a seven-manual organ, although Hamilton's resourcefulness with the mechanical assistance of his brother, H. B. Hamilton, also an organist, also figured in the use of scrap material.

Hamilton introduced the improved organ with a surprise stunt, the organ apparently working mysteriously of its own accord until disclosing the soloist behind the curtains at the stage console.

## PLAYING THE BETTER THINGS IN MUSIC BETTER

## COAST MUSIC SALES

Los Angeles, Feb. 28.

A check made on best sellers in sheet music for February in Los Angeles discloses more than a dozen hit numbers that have been selling at a rapid pace. This has been compiled from sales reports of leading music jobbers and syndicate stores here.

From De Sylva, Brown and Henderson, "Together" has forged to the top, with "Souvenirs" a close second. Leo Feist has two winners in "A Shady Tree" and "Blue Heaven"; the first named having the edge. Sherman and Clay are clicking with "Diane," while Waterson, Inc., has "Let a Smile Be Your Umbrella."

Ager, Yellen and Bornstein are up with "Is She My Girl Friend"; Ted Browne, Inc., has "Oh, Look At That Baby"; Shapiro-Bernstein is okay with "Did You Mean It" and Villat Moret are strongest now with "Chloe."

"The Desert Song" and "Just a Memory" give Hamart, Inc., a big lead with the first topping.

## U. S. Music Instrument Exports Up \$1,500,000

Washington, Feb. 28.

Final check on exports of musical instruments by the Department of Commerce discloses an increase in value of more than \$1,500,000 for 1927 over the preceding year.

Total trade amounted to \$17,673,207. A gain of 11 per cent. over 1926 with \$15,978,396.

Though the 1927 figure is below the peak year of 1920, which was a year of extreme inflation and fluctuating prices, the department characterizes the increase last year as "very satisfactory" to the trade.

These figures include all instruments with player pianos topping the list with over \$5,000,000 in exports. Phonographs were next with more than \$2,000,000, while the disks ran to \$2,232,000.

Band instruments went from \$37,570 last year (1926), to \$69,825 for 1927.

Latin America is the best market for the musical instrument manufacturers with Australia and New Zealand second. Canada is third.

## DRUMMER'S BREAK

Oakland, Cal., Feb. 28.

Joe Sinal, drummer at the T. & D., who leaped into the breach when E. Max Bradford was unable to arrive from the south in time, has been awarded the post of leader, and opens next month at the new Wilson theatre in Sacramento, West Coast house.

Sinal was formerly drummer with the San Francisco Symphony. He got his jazz experience with Paul Ash, who is his brother-in-law.

## WALKER FAR AFIELD

Louisville, Ky., Feb. 28.

The Brown hotel, here, is building a roof garden for opening May 18, a departure for the hostelry. Mayor James J. Walker, of New York, will preside at the opening, according to plans in connection with Derby Day festivities.

Jimmie Joy and his orchestra, currently at the Brown in their second year, will continue indef booked by the M. C. A.

## 1927 MUSIC CHAIN STORE SALES DROP

Washington, Feb. 28.

Average monthly sales for 1927 in the four chains of music stores is recorded at \$991,000 by the Department of Commerce in a statement just made public.

This is a drop from 1926 average of \$1,161,000 monthly as well as being under 1925 with its monthly average sales of \$1,101,000.

For the past nine years the average monthly intake were as follows: 1919, \$905,000; 1920, \$989,000; 1921, \$775,000; 1922, \$914,000; 1923

\$1,036,000; 1924, \$917,000; 1925, \$1,161,000; 1926, \$1,161,000, and 1927, \$991,000.

Average number of stores in operation monthly in 1927 was 62. This was two more than in 1926, though the returns were less, and an average of four more stores than in 1925; 1927 was the highest average recorded as far as stores in operation.

An indication of where the drop took place in 1927 the following table will be of value:

Month:	1926	1925
Jan. ....	\$912,000	\$831,000
Feb. ....	932,000	893,000
March ....	1,013,000	946,000
April ....	1,000,000	970,000
May ....	982,000	870,000
June ....	1,071,000	896,000
July ....	976,000	944,000
Aug. ....	1,095,000	1,156,000
Sept. ....	1,244,000	1,234,000
Oct. ....	1,368,000	1,272,000
Nov. ....	1,318,000	1,257,000
Dec. ....	2,018,000	1,939,000

## Futuristic Jazz Next

The manner in which the foremost radio orchestral maestros are groping for new phases of American music augurs well. Conductors like Nathaniel Shilkret and Walter G. Haenschel who between them have the most important sponsored hours on the air are constantly on the lookout for new futuristic musical studies as features of their programs.

Ultra-modern composers and the publishers of futuristic compositions are gratified by Shilkret and Haenschel's desire to develop and further a new American music. Instead of plugging just a successor of pop tunes, or revamping and repeating familiar American operetta and musical comedy compositions, the progressive maestros recognize their responsibilities as purveyors of a type of music that is capable of influencing public tastes.

Aarons & Freely, whose musical comedy productions with the George Gershwin music follows the same thought, will assist in the propagation of a new American music when Ben Jernie and his Hotel Roosevelt orchestra open with "Here's Howe," the new A. & F. musical which Roger Wolfe Kahn is composing. In a series of Sunday night concerts at whichever house the musical attraction will be housed, Bernie will present some important Jazz ideas he has long nursed.

## J. V. HUFFMAN ELOPES

Washington, Feb. 28.

J. Virgil Huffman, organist at Loew's Palace, slipped over to Alexandria, Va., last week and married Gladys Churchill, non-pro of Burlington, Vt.

That was enough for the local dailies to brand it as an elopement, calling it the second occurring from the same house both organists. Huffman came here from the B. & K. houses in Chicago.

## Pollack to Show East

Ben Pollack, Victor recording artist, opens with his band at the Little Club, New York, March 8. Pollack is from Chicago and highly touted as something new in dance-music. Lyons & Lyons.

## Coast Recording

Los Angeles, Feb. 28.

Earl Burnett, Coast band leader, has recorded "Nothing Could Be Sweeter," for Columbia, with Buddy Wattles, from local "Hit the Deck," vocalizing.

## 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

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MARCH 6

BEN POLLACK

and His CALIFORNIANS

VICTOR RECORDS



## BOOZE IN DETROIT AT LOWEST PRICES

Detroit, Feb. 23.

For the past few months and up to the present time booze in Detroit has been sold at its lowest price since the advent of prohibition. Radical reductions are accounted for by the larger operators as a result of perfected methods and consequent lower cost of transportation. Quotations are, per case: Imperial (rye), \$42; 3-star Hennessy, \$70; Champagne, moderate grade, \$70; Bacardi, \$70; gin, \$30; Sloe gin, \$40. American whiskey, most of it distilled on this side, ranges from \$35 to \$75, the latter being the McCoy. Beer and ale cheap, with a plentiful supply brewed over here, and much of it equaling the Canadian product. The low rates of recent date are said to have put a crimp in Canadian pilgrimages, especially to Ontario. A trip over there for quenching purposes necessitates a \$2 permit, the establishment of a "residence," or the friendship of someone with higher connections.

With the stuff sealed only slightly higher on this side and simple to procure, only the most particular are now hopping the ferry.

Still, a certain amount of phony over here, but it's outlived and disappearing fast.



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Brunswick Recording Orchestra  
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Chicago

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And HIS GREATER-ORCHESTRA  
PICTURE HOUSE TOUR  
Direction WILLIAM MORRIS

**PARISIAN RED HEADS**  
America's Greatest Girl Band  
PICTURE HOUSE TOUR  
Direction William Morris Office

## Garbage Can Fly Spot

Irwin S. Strouse is promoting an intimate nite club labeled "The Garbage Can." Jack Osterman at the helm as a fly spot for the wise mob. With the label what it is, anything can go, and Osterman's comedy need not necessarily be under wraps. That's the dope for the Broadway following.

Strouse is the p. a. who made popular the new ballad, "Go Jump in the Lake—Lopez Speaking," in connection with Roseray and Capella. Incidentally, business the past week at the Casa looked up, credited as a direct reaction to the "suicide" publicity.

Strouse has turned in his notice as p. a. to Gene Gelger, terminating in two weeks, when he will tackle The Garbage Can.

## Bloom's Leg Amputated

Chicago, Feb. 23.

Ike Bloom, formerly proprietor of the Midnight Frolics cafe, and more recently the owner of Deauville, loop nite club, is seriously ill at Mercy hospital following the amputation of a leg.

Bloom is perhaps the best-known cafe and night-life figure in Chicago.

## Club Mirador Dark

The Club Mirador, New York, called it a season Monday because of poor trade. Moss and Fontana, at one time the shining attraction of the class cafes two years ago, went in on a gamble following Eleanor Ambrose and Charles Sabin, but couldn't rehabilitate the place.

## Road House Man Bumped Off

Elgin, Ill., Feb. 23.

Frank Leonatti, 40, owner of Pleasure Inn, four miles east of here on the Lake street highway, flaunted warning given a month ago that if he left his home he would never return alive. Thursday he ventured forth from the inn, and before walking 20 feet he was shot down and died before police arrived.

Leonatti is said to have operated a dive in Chicago where the "Rory" gang, Chicago juvenile gang that recently threatened to blow up St. Charles home, State reformatory, made its headquarters.

Leonatti had had his scrapes with the police, once for murder and another time on a charge of attempting to force a girl to an immoral life.

## KNICK GRILL BRODIES, NOW GOES CHOP SUEY

Knickerbucker Grill on 42d street and Broadway opened and closed in short order, the place flopping almost from the start, despite the radio popularity of Ernie Golden and his orchestra, who were engaged away from the Main Hotel to be featured at the restaurant.

The Knick was taken over by Herbert Pokress, who was connected with Mineralava in that beauty club's heyday. With several others he opened flashily, but mostly on the cuff.

The place is labeled "for rent" although the Jardin Royal Chinese restaurant syndicate is said to be closing for the basement restaurant as another link in the chop suey chain. If they take it over it will be a departure for Chinese restaurants, which are averse to basement locations even when the Bacardi Gardens, now the successful Janssen's midtown Hofbrau-Haus, flivvered so decisively.

Since then the Chinese restaurants have confined themselves to one night up locations as in the past. Koeng's at 1607 Broadway proving a surprise success as a ground floor enterprise.

## 10-Yr.-Old Boy's Recovery Keeps Parents Out of Court

The recovery of 10-year-old Michael Fields, whose miraculous convalescence from a complication of physical hurts is now the subject of profound medical discussion, has resulted in his parents dropping their suits and counter suits.

Alger Field, the photographer singer and vaudevillean, counter sued Mrs. Selma Fields following the latter's reception of an action for separate maintenance.

The Fields' domestic imbroglio has been a tragic one, revolving about the youngster, who is now back in school after recovering from an automobile accident that is a tribute to medical science in besting a 2 1/4-inch fractured skull, punctured liver and punctured gall bladder which the youngster suffered from the smash-up, following which general peritonitis and pneumonia set in. The physical debris attracted the attention of the metropolitan savants from a biological as well as a humane viewpoint and the "American Medical Review" is publishing a special treatise on it.

It was in the midst of this accident that Mrs. Fields left their Larchmont home, the understanding now is that both live their separate lives, the sonneteer at Larchmont and the wife in midtown. Fields gave a total of 2 1/4 quarts of blood in three transfusions to the boy.

Young Michael's mother died four years ago. The present accident is the first of one year.

The lad's recovery eased the general bitterness between the Fields, and while there will be no reconciliation, their differences will be kept out of the courts.

## Posting Trip Not Enough

St. Louis, Feb. 23.

St. Louis cabarets, night clubs and restaurants won a victory in the Federal Court here when United States Judge Farris, long known as an enforcer of laws, ruled that the pasting of a copy of an injunction on the door of a place of business is not sufficient to convict the proprietor or one of his employees of the extent of a subsequent violation of the injunction pertaining to the dry law.

Contempt proceedings were instituted against the Linmar Cafe, St. Louis. An injunction was issued in July, 1927, and a copy of it was pasted on the doors of the cafe three days later. Prohibition enforcement officials charged that the violation of the injunction against the sale of liquor took place Dec. 16, 1927.

In his opinion Judge Farris declared that the government produced no evidence that either John Scott or Louis La Presto, charged with the violation, had read the notice and therefore had knowledge of the injunction.

Montmartre's Dance Team Medrano and Donna Argentine dancers, opened this week at the Club Montmartre, New York.

They come from the Hotel Ambassador, Los Angeles. Henry H. Dagand booked.

## Arrest Jai-Lai Prop.

Chicago, Feb. 23.

A warrant has been issued for the arrest of Fred Mann, proprietor of the Rainbo Gardens cafe and the Rainbo Jai-Lai Fronton, charging him with the operation of a gambling resort. The Fronton, on which the charge is based, is operated on a "profit sharing" or "mutual betting" basis.

Rev. Elmer Williams, self appointed vice crusader, swore out the warrant, stating that he had engaged in a "betting game" there.

## Marathon Dancers

Pittsburgh, Feb. 23.

Marathon dancing for 61 hours and 54 minutes in a dance hall got Albert Bonnach and Marianne Jaque a booking in the Harris vaudeville, and a warrant for manager Milton Crandall, charging violation of a state law against having a dance hall open after 1 a. m. Five years ago in an East Youngstown, O., dance hall Frances Mercer and Harry Wagner danced 182 hours. The New York "Times" reported that C. Nicholas, Paris grocer, two years ago danced 266 hours in Tangiers, Africa.

## CABARET BILLS NEW YORK

<b>Ambassadeurs</b> Blackbirds Rev Ada Ward Adrianne Hall Eddie Gray Will Volney Bamboo Inn Hilda Rogers Honey Brown Taylor Violet Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Broadway Gardens Britville of 1528 Warner Gault Florida Jack Totten Bird Six Marion Lewis Carm Lopez Roseray & Capella Vincent Loper Ches Florence Florence Suzette & Palmer Florence's Orch Club Alamo Larry Moll Rev Mack Sharkey Lacy Lee Bernstein Sonny Joseph Velytrano Club Barney Alice Ward Walter O'Keefe Eleanor Kern Hale Byers Orch Colored Show Ebony Bd Club Lido Fowler & Tamara Meyer's Orch Club Montrose Fred Clark Rev Jack Irving Ethel Anderson Jerry Osborne	<b>Agnes Dempsey</b> Hazel Sperling Arlene Barnard Alice Ray Club Richmond Geo Olsen Orch Loni Stengel Juliette Johnson Geo Murphy Connie's Inn Leonard Harper R Allie Rom Rev Cotton Club Dan Healy Rev Edith Wilson Leonard Ruffin Max Allen Bert Broke Henri & La Perle Duke Ellington Or Everglades Earl Lindsay Rev Eddie Chester Eddie Davis Fred Dexter Orch 64th St. Club Benny Davis Patty Knight Frances Shelley Alice Ridgour Frivolity N. D. Rev Molly Doberty Viv Carroll Honey-Tony Pete Koolery Jack White Harriet Marned Tom Timothy Bd Helen Morgan's Helen Morgan Lane Six Arturo Gordon Dorothy Croyle Almae Reeves J. Friedman Bd Club Hofstra Floor Show Go Good Frank Cornwell Frank Cornwell Or	<b>Hotel Ambassador</b> Grace Hill Geo Marshall Vernon Zanden Or Hotel Billmore Mad'ne Northway Geo Chiles B Cummins Or Hotel Manger Hal Kemp Orch Paul Specht Orch Jean & Viola Violet Ganeau Marta Ramona Betzer Chick Kennedy Dorothy Mann Knickerbocker Grill Ernie Golden Orch Golden's Rev Dorothy Mann Leverich Towers Hotel Brooklyn Marguerite Howard Salvo & Gloria Blanche Mandala Leverich Towers Or Little Club Lillian Roth Erna Carles Dorothy Barbour Alta B. Jones Jack Cawford Beth Miller Lane Six Joy Chanoe Orch 4 Minder Moss & Fontana Ernie Fritz Or Montmartre Emil Coleman Bd Almae Hotel Helen Morgan's Orch Oakland's Terrace Will Oakland Lauda's Bd Fala's D/O L. A. Rolfe Bd Rolfe's Rev	<b>Parody Club</b> Arnold Johnson Or Parody Club Jimmie Durante Loo Clayton Eddie Jackson Parody Rev Carrot & List Lily De Lya Frankie Morris Helen Gray Shelton Carleton Muriel Holland Annette Ryan Jean Rollins Durante's Orch Fannymania Hotel Johnny Johnson Or Salon Royal Texas Guinan Tommy Lyman Bigelow & Lee Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Crawford & Casey Patrice Grandee Ritman & Shaefer Jimmy O'Brien Vercelli Six Tom Gott Or Small's Paradise L'nd Harper's Rev Arta B. Jones Dewey Hillard Jazz Brown Grace White Sulo Wrotem Alto Oates Bess Fontana Blondina Stone Bronze Chorus Chas Straight Bd Strand Rev Jack Connor's Rev Ten East 60th Margaret Zolnay David Gerry Larry Rev Or Waldorf-Astoria Meyer Davis Or
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## CHICAGO

<b>Alhamb</b> Dale Dyer Lew King Ralph Bart Bernie Adler Eddie South Bd Alamo H & L Swan Le Favres Lovell Gordon Lester & Clarke Ansonia Lew Jenkins Helen Gordon Ted L'Ward Bobbie Platts Bess Jove June Harrison Bill Krantz Bd Ches-Tierce Pierrot Nuyten Or Earl Hoffman's Or College Inn T & B Rev Grayce Hayes Joe Regan Shorman Bd Colombos Bobby Danders	<b>Maude Hanlon</b> Joffre Six Mearas Six Teddy Martin Norma Lentz Art Williams Davis Hotel Betsey Rose Al Hamner Bd Frolics Roy Mack Rev Nelson El Hixon Lillian Barnes Poppino & Garthe Gypsy Lenore Eddie Clifford Helen Williams Bd Golden Pansies Banks Sisters Russell & Durkin Gene Gill Jean Gere Austin Mack Bd Katinka Roy Mack Rev Dorothy Compe Joe Tenner Myrtle Lansing	<b>Zita &amp; Howard</b> Aareeth-Cope Bd Lido Ines Gamble Kathue & Kaena Charlie Scheldt Barry Chay Bd Lind Inn Rosa Taylor Roy Mack Rev Josephine Bruce Rosa Taylor Babe Fisher Fred Burke Band Parody Club Roy Mack Rev Helen Williams Bd Frances Allys Phil Murphy Harry Harris Virginia Sheffall Florence Sturgis Julie North Bd Bendovous Joe Lewis Natalie & Darrell Freddy Bernard Al Schenck McCarthy Six	<b>Madelon McKenzie</b> Myrtle Deaux Al Wagner Eddie Murray Kenneth Nash Chas Straight Bd Rainbo Gardens De Rosa & Lee Larry Pine Gladys James Isaham Jones Samovar Olive O'Neill Carroll & Gorman Joffre Six Fred Walte Bd Terrace Garden Diana Bonner Gertrude Morgan Bobby Harris Wadsworth Bd Vandy Fair Vierra Hawaiian Karola Nick Hughes Dick Wolf 30
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## WASHINGTON

<b>Caydon</b> Harry Albert Meyer Davis Orch Chanteur Paul Fideiman Meyer Davis Orch Club Lido M Dougherty Or	<b>Club Madrellon</b> Tony Marzhan J O'Donnell Orch Club Mirador M Harmon Orch Le Paradis Detrick & Hunt	<b>Nathan Brunloff</b> Hal Thornton Or Meyer Davis Orch Lotos Arcbie Slater Bd Mayflower Sidney Seidenmann	<b>Sidney's Orch</b> Swanee Al Kamons Meyer Davis Orch Wardman Park Sidney Harris Meyer Davis Orch
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## FLORIDA

<b>MIAMI</b> Embassy Club Miller & Parrell Norma Gallo Dorothy Deeder Marian Marchant George Barrymore Gene Fostick's Bd	<b>Silver Slipper</b> Evans B Fontaine Dunnie Allen Marlo Vallani Frank Noyah Orch The Frolics M Young's Scandals PALM BEACH Geo Boesche Jangle Dooly 3	<b>Doris Robins</b> Jennepson's Orch Lido Olive Hill Montmartre Orch Mulleter Grill Polly Day Marco D'Abreu Ben Berale Orch	<b>Venetian Gardens</b> Morton Downey Ralph Wonders Geo Boesche Jangle Murray Smith Orch Vineia Benny Fields Marvoulos Millers Al Faysa Orch
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## PHILADELPHIA

<b>Club Lido</b> Broadway Folies Charlie Crafts Club Madrid Chlo Barrymore Violet Yolande	<b>Jean Wallis</b> Jocely Lyle Marcella Hardie Pauline Zena Bobby Barrymore Joe Candullo Orch	<b>Pleasidilly</b> Al Wolman Or Murray Six John Gaynor Isabella Jones Mattie Wynne	<b>Al White</b> Abe Markoule Abe Balingor's Rev Walton Roth LeRoy Smith Orch
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# RADIO RAMBLES

By Abel

N. T. G. became the debutant "Wise Cracker" of a new Wise-Cracking Melody Boys Hour via WHN this weekend. The Wise Shoe Co., sponsoring the hour, is making use of a name the National Biscuit Co., cracker manufacturers, were understood contemplating using. It was a brisk half hour, the Tom Timothy orchestra from the Frivolities Club officiating. Timothy is otherwise a midnight radio-caster thrice weekly through the same station.

The Happiness Boys were in fine fettle Friday evening plugging the new Happiness restaurant on Fifth avenue and 4th street, on the site of the old Delmonico's, broadcasting before an invited audience from the restaurant premises. The audience approbation was clearly picked up.

adding to the comedians' efforts, which prompts the idea that even a prop audience might be a good stunt. The effect of the laughter and audience response, simultaneous with the listener-in's reaction, is more convincing than the usual broadcasts from a sound-proof studio.

Billy Jones and Ernest Hare perpetrated their usual assortment of fierce puns and gags, although with excellent showmanship and great effect, in between doing some novelty ditties. Their ballad, "Wife o' Mine," for all its banality, is a departure from pop song themes.

A decorous brand of dansapation was broadcast by Eddie Davis from the Lorraine Hotel. Davis is famed as a society dance music purveyor, and his song taste is excellent. Besides which he plays them with charm and finish not encountered with every dance aggregation.

On the topic of charming dance music, the B. A. Rolfe synecpation, particularly on the Coward Comfort Hour, is impressive. Rolfe paces (Continued on page 58)

## FACULTY CONTINUITY

A couple of academic literateurs, Henry Fisher Carleton and William Ford Manley, of the English instruction faculty of New York University, are the continuity writers for the new Socony Hour schedule commencing tonight (Feb. 29). Broadcasts will have to do with historical dramatizations for microphone transmission.

## Boy Critic at Work

Albany, N. Y., Feb. 28. Walt K. Swezey, the boy radio critic of New York in former times, is now a staff member of the local "Evening News."

# \$360,000,000 Worth of Radio Sold in 1927

Washington, Feb. 28.

Dealers selling radio sets and accessories thereto, did a business totaling \$360,000,000 in 1927, the Department of Commerce discloses.

Over 30,000 dealers were questioned by the electrical division of the department and 25 per cent answered, giving the intake on the year as \$90,000,000. As this was one-quarter of the dealers queried the department thus reached the \$360,000,000 figure.

## Prefer Favorites on Air

San Francisco, Feb. 28.

An answer to the debated question of whether radio listeners want to hear the same talent over and over again is probably had in the experience of West Coast Theatres on their latest broadcast over KYA.

Frank Whitebeck announced that Helene Hughes, just returned from a northern tour for Fanchon and Marco, would favor with request numbers, as would also Bo-Peep Carlin and Maxine Doyle, two of the West Coast regulars on the air.

During the 30 minutes of the program was on hundreds of requests were phoned in for Miss Hughes and a number for the other girls, indicating that these entertainers have "clicked" and that listeners want to hear them frequently.

Numerous DX bounds throughout the country are picking up the West Coast Theatres' broadcasts, as attested by letters and telegrams received.

## Free as Air

Omaha, Feb. 28.

Riviera theatre (vaudeville) orchestra agreed to a broadcast of the stage performance without compensation, and the first free radio went on the air Monday. It will be a weekly feature.

Union officials and the orchestra men of the house were in accord on the idea.

## MENTAL CARTOONS

Los Angeles, Feb. 28.

Something new in broadcasting is the mental cartoons drawn by Robert Wildhack over KHJ every Thursday night.

Wildhack has been sketching for many years in a number of humor publications. His present work on the radio are ideas taken from life.

# N. B. C.'s 56 Network Stations

Below are the 56 broadcasting stations affiliated with the National Broadcasting Corp. radio network. Call letters, owners and transmitter locations are included.

The two major New York stations, WEAf and WJZ, have remote control transmitting locations for purposes of clearing the metropolitan ether chaos. Bellmore, N. Y., is on Long Island, 25 miles distant from WEAf's studios at 711 5th avenue, New York, and the WJZ transmitter at Round Brook, N. J., is across the Hudson at about the same mileage away from the WJZ studios.

Stations	Ownership	Transmitter Locations
WEAF	National Broadcasting Co.	Bellmore, N. Y.
WJZ	Radio Corp. of America	Round Brook, N. J.
WEHI	Edison Electric Illuminating Co.	Boston
WBZA	Westinghouse Electric and Mfg. Co.	Boston
WRZ	Westinghouse Electric and Mfg. Co.	Springfield, Mass.
WTIC	Travelers Insurance Co.	Hartford, Conn.
WTAG	Worcester "Telegram"	Providence, R. I.
WCBS	Congress Square Hotel Co.	Worcester, Mass.
WFI	Strawbridge and Clothier	Portland, Me.
WLIT	General Electric Co.	Philadelphia
WRC	Consolidated Gas Co.	Philadelphia
WRAL	General Electric Co.	Washington, D. C.
WGY	Federal Telephone Corp.	Glen Morris, Md.
WGR	Stromberg-Carlson Co.	Schenectady, N. Y.
WEAM	Kaufman & Baer Co.	Rochester, N. Y.
WCAE	Westinghouse Electric	Pittsburgh
KDKA	Willard Storage Battery Co.	Pittsburgh
WTAM	Detroit "News"	Cleveland
WWJ	Detroit "Free Press" and WJR, Inc.	Detroit
WSAI	United States Playing Card Co.	Pontiac, Mich.
WLBH	Crosley Radio Corp.	Mason, Ohio
WGN-WLIB	"Tribune" and "Liberty"	Buffalo, N. Y.
KYW	Edgewater Beach Hotel Co.	Chicago
KSD	(Co-operating with Chicago "Herald and Examiner")	Chicago
KWK	Westinghouse Co.	Westinghouse Co.
WCCO	(Co-operating with Chicago "Herald and Examiner")	St. Louis
WRHM	St. Louis "Post-Dispatch"	St. Louis
WOC	Greater St. Louis Broadcasting Corp.	St. Louis
WHO	Washburn Crosby Co.	Anoka, Minn.
WOW	Rosedale Hospital	Fridley, Minn.
WDAF	Milwaukee "Journal"	Brookfield, Wis.
WREN	Palmer School	Davenport, Iowa
WVAA	Bankers Life Co.	Des Moines
WVMA	Woodman of World Life Insurance Ass'n	Omaha
WVMA	General Electric Co.	Denver
WVMA	Kansas City "Star"	Kansas City, Mo.
WVMA	Jenny Wren Co.	Lawrence, Kan.
WVMA	Southwestern Sales Corp.	Tulsa, Okla.
WVMA	Dallas "Morning News"	Dallas
WVMA	Fort Worth "Star-Telegram"	Fort Worth, Texas
WVMA	Houston "Post-Dispatch"	Houston
WVMA	Southern Electrical Co.	San Antonio
WVMA	"Courier-Journal" & Louisville "Times"	Louisville
WVMA	National Accident Insurance Co.	Nashville, Tenn.
WVMA	Memphis "Commercial Appeal"	Memphis
WVMA	Atlanta "Journal"	Atlanta
WVMA	C. Coddington, Inc.	Charlotte, N. C.
WVMA	City of Jacksonville	Jacksonville, Fla.
WVMA	Larus and Brother Co.	Richmond, Va.
WVMA	Hale Bros. and San Fran. "Chronicle"	San Francisco
WVMA	General Electric Co.	Oakland, Calif.
WVMA	Earle C. Anthony, Inc.	Los Angeles
WVMA	"Oregonian"	Portland, Ore.
WVMA	Rhodes Department Store	Seattle
WVMA	Fisher's Blend Station	Seattle
WVMA	Louis Warner, Inc.	Spokane, Wash.

## Radio Bill Protests

Washington, Feb. 28.

House committee, in reporting the radio bill with amendments, has caused a storm of protest to break loose at the Capitol.

Complaints from industry cen-

tres around the plan of allocation wherein it will be necessary to give the sparsely populated states such as Nevada an equal number of wave lengths as New York or Illinois.

It is predicted here the plan will not go through.

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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Majestic holding true to form this week with first show. On the screen, Reginald Denry in "On Your Toes" (Universal), Aesop's Fables and newswear. Bush Bros. go, garbed, were a good opener. Bristol and their tapping in imitation of a railroad train being their only bet. Eddie Carr and Co. (3) have a reasonably funny bit, in which the "salesman" from the city comes to a rube town to sell oil wells. Green and Dunbar, just another male duo, aiming at comedy, but not always hitting. Johnny Barry and Co. (5) have a hoke matrimonial bureau and furnish a few laughs. Jack Strouse, blackface, in interpretation songs, introduces the first real applause and deserves most of it. "Rosebuds," girl orchestra, with two boy tappers and nice scenery, plays well. A girl banjo player tossed out in blue overalls does a tap novelty. Business good.

The most pronounced draw of the season was the Mexican Tipica orchestra at the Palace this week. Sunday matinee the house was 25 per cent. Mexican, and the additional patronage caused almost capacity.

Under direction of Miguel Lerdo de Tejada, 25 musicians and five singers in native dress presented a program of Spanish and American numbers in the Palace this week. Instrumentation is unique, several musicians handling instruments entirely foreign to

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American ears. Closing the first half the orchestra was a riotous bit.

Economy was the keynote of the remaining acts, with the program going to pieces minus a act for next to closing. Jack Norworth and Dorothy Adelphi were given the spot, being moved from sixth, and handled it okay. Ruby Norton was brought in to fill singing her regular routine of published numbers with Clarence Senna at the piano in sixth position.

Paquillo Bros., acrobatic trio, opened with some fancy head-billing and tumbling. Leo Bill, ventriloquist, who uses his hand for the dummy's face, lost plenty in appreciation because of a hampering dialect. Theodore Bekefi and Co., dancing troupe of three girls and two men, replaced Day and Allen suitably. The act is mostly specialties, worked fast and clicking in the majority. One of the two comedy turns on the bill, Harry Holmes, got across with his wild act. He carries a girl, man and rooster for props, all working a senseless jamboree that is still good entertainment.

Klutings of entertainers, animal act, closed. The mixed-up bill necessitated printing special leaflet programs, with the last act still not billed.

Fair entertainment at the Congress last week, with "Across the Atlantic" (Warner Brothers) the feature, and Earl Abel at the organ. Abel's entire program devoted to extolling the merits of the late Ernest A. Ball, composer.

Gabby Brothers opened with their straw hats of booming propellors, eccentric diablo tossing and smartly-passed Indian clubs. Their work is up to par with the possible exception of the hat act, which is overdone. He carries a girl, man and rooster for props, all working a senseless jamboree that is still good entertainment.

Congress patrons obviously felt that the bill was not up to snuff and applauded by smatters until Manley and Baldwin appeared with their hawk-stand and saloon skit and in-boddy act, rather than creditable humor, well presented.

Caul sisters (4) were among those present. These girls, displaying plenty of flesh in a series of interludes, were registered effectively. One sister sings an explanatory preface to each pose, the other with the young lady with the voice lacks in vocal quality she makes up in appearance. "Business just fair."

Fred Ardath and Co. were sole survivors, with a high as a drunk scoring on his comedy. He doesn't rely on gags, and doesn't have to. His straight and girl assistant were capable support.

Headliner, Virginia Bacon and Co., has a flash in appearance but nothing in dance talent to bring more than polite applause. Miss Bacon takes three spots with toe and ballroom dancing, falling to show anything the picture house ballet girls can't handle. Her four chorines are small and fairly clever, and make good background for more convincing solos. A juvenile and fill-in hoover complete.

Borde and Robinson Co., four men and a girl in skits and songs, can make reasonable headway in a decently receptive house. They are using a cigar store salesman bit and a courtroom scene that are funny enough. A singing quartet gag from burlesque, with the members being led offstage for shooting one by one, is finished weekly. Eva, Mandel with her return songs and gags didn't quite make it here in the deuce spot, although clicking the previous week in next-to-closing at a smaller house.

Milton Weir, Chicago music publisher, and deputy state commerce

commissioner, was feted at a testimonial banquet at the Hotel Sherman by fellow politicians. Weir was presented with a new Lincoln sedan.

It was going a little too far to advertise the Tower's last-half bill as "a huge double-headline vaudeville show." What would be okay normally looked pretty disappointing under the magnavox billing. A pitiful house for the first show Thursday night.

Jack Crawford was granted permission to cut short his Arlington hotel, Hot Springs, Ark. engagement so he could start on a 26-week K-A-O tour. He will play two weeks in each town with his band. Ted Weems and his orchestra takes his place at the Arlington.

Alex Swidler, manager of the Bert Levey office, has taken over the Broadway Strand, Kansas City, where there will be book vaudeville Saturday and Sunday starting this week.

Frank Milton, formerly with the

## TORONTO

By G. A. S.

Royal Alexandra—"The Desert Song"; next, "Blissom Time."  
Princess—"Duck"  
Victoria—"Craig's Wife" (Glaser stock).  
Empire—"Queen High" (Kepple stock).  
Gayety—"Land of Joy" (Mutual).  
Hip—"Sailors' Wives" vaude.  
Pantages—"Land of Hope and Glory" all-English vaude bill.  
Loews—"The Divine Woman" vaude.  
Tivoli—"The Circus" (3d week).  
Uptown—"Gentlemen Prefer Blondes" stage show.  
Regent—"Uncle Tom's Cabin" (2d week).  
Hart House—Three Canadian short plays (University of Toronto).  
Massey Hall—Toronto Symphony Orchestra.  
Toronto Canoe Club—"In Gay Paces."  
Bloor—"The Big Parade" vaude.  
Palace—"The Student Prince" vaude.  
Runnymede—"The Gaucho" vaude.

Fortune Hunter" and "If I Was Rich." Philip Sheffield has joined as stage director. George Kepple will try his first musical attempt with "Queen High" next week.

Despite plenty of howls from Aldermen Summerville and Lutton, Toronto city council advanced day light saving from May 8-Sept. 1 to April 29-Sept. 30 for 1928. Summerville owns four of the larger neighborhood houses here. Lutton has just opened his first picture house.

The University of Toronto in their annual course in Journalism have turned to dramatic criticism this winter. Augustus Bridle, editor, music and dramatic, on the Toronto Star, is lecturing on how to spot the good ones.

Creator's Band (Pantages) hooked up with CPFA on double broadcast this week. Leon Victor also availed in a broadcast on the music accompanying "Uncle Tom's Cabin" at the Regent. Same station. Mike Shea has Sunday broadcasts from CKCL.

Stock Donaldson, Scotch comedian, playing Ontario picture house, broke a leg when he fell through a rotten plank in a bridge at Guelph, Ont. He sued the city for \$5,000 and has been given judgment for \$3,300 cash.

Loew's are going in for short subjects. They have lined up the "Our Gang" output and a series of shorts in technicolor.

Sidney Peters, new manager of the Trent, F. P. leading house in Trenton, Ont. He succeeds Lionel Harper.

The Star, small picture house in Carleton Place, Ont., caught fire Saturday night and 400 patrons got out safely. In the excitement Fire Chief William McIlquham dropped dead.

## ATLANTA

Erlanger—Lark.  
Howard—"Sporting Goods" and Public unit.  
Metropolitan—"The Jazz Singer" (second week).  
Georgia—"Freckles" and Keith vaude.  
Capitol—"Two Girls Wanted" and Pantages acts.  
Forsyth—"Lost Battalion."  
Rialto—"My Best Girl."  
Loew's—"The Big City" and Loew acts.

Al Johnson's Vitaphone appearance here as "The Jazz Singer" something of a sensation. The house, wobbly financially, was closed last week for a change in management. Then came the Johnson picture, which packed the house all week and warranted the second week.

Dempsey-Tunney fight films ran all week at Tudor without molestation. Howard and Metropolitan tried the racket several months ago and flunked, were taken out of houses by federal agents.

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## CORRESPONDENCE

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Noble Sisters, has given up management of the Rivoli theatre, Denver, to return to vaudeville.

Mort Goldberg, former theatre manager, will open a Russian tea room at the Adams theatre, East Monroe street.

## CINCINNATI

By JOE KOLLING  
Shubert—"Broadway"  
Grand-Thurston (2d week).  
Cox—"Ladies of the Evening" (skit).  
Empress—Mutual burlesque.  
Palace—Films and vaude.  
Albee—"The Love Mart."  
Capitol—"Sorell and Son" (2d week).  
Lyric—"The Crowd."  
Keith's—"The Circus."  
Walnut—"Annie Laurie."  
State—"The Desert Song."  
Gifts—"Wickedness Preferred."

Ned Wayburn's Revue and Ernie Golden's orchestra were professional features of the spring fashion show at the Hotel Gibson Roof Garden last week. Attendance big. Modeling by local talent.

Shriners' Indoor Circus is on this week, twice daily, in Taft Auditorium. John Robinson again in charge of program. Dandy lineup of acts.

Keith's reopened Saturday with continuous movie policy at 30 to 50c. Organ installed and stage changes made since closure of two-day vaude policy.

## BROOKLYN, N. Y. C.

Two theatre robberies the past week. Hold-up at the Luxor, operated by Consolidated, netted \$25,000. At the Metro, Steiman house, burglars carried off a 300-pound safe containing \$1,500. Safe cost some money, too.

Raymond Elder, manager of Keith-Albee Royal, ill at home for many weeks. J. Hill temporarily in charge.

Marble Hill, 1,800-seat picture house at Broadway and 232d street, opened Friday night. \$10,000,000 real estate development in that vicinity carried on by Naples Realty Corp. Cocala Amusement Co. operating theatre.

Glady's Florsheim, press agent for the Windsor, road and subway circuit house, now Mrs. Glady's Leich. Her father, Manny Florsheim, manages the house.

Because of the large German population in this borough, money's been effected in a tie-up with two local German singing societies to do their stuff at the Grand and National in conjunction with the showier of "The Student Prince." Much of the organizations has 60 voices and are getting paid.

Capitol—"Helen of Troy" vaude.  
Parkdale—"The Noose" vaude.

Jack Arthur puts his orchestra back on the stage this week and brings in Bobby Jones as master of ceremonies, with a show built around "Gentlemen Prefer Blondes." The Ercole Sisters are featured.

Ellaline Terris and Lyn Harding featured in the British film, "Land of Hope and Glory," current at Pantages, were on the left stage here on Seymour Hicks' last week. They have gone west, and the picture is billed over the same route.

Vincent de Vita, scenic boss Vaughan Glaser players, is opening a scene-painting shop here. He plans advice and work for the many amateurs springing up.

Tom Daley is shooting special matinees for children at 25c. top for "The Circus." Leon Victor is also making a play for loose change through the schools with "Uncle Tom's Cabin."

Practically a sell out in advance at Hart House theatre (University of Toronto) for the three Canadian short plays, "The Prize Winner," by Merrill Dennison; "The Velvet Muzzle," by J. E. Middleton, and "The Return of the Immigrant," by Maza de la Roche. Staging by Carroll Aikens.

With three operettas in a row going over the top at the Royal Alexandra the Shuberts decided to keep them going as long as the dough holds out. Result is "Blissom Time" to play its ninth Toronto week March 5. "The Vagabond King" and "My Maryland" each went better than \$25,000, and "The Desert Song" is expected to reach \$30,000 this week. "Queen High" is being put on in stock by George Kepple at the Empire and "Hit the Deck" is headed this way.

The Dickens Fellowship, Toronto amateurs, has made the fifth to start in the Little Theatre movement this month. They will put on "Barnaby Rudge."

Vaughan Glaser Players will play "Craig's Wife," followed by "The

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## By HARDIE MEAKIN

Belasco (Shubert) Ames Gilbert and Sullivan Opera Company; Mar. 12, Arliss in "Merchant of Venice" (Haley-Elanger) "King of Kings" (film, repeat); next, "Lulu Belle"; Mar. 12, Tyler's "Tommy"; Mar. 19, Tyler's all star "She Stoops to Conquer";  
Pol's (Shubert) dark; Mar. 12, "Good News";  
Keith's—K. A. vaude.  
Gayety (U.) "Bathing Beauties." Pictures.  
Columbia—"The Circus"; next, "Gaucho."  
Earle—"Serenade" and presentation; next, "Crystal Cup."  
Fox—"Come to My House" and presentation; next, "Slightly Used."  
Little—"Iron Horse."  
Metropolitan—"Old Ironsides" (for run); next, "Legion of Condemned."  
Palace—"Gentlemen Prefer Blondes" and Public presentation.  
Rialto—"Hunchback of Notre Dame."

Max Lowe, former New York booker but now with Meyer Davis here, came through an operation last week okay. However, he was released from the hospital too soon and had to return for a short stay.

Theatre Guild attractions will now come into the National through the Bringer offices. Previously these productions brought much business to the Belasco.

Irene Juno, teaching the picture theatre organ for the Washington College of Music, is broadcasting a 15-minute recital weekly through WRC.

This same station, WRC, nightly at 6:30 has a list of "What's at the Movies Tonight." Attraction, location and name of theatre are given for nominal cost. All but the Loew houses, Palace and Columbia, are in it.

John J. Payette, booker and supervisor of theatres for the local Stanley-Crandall chain, is in Florida.

Shortly after his return Payette will marry Harry Crandall's daughter.

Local K-A house is to play Joseph Josephine, the 60-50 man and woman next week.

## NEWARK

By C. R. AUSTIN

Broad—"Saturday's Children."  
Shubert—"Diplomacy."  
Proctor's—Vaude; "The Secret House."  
Loew's State—Vaude; "Rose-Marie."  
Newark—Vaude; "My Friend From India."  
Brantford—Vaude; "Sporting Goods."  
Fox Terminal—"Sunrise" and Movietone (4th week).  
The Mosque—Vaude; "Private Life of Helen of Troy."  
Rialto—"The Circus" (3d week).  
Capitol—"Two Girls Wanted"; "The Girl From Chicago."  
Goodwin—"Shepherd of the Hills."  
Empire—"Spooks" (stock).  
Lyric—"Hello, Parer."  
Orpheum—"Butterbeans and Susie" films.  
Sanford, Irvington—Vaude; "Baby Mine."

"The Circus" seems to prove what "The Gold Rush" indicated, namely, that Chaplin has lost his draw here—at least, downtown. The newest Chaplin has done business, but nothing compared to what Chaplin used to do, and it is ending its run after three weeks.

A verdict for \$15,000 has been awarded John J. Colegery in his suit against Olympic Amusement, Inc. (Olympic Park). His claim was for injuries suffered July 17, 1936, while on a park "ride."

The Milburn (S-F) is closed Sundays by an order of the township committee there, which has everything closed but stores selling drugs, papers and milk.

Louis Battisto has purchased the Playhouse, Westfield, from H. L. Becker.

Abraham Kassower has sold the Broadway, Broadway and Elwood avenue, to Charles L. Robinson, who owns the Mt. Prospect and Palace. Work on the new Broadway, 2,000-seater, has only just started.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Waiting—First half, "Countess Maritza"; last half, "The Constant Wife."  
Keith's—Vaude-film.  
Temple—Dark. Reopens next week with Dewitt Newing stock in "The Barker."  
Loew's State—"Gems," stage show, and "Love," picture.  
Savoy—"Burlesque" stock.  
Empire—"Freckles" show.  
Eckel—"Patent Leather Kid," 2d week.  
Syracuse—"Ben-Hur."  
Rivoli—"Wagon Show."  
Crescent—Vaude-film.  
Swan—"Loves of Carmen."  
Palace—"Dress Parade."  
Regent—"Soft Cushions" and "Foreign Devils."  
Harvard—"Way of All Flesh."

Curis Mason and Tom Phillips, producer and straight, have rejoined the Palace stock burlesque at the Savoy and will remain for the rest of the season.

W. Snowdon Smith, owner of the Gurney Building, in which the Empire theatre is located, is reported now interested in the operation of that house, under lease to the Harrisons. The theatre has been finding the going stormy and difficult for some months.

The Medbery Mummies of Hobart College, Geneva, will produce a bill of three short plays on March 8 in the Little theatre, embracing "The Last Straw," "Copy" and "Minklin and Manikin."

The past week on the local Rialto—the first marked by the intensified opposition resulting from Loew's State—brought not a few upsets. One of the most striking was the failure of "The Circus" to last out the two full weeks for which it was announced at the Strand, the Chaplin picture being pulled on Monday, with "Tragedy of Youth" going in Tuesday. The second was the unexpected holdover of "The Patent Leather Kid," which, in for a single week, developed surprising strength at the Eckel. Next to Loew's, the Eckel undoubtedly had the best break at the box office of the week. All other houses, from the Crescent at 10c to the others with 40-50 top, felt the Loew's opposition. "The King of Kings," road show at the Wieting at \$1.65, was a box-office

disappointment, failing to do much until the tall end of the week, in spite of heavy exploitation in advance and newspaper praise.  
Keith's felt the Loew cut-in particularly during the matinees. The Temple did starvation business and the Empire was decidedly hurt. Neighborhood houses, too, were affected by the show-going trend to the downtown district.

Manager Otto Schroepel of the Syracuse is canvassing patron sentiment via questionnaires, embracing five questions. The first asks for an opinion on double-feature programs as compared with a single feature and supporting acts. The second asks the patron to check a preference among society drama, comedy, melodrama, romance, historical, western and mystery stories. Third lists scenes, cartoons and short comedies for preference. The fourth asks the patron to indicate his favorite type of musical favorites. The fifth requests an expression, favorable or unfavorable, on policy and management.

The Myrtle-Harder Players, in Utica since June 20 last, will close March 10, moving to the Park, Youngstown, O.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Criss-Cross."  
Indiana—"The College Widow."  
Circle—"When a Man Loves."  
Apollo—"The Showdown."  
Ohio—"The Harvester."  
"My Best Girl" (Mary Pickford) opens the Palace, which has been taken over by Loew, March 3. "Dream Garden" will be stage presentation the first week. Emil Seidel will lead the grant concert orchestra and the Palace symphony band. Lester Huff is organist.

Araby Theatre Corp. will build a new \$1,400,000 house at Fort Wayne. A ballroom is planned for the third floor.

The Ritz, new Bloomington, Ind., house, opens Feb. 29 with "Dress Parade." D. M. Wells is manager, with Lloyd Wells assistant.

A. H. Blank, head of Blank Theatres, has been elected first vice-president of the Hawkeye Life Insurance Co.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Hill the Deck."  
Majestic—"Play's the Thing."  
Teller—"Chicago."  
Werba's River—"Some Girl."  
Cort Jamaica—"19th Hole."  
Mark Strand—"Patent Leather Kid" stage show.  
Albee—"On Your Toes" vaude.  
Loew's Mel—"Rose-Marie" vaude.  
Memart—"Battle of Coroner."  
Orpheum—"Lone Eagle" vaude.  
St. George—"Salvation Hunters" and "Out at Night."  
Fulton (Stock)—"Common Law."  
Empire (Bur)—"Speed Girls."  
Casino (Bur)—"Night Life in Paris."

Hope in Brooklyn of organizing a theatre for children, to be known as the Brooklyn Children's Theatre, at 10c to \$2.

Early theatre attendance Sunday, with prices lowered for the entire house, is being tried out at Loew's Metropolitan. Open at noon with 55c. to 2 o'clock.

## MEMPHIS

By WALTER D. BOTTO

Loew's State—"The 13th Hour" and "Loew's Frolics."  
Lyceum—"Easy Dancin'" (stock).  
Pantages—"The Sharpshooters" and vaude.  
Palace—"The Circus."  
Auditorium—"Chicago Civic Opera Company."  
Lyric—"King of Kings."  
Majestic—"A Texas Steer."  
Princess—"Dempsey-Tunney Fight Pictures."

Bernard Thomas, manager of Loew's Palace here, has been transferred to Loew's Vendome, Nashville.

Chicago Civic Opera Company got \$16,400 in two shows here at the Auditorium.

Aron Laskin, manager of Lyceum Stock, has left for Los Angeles, where his mother is very sick.

The Hotey Totsy roadhouse was padlocked here this week by the Federal Court.

Mike Manton is ahead of "King of Kings" at the Lyric.

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## SEATTLE

By DAVE TREPP

Metropolitan—"Hit the Deck" (legit).  
 President—"Mary's Other Husband" (stock).  
 Orpheum—"Blonde for a Night"—vaude.  
 Pentages—"Palmas"—vaude.  
 Fifth Avenue—"The Noose".  
 United Artists—"The Last Command".

Joe Daus, owner Embassy and Rialto theatres, has taken over the Liberty and opened it to good biz, with first run feature and stage show, including eight-piece orchestra, at 25c. top. Some of the acts will double at Embassy, and policy will be similar to that house.  
 Bill Ulmer, Seattle boy, who won northwest "Our Gang" screen contest, has an offer from Christie Comedies. He is now in Hollywood with his mother.

Alex Levin is here as manager of the new Seattle, seating 3,800, open March 1. Bernard Hines is assistant manager. Levin is pioneer in picture theatre ownership and management, starting in San Francisco in 1908. Of late he was manager of S. H. Levin string of neighborhoods in the Golden Gate city. He sold his interests in the Alexandria

Egyptian, Coliseum and New Balboa to Ackerman-Harris recently. Jules Poffano, pianist and song writer, opens as master of ceremonies and director of the stage band at the new house. John Barbour will be orchestral director.

Butte now has Vitaphone-Movietone at Rialto theatre, the leading picture house in the town. Tom Shanley is manager.

Edward Ivins, dramatic editor, Lewistown, Mont., Democrat-News, is here en route to Hollywood. He is the author of a short story, "This Way Out," and a dramatic poem, "Reclaimed," scheduled for picture production.

Jos. Sampera, violinist, heading the Winter Garden orchestra, has been moved to Columbia, Portland, by Universal, to be featured.

Reported Henry Duffy will place stock in Spokane. Plans for Tacoma said to be off, for the time at least.

Sam Seigel, advertising man with Seigel Chain Theatres, Inc. (John Seigel is now publicity manager for the string, with head offices in Strand theatre. The circuit includes Capitol, Palace Hip, Colonial, Strand, State, Florence (downtown pops, second run) and Gala and Roycroft, neighborhoods.

Doris Brownlee, ingenue from Portland, has joined the Duffy Players. Miss Brownlee married Eddie Walker, actor, about two months ago.

## PORTLAND, ORE.

By SAMMY COHEN

Broadway—"Rose-Marie."  
 Liberty—"Pleasure Before Business"—vaude.  
 Oriental—"Lightning."  
 Rivoli—"Old Ironsides."  
 Pentages—"Seventh Heaven" (2d week).  
 Columbia—"Allas the Deacon."

Richard Spier, Oregon Division manager, West Coast Theatres, has brought up from California two expert floor managers to install a new system of seating and handling of crowds at the Broadway.

Eddie Hitchcock is handling the new Publix theatre opening, on March 3.

"The Oregonian" morning sheet, cleaned house recently and gave five vets in their advertising for the ozone. Ray Perry, in charge of theatre advertising, was one of them.

The West Coast Hollywood, which recently has not been connecting, is now plugging a special matinee at 15c.

Henry Duffy, reported arranging with Calvin Heilig, owned local Heilig, to lease the house, commencing May 1933. The Duffy Players at present are at Warner's Music Box theatre, which is to be razed in May.

Will King is assembling a company for his local engagement at the West Coast Theatre, the early part of March. King, it is understood, will have Lew Dunbar, Bessie Hill and Sylvia and Clemence, back with him. "Hermie" King, brother, and at present m. of c. at the Fifth Avenue, Seattle, is to follow Ollie Wallace, into the local Broadway some time in March.

Irvin Wauterstreet is handling Gene Dennis' exploitation.

Bob Blair, formerly with Texas Publix theatres, comes here as manager of the new Publix theatre.

A large new amusement park, to be known as the Hayden Island Amusement Park, is to be opened, March 25. This park will supplant the old Columbia Beach, which has been a landmark here for many years. Fred L. Bonit, editor, Portland News, is vice-president of the corporation.

Movietone is to go into the West Coast Broadway, commencing on March 2. Movietone is now at Hamrick's Blue Movie, where Fox News is showing at the West Coast Liberty.

Liborius Hauptmann, pianist, former leader of the Broadway theatre orchestra, was one of the victims in the failure of Overbecke & Cooke, bookers. Hauptmann is now in charge of radio music at the "Morning Oregonian."

## DETROIT

Cass (Shubert)—"Blossom Time" (2d week).  
 Garrick (Shubert)—"Able's Irish Rose," fourth time in Detroit.  
 Lafayette (Shubert)—"My Maryland," return engagement.  
 New Detroit (Whitney)—"Honey-moon Lane."  
 Shubert Detroit (Shubert)—"Peggy-Ann."

Bonstelle Playhouse—"Wasps" (stock).  
 Majestic—"Applesauce" (Woodward stock).  
 Adams (Kunsky)—"The Circus" (U. A.) (3d week).  
 Capitol (Kunsky)—"The Big City" (M-G) and stage band presentation.

Fox Washington (Fox)—"Sunrise"—Movietone (Fox) (4th week).  
 Madison (Kunsky)—"Les Miserables" (U. A.) (3d week).  
 Michigan (Kunsky-Publix)—"Feel My Pulse" (Par) and "Fast Mail," Publick unit.

United Artists (U. A.)—"The Gaucho" (U. A.) (2d week).  
 Oriental (Miles)—"Little Mickey Grogan"—Pan vaude.  
 State (Kunsky)—"Wickedness Preferred"—Loew vaude, with Pat Rooney.

Temple (K-A-O)—"The Night Player"—K-A vaude.  
 Cadillac (United)—"Parisian Flappers" (burlesque).  
 Stock burlesque downtown at Palace, National, Avenue, Loop and Broadway Strand theatres.

Oscar Hansen, exchange manager for Pathe, has been transferred to Buffalo, Henry P. Zapp, P. D. C. sales manager, succeeding.

Film theatre deals last involved the Alcazar, Grand Rapids, purchased by W. W. Brown, from Fessier Callahan and the Ideal, Ithaca, Mich., sold by C. K. Beaceler to W. O. Rippey.

Merritt Jones, treasurer at the Cass, has been transferred to the Lafayette.

David Pellryman, secretary of the Detroit Film Board of Trade, is compiling a new zoning plan, to supplant the one now in use. Detroit at the present time is the only city with a uniform zoning chart.

Matt Kolb has joined Billy Exton's Broadway Street company (stock burlesque) as producer.

"Peggy-Ann" will fold up Saturday at the Shubert Detroit. George Sutton, company manager, departed last week, and Charles Burton, agent, is doubt'ing until closing. Blist is for "Peggy" in this village.

Dramatic stock experiment at the La Salle Garden with Bob Sherman Players, not so far from Detroit. George white elephant will go-stage band this week. Split week policy, feature picture and four presentation acts. Charlie Marx booking. La Saltonians, formerly in the pit, now on the stage.

Pat Dorian, manager of the Griffin, Chatham, Ont., in town.

## NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Anna Christie" (Saenger Players).  
 Orpheum—"The Big City."  
 Loew's State—"The Smart Set"—vaude.  
 Orpheum—"Let 'Er Go, Gallagher"—vaude.  
 Crescent—"The Open Range"—musical.

Palace—Musical-pictures.  
 Strand—"The Show Down."  
 Liberty—"Honey-moon Lane."

William Fox, here last week, spoke over WSMB and also addressed a packed house at the Saenger. It was Ed Fox, by suggestion of Julian Saenger, who first made the announcement of the Saenger's reduction in prices.

Orpheum is having a little trouble with the local musical union. The theatre, now that it has adopted a grind policy, would like to cut down its orchestra, but the union is insisting the house keep to its contract, which has several months to run.

Tulane has been compelled to close due to the scarcity of shows in the South where the theatre has had the shortest season in its history.

## BALTIMORE

By BRAWBROOK

Maryland—"The Letter."  
 Auditorium—"The Firebrand" (E. H. Knopf).  
 Home—"Six Characters in Search of an Author."  
 Guild—"Patience."  
 Garden—K-A vaudeville—films.  
 Hippodrome—K-A vaudeville—films.  
 Ford's—"Happy."

Marvin Brown has come from Memphis to take over art department of the three local Loew-United Artists theatres (Century, Valencia and Parkway).

The puppet play, "Professor Topsy Turvey," by Vera Macbeth Jones was staged by the Moore Puppet Players, an organization working in the Tony Sarg style.

Fire on February 17 destroyed the large dance pavilion and Italian restaurant in Carlin's Amusement

Park in this city. Until the fire it was not generally known that Harry Van Hoven, connected with the park during its greatest summer seasons, had been engaged by John J. Carlin to again handle the big outdoors lay-out.

Sam Tumlin has entirely recovered from his recent illness.

1,100 high school boys from the City College attended special educational film screenings at the Little Picture theatre last week by arrangement with Mr. Machat, manager of the theatre. Two microscopical films, "Little People of the Sea" and "The Ant," plus the German Railroad's picture, "Berlin to Potsdam," were screened. This was a picture house innovation for Baltimore.

## BUFFALO

By SIDNEY BURTON

Erlanger—"Winning" (2d week).  
 Teck—"White" "Scandals."  
 Buffalo—"The Circus."  
 Hipp—"Honey-moon Hate."  
 Green—"Lakes"—Cohens and Kellys in Paris.

Lafayette—"The Siren."  
 Loew's—"The Big City."  
 Gayety—"Last Thru."  
 Court Street—"The Unwanted Child" (stock).

The M. P. Theatre Owners, Buffalo zone, appeared as sponsors for a paid advertisement in the theatrical columns of local newspapers warning the public to beware of fake stock issues concerned with the promotion of theatres and theatrical enterprises.

Jules H. Michael, chairman of the M. P. T. O.; Arthur De Bra of Cleveland, publicity man for the Hays organization, and Zeta Yumans of Chicago, child labor worker, appeared before the Social Workers' club at the Hotel Touraine here this week in an effort to secure co-operation by the theatre owners and social workers in providing suitable moving picture programs for children. The local owners, through Mr. Michael, have offered to co-operate.

Manager H. M. Addison of the Great Lakes advertised for two couples who would consent to be married on the stage. After the paid had been selected and the names and photographs published in the newspapers, Rev. James C. Groom, local pastor, broke into print with a vehement condemnation of the procedure. The protest was good for two columns and Manager Addison's reply for two more.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Wings" (2d week).  
 Midland—"The Dove"—"Marchin' On" (presentation).  
 Mainstreet—"Chicago"—vaude-films.

Newman—"Feel My Pulse."  
 Liberty—"That Certain Thing."  
 Pentages—Vaudeville-films.  
 Orpheum—Vaudeville.  
 Globe—"The Jazz Singer" (Loie Bridge Musical Stock).  
 Gayety—Burlesque (Mutual).

The Liberty gets the second run of "Patent Leather Kid" as soon as the 30-day protection given the Mainstreet expires. The theatre has adopted a new price policy—15c until noon, 25c. the afternoon, and 35c. at night.

Ted Weems and band have closed at the Hotel Muehlebach and gone to Hot Springs, Ark., for six weeks before returning. They were succeeded by the Charles Dornberger orchestra.

"Enter Madame," after a successful two weeks at the Kansas City theatre, is followed by Channing Pollock's "The Enemy."

The Isis theatre (Midland circuit), badly damaged by fire a few weeks ago, completely refurbished and decorated, reopens in the early spring.

A new theatre, is announced for the Country Club Plaza several miles from the downtown district, will be a combined show and picture house, seating 2,500. The house will be operated by Jack F. Truitt, Los Angeles, lessee.

## ST. LOUIS

Ambassador—"The Last Command," Ed Lowry, m. c.  
 American—"Hit the Deck."  
 Capitol—"Pittfalls of Passion."  
 Empress—"C'h a r m." National Players.

Garrick—Burlesque.  
 Grand Central—"The Jazz Singer," Vitaphone, tenth week.  
 Grand Opera House—Vaudeville, photoplay.  
 Loew's State—"The Dove," Teddy Joyce, m. c.  
 Missouri—"Chicago," stage show.  
 Orpheum—Vaudeville, photoplay.  
 Shubert-Rialto—"The Jazz Singer."

St. Louis—Vaudeville, photoplay.  
 Will Rogers played one night at the Odeon last Thursday night.

Hal Halperin, of Variety, stopped over in St. Louis on his way from hence to you last week.

Lester Thompson, the noted circus p. s. of former years, is in town ahead of "Two Girls Wanted."

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## MONTREAL

By C. W. L.

Princes—"The Vagabond King,"  
His Majesty's—Dark.  
Orpheum—"Take My Advice"  
(stock).  
Capitol—"The Divine Woman"  
(M-G-M).  
Palace—"The Dove" (F. N.).  
Loew's—"Alias the Lone Wolf"  
(Col.) and vaude.  
Imperial—"The Irresistible Lover"  
(U.) and vaude.  
Strand—"Law of the Range" (M-G-M).  
M-G-M—"Stage Kiss" (M-G-M).  
Artist's—"The Artist's Lover" (Warner) and "Hero  
for a Night" (U.).  
Gayety—"Social Maids" (Mutual).

Montreal Theatre Managers' As-  
sociation is holding meetings these  
days trying to solve the two big  
attacks threatening the industry.  
The "under 16" barring out clause  
and the "dark Sunday." Nothing  
definite decided. Half page ads in  
local press no longer anonymous,  
but over signature "Retail Manu-  
facturers' Association." All sorts of  
letters in papers, mostly against  
Sunday closing and shutting the  
teen age fans out.

Announced here the Palace the-  
atre sold to Famous Players for  
\$175,000. It looks like a cheap price  
but may be only fulfillment of some  
legal requirement since it has been  
long known the house was under  
F. P. management.

Despite attacks on movies in this  
province, a new house will shortly  
open in Three Rivers, about 100  
miles from here up the St. Law-  
rence.

Capitol theatre, after trying out  
short vaude with orchestra on stage,  
has pulled latter back into orchestra  
pulpit and is now talking of bringing  
Public Presentations after Lent. So  
far only hitch is railway arrange-  
ments, Boston run leaving that city  
at 9 p. m. for Montreal which would  
be too early for finish of show there.

## DENVER

Aladdin—"Jazz Singer" (3d week).  
America—"Cohens and Kellys in  
Paris" (2d week).  
Broadway—Dark.  
Colorado—"Sailors' Wives" (Inde  
stock).  
Denham—"The Green Hat" (Inde  
stock).  
Denver—"The Divine Woman";  
stage show, "Steppin' High."  
Empress—"The Jelly Bean" (Inde  
musical stock) and "The River of  
No Return" (Inde travel picture).  
Orpheum—Vaude, John Steel,  
tenor, and Johnny Burke.  
Rialto—"Old Ironsides."  
Victory—"Silver Valley" (1st  
half).

Fanny Brice, who played Orpheum  
here last week, told a reporter  
that she had been signed to make a

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Vita picture for Warner Bros. Pro-  
duction on the story, as yet unwrit-  
ten, probably will start in June, she  
said.

Mrs. Mary Specht has obtained  
divorce from organist husband,  
Francis V. B. Specht, now in Seattle,  
Wash. Spechts were married in  
Denver on Nov. 2, 1927, and lived  
together only six weeks. Alleged  
failure to provide, plus alleged  
cruelty.

Dog racing, which got quite a  
start in Denver last summer, has  
received possibly a death blow at the  
hands of a district judge, who de-  
clared it illegal and sentenced the  
track owners to jail. They will ap-  
peal.

Jack Dempsey and Estelle Taylor,  
his actress wife, will come to the  
Pike's Peak region in March as  
guests of Spencer Penrose, million-  
aire sportsman.

Jack Sinclair's famous Dodge City  
cowboy band, organized when the  
west was really wild, was shot by  
newer men in Pueblo last week,  
where Sinclair is a member of the  
police force. Captain Jack, veteran  
peace officer, is the only one left of  
the original band.

## MILWAUKEE

By HERB ISRAEL

Davidson—"2 Girls Wanted" (Le-  
git).  
Empress—German stock.  
Gayety—Mutual Burlesque.  
Alhambra—"That's My Daddy."  
Garden—"Sorrenti & Son" (2d  
week).  
Majestic—"San Francisco Nights"  
vaude.  
Merrill—"Baby Mine."  
Miller—"Torchy Devils."  
Palace—"Let 'Er Go Gallagher"  
vaude.  
Strand—"Flying Romcos."  
Wisconsin—"Divine Woman."

Joe Lawrence and John Levin,  
Chicago, have taken over the Golden  
Pheasant, roadhouse, from Max  
Maglio. Barney Glatt has the band.

"I Lost My Heart in Heidelberg,"  
German film, was shown at the Au-  
ditorium last week. It follows close  
on M-G's "Student Prince," but got  
a big play from the Germans here.

Padlock proceedings have been  
started against the Pisco Inn, cabar-  
et, which was raided a few weeks  
ago.

D. F. Keillher is building a new  
movie house at Delavan. He re-

## RUANO APARTMENTS

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2-3 Rooms, Bath and Kitchenette. Ac-  
commodate 2-5 Persons. Complete Hotel  
service. Attractively furnished.  
Under New Management  
REDUCED RENTALS

cently sold the Majestic at Lake  
Geneva; Grand at East Troy and  
Plaza at Burlington to the Com-  
munity Theatre, Inc., new small-  
town syndicate organized here sev-  
eral months ago.

Leases totaling \$200,000 have been  
signed by Fox and Metro-Goldwyn  
for space in the new Film Exchange  
building here.

Incorporation of the Parkway In-  
vestment Co., for the building of  
picture houses in Racine, was an-  
nounced last week by Frank P. Ma-  
rino, Joseph Dominik and John  
Rallo.

Racine is now virtually controlled,  
from a theatre standpoint, by Mid-  
westco and Universal.

## FOX'S COSTUMES

(Continued from page 1)

Mostly imported models will drape  
the Fox stars and featured players,  
with Sheehan having decided that  
all Fox films calling for "clothes"  
will get clothes as is. The engage-  
ment of the Collins' stamps this  
as a fact. No terms are reported.

First Fur on Dress  
Outstanding among the class  
modiste shops, Harry Collins estab-  
lished himself as an extremist some  
years ago, when he furnished Julia  
Sanderson, then in a Frohman mu-  
sical, with the first gown ever  
ornamented with fur. Miss Sande-  
rson protested against wearing it  
upon the stage. She said it would  
make her look like a masquerader.  
It was only through the insistence  
of her manager that the star was  
finally persuaded upon to carry the  
gown that had a wide band of chin-  
chilla around it.

It cost \$650 in those days and  
could not be duplicated in present  
times under \$2,000.

Millie Leonard, who withdrew  
from the Wilton Agency some weeks  
ago to open her own agency, has  
closed the latter to go with Johnny  
Collins' office.

Wakefield, Laconia and Burke  
theatres, operated by Bolty Bros., in  
the Bronx, have added one day  
presentations booked by Stern and  
Green.

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SPECIAL PROFESSIONAL RATES  
DAILY \$2.50 UP BATH 1 WEEKLY \$15.00 UP BATH

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Three and four rooms with bath,  
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Modern, Homelike Hotel Service  
One Room, Private Bath, \$18  
Parlor Bedroom, Bath, \$25 Up

## Cast Changes

Peggy Wood out of "The Mer-  
chant of Venice" at the Broadhurst  
with a heavy cold. Eleanor Stewart  
replaced her. Miss Wood is due  
back this week.

Rochester, Rochester, N. Y., has  
been added by the Sun Agency, New  
York. Five acts on a split week.

## LETTERS

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Dorrance Kitty  
Dunn Dorothy  
Evelyn Jimmie  
Goubie Mae  
Krueger Otta A  
Mantel Ralph  
Marx Julius  
Miskett H & M  
Muldron R  
Pollard May  
Rome Robert L  
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Travers Amy  
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Bob Block, Manager

## Evening E Pym F & P

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Graham Wm  
Gibbons Ray  
Gilford Wm  
Gilbert Bert  
Grady Ray  
Hamblet Vieve  
Hammond Al  
Hart Lyle  
Harrier Kathryn  
Hawley Wm  
Heller & Riley  
Herman Lewis  
Hertz Tullian  
Hogan & Stanley  
Holmes Fred W  
Iverson Fritz  
Jacobs Chas  
Kawakami Aida  
Kinsey Kathryn  
Kinsey & Evans  
Larry's Ent  
Layton Noah  
Lee Mrs  
Lee & Cranston  
Lee Harriet  
Leslie Dora  
Lester B & G  
Long Tech Sam  
Long Wm  
Macey & Madeline  
Macey Walter  
Marvin & Van  
McHernott Loreta  
Miles Lyle  
Miles Aubrey  
Mole Joseph  
Morse & Munroe  
Morgan Chas A  
Morris Elmer  
O'Brien Edna  
Owens Dick  
Paggiette Paddy  
Palmer Ily  
Pattis Aerial  
Ray & Dayton  
Reed & Tracy  
Regent H  
Renault Frances  
Riley Joe  
Robinson Charlie  
Rogers Jack  
Rogers & King  
Rome & Dunn  
Rose & Gilbert  
Rose Katharine  
Rothman Irv  
Royal Dames  
Rutini & Ross  
Russell Mabel  
Ruth Mary  
Seymour Grace  
Shannon Helen  
Sharp Billy  
Shaw Rita  
Sherry Edith  
Shroyer Lillian  
Smerk Roy  
Stewart Mabel  
Steinbach Bruno  
Sylvester & Vance  
Thornton Richard  
Tinley Lillian  
Tip Tins S  
Turner Townsend  
Uhrlicht Hattie  
Upton Jai  
Vance Fred  
Vell Marie  
Vespco J & M  
Walton Jack  
Waters Clifford  
Weber Irene  
West Iring  
White H K  
White Joe  
Whitson Mo  
Wilson George P  
Wilson Geo P  
Wynn Arh  
Wynne Geo  
Wynne Ray  
Pattis Aerial



# THE RAGE OF PARIS

# DOLLIE AND BILLIE



## STARRING AT THE MOULIN ROUGE

"Two souls with but a single thought, two hearts that beat as one." Billie-Dollie; dual personality, irresistibly comic. It carries clowning to the highest power. Dollie-Billie dances amazingly and amusingly, and sings very originally. It is a double star that gives lustre to the new bill at the Moulin Rouge."

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